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L'unité des idiomes rhéto-romans et les critères syntaxiques

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Nos recherches précédentes en syntaxe romane comparée nous ont permis de constater, dans le cadre de notre approche théorique, que le caractère graduel du processus de subordination phrastique (complémentation d'abord et intégration ensuite) et la spécificité de l'emploi du complémentateur roman universel attribuent au sursilvan, au frioulan et surtout à l'engadinois (*vallader*) une position particulière parmi les idiomes romans sous étude (français, occitan, catalan, espagnol, galicien, portugais, engadinois, sursilvan, frioulan, italien, sarde, roumain). Il est question maintenant de savoir si la spécificité mentionnée, à savoir l'emploi généralisé du complémentateur, peut confirmer l'unité des idiomes rhéto-romans et leur particularité dans la *Romania*. Pour aboutir à une conclusion et voir si l'emploi systématique du complémentateur peut représenter un critère fiable, il faudra élargir la recherche au reste des idiomes appartenant au diasystème supposé rhéto-roman, mais aussi, inévitablement, à d'autres idiomes romans de l'Italie du Nord.

Nos recherches dont les résultats sont résumés par le présent exposé n'ont pas la prétention de résoudre la *questione ladina*. Il s'agit simplement de voir si les critères syntaxiques peuvent nous aider à mieux comprendre les spécificités de ce groupe d'idiomes, supposés rhéto-romans, dans la *Romania*. L'unité de ces idiomes est comprise ici comme un groupe ou une classe (d'ailleurs, l'unité ou l'homogénéité, disons, réelle d'une langue représente, selon nous, plutôt une question de perception de ses locuteurs et elle est difficile à obtenir ou à définir sans des facteurs extra-linguistiques).

Nous avons noté que les recherches déjà existantes concernant la distinction entre les idiomes rhéto-romans et les autres idiomes romans se concentraient

surtout sur des critères phonétiques/phonologiques et, dans une certaine mesure, morphologiques, s'arrêtant en règle générale sur la morphosyntaxe. Il a donc fallu prendre en considération également des critères syntaxiques, plus précisément certains critères qui concernent la syntaxe de la phrase (cette dernière, et ici incluse la phrase complexe, étant, à notre avis, l'unité de recherches en syntaxe par excellence).

Inspiré justement par les spécificités de la phrase complexe en *vallader*, nous avons proposé¹ une explication du phénomène de subordination. La phrase virtuelle de départ est d'abord «préparée» par le processus de complémentation, grâce à une innovation romane, le complémentateur universel roman (ses formes actuelles sont apparemment différentes: *que, che, cha, tgi, chilki, cã* et leurs étymologies hétérogènes: *quōd, quīd* ou le relatif neutre latins) et ensuite intégrée dans la structure fonctionnelle d'une autre phrase.

Une de nos recherches effectuée sur douze idiomes romans et concernant le discours indirect ainsi que leur classification dynamique², a montré que le *vallader*, le sursilvan et le frioulan occupaient une position particulière parmi les idiomes sous étude, vu que leurs subordonateurs comportent deux éléments, à savoir que le complémentateur y est toujours présent, même dans les cas où les autres idiomes ne connaissent qu'un subordonateur simple, sans complémentateur. L'illustration en est donnée par l'exemple choisi (le subordonateur *comme* introduisant une interrogative indirecte partielle portant sur un circonstant) complété par nos représentations graphiques (Visualisation 1 et 2).

FRANÇAIS	Les témoins leur rapportèrent <i>comment</i> avait été sauvé celui qui était démoniaque. ³
OCCITAN	Los qu'avian vist lor mençonèron <i>cossi</i> l'òme èra estat delibrat de la legion dels demonis. ⁴
CATALAN	I els explicaren, els qui ho havien vist, <i>com</i> havia estat guarit l'endimonià. ⁵
ESPAGNOL	Y los que lo habían visto, les contaron <i>cómo</i> había sido salvado el endemoniado. ⁶
GALICIEN	Os que viran o feito contáronlles <i>como</i> salvara ó posuído. ⁷

¹ V., par exemple, Varga 2001.

² V. Varga 1997 et Varga 2000-2001.

³ *La Bible de Jérusalem* 1975, Lc 8,36.

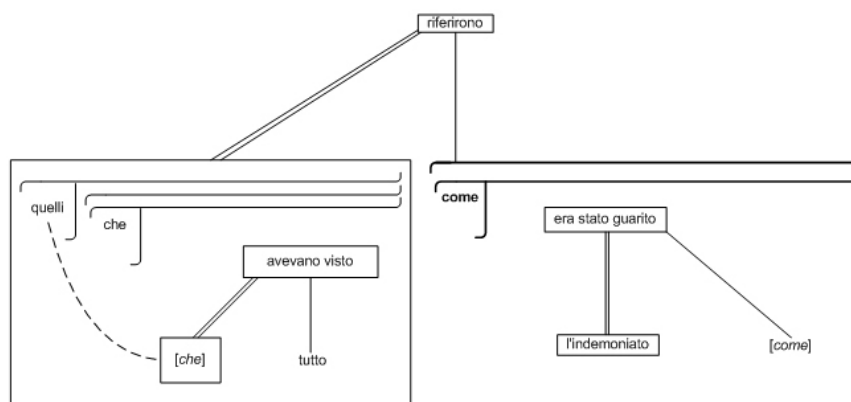
⁴ *Novel Testament s. a.*, Lc 8,36.

⁵ *Biblia* 1969, Lc 8,36.

⁶ *La Santa Biblia. Antiguo y Nuevo Testamento* 1960, Lc 8,36.

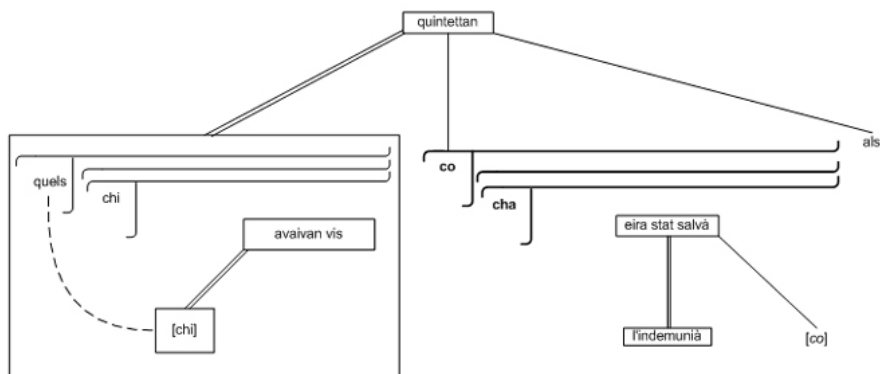
⁷ *A Biblia* 1992, Lc 8,36.

PORTUGAIS	Os que tinham presenciado o facto contaram-lhes <i>como o endemoninhado tinha sido salvo</i> . ⁸
ENGADINOIS	Quels chi avaiavan vis, als quintettan <i>co cha l'indemunià eira stat salvà</i> . ⁹
SURSILVAN	Quels che havevan viu ei, han risdau ad els, <i>co il demuniau sei vegnius spindraus</i> . ¹⁰
FRIOULAN	Chei ch'a vevin viodût dut, a contàrin <i>cemût che l'indemoneât al jere stât vuarît</i> . ¹¹
ITALIEN	Quelli che avevano visto tutto riferirono <i>come l'indemoniato era stato guarito</i> . ¹²
SARDE	Cuddos chi fin istaos presentes, an conta <i>comente s'indemoniaua fit sanau</i> . ¹³
ROUMAIN	Și cei care văzuseră le-au spus <i>cum a fost izbăvit demonizatul</i> . ¹⁴



Visualisation 1 – La phrase *Quelli che avevano visto tutto riferirono come l'indemoniato era stato guarito*

- ⁸ *Biblia Sagrada. Edição Pastoral* 1993, Lc 8,36.
⁹ *La Soncha Scrittüra. Vegl e Nouv Testamaint* 1953, Lc 8,36.
¹⁰ *Il Niev Testament. Ils Psalms* 1954, Lc 8,36.
¹¹ *La Bibie* 1999, Lc 8,36.
¹² *La Bibbia* 1987, Lc 8,36.
¹³ *Sa Bibbia Sacra* 2003, Lc 8,36.
¹⁴ *Noul Testament* 1995, Lc 8,36.



Visualisation 2 – La phrase *Quels chi avaiavan vis, als quintettan co cha l'indemunià eira stat salvà.*

Ces résultats nous ont amené à une nouvelle recherche, cette fois-ci élargie par trois idiomes rhéto-romans supplémentaires, basée sur un corpus, à savoir la traduction des Évangiles dans les idiomes sous étude. Les exemples suivants, comportant toujours le subordonneur *comme*, nous permettent de remarquer que la plupart des idiomes (engadinois, surmiran, *gherdëina*, *badiot* et frioulan) présentent une uniformité quant au caractère de leurs subordonneurs: ils comportent obligatoirement un complémentateur (*cha, tgi, che*). Le sursilvan constitue ici la seule exception: quoique nous puissions trouver le subordonneur *co che* dans des textes sursilvans (peut-être calqué de l'engadinois ou des autres idiomes rhéto-romans suisses), le subordonneur *co* est caractéristique du sursilvan.

ENGADINOIS *Quels chi avaiavan vis, als quintettan co cha l'indemunià eira stat salvà.*¹⁵

SURSILVAN *Quels che havevan viu ei, han risdau ad els, co il demuniau sei vegnius spindraus.*¹⁶

SURMIRAN *Quels tgi vevan via, igls on raquinto scu tg'igl malspirto seia nia stgampanto.*¹⁷

GHERDËINA *Chëi che à udù, ti cuntova coche chësc fova unì delibrà da ch'la legion de rie spirc.*¹⁸

¹⁵ *La Soncha Scrittüra. Vegl e Nouv Testamaint* 1953, Lc 8,36.

¹⁶ *Il Niev Testament. Ils Psalms* 1954, Lc 8,36.

¹⁷ *La Buna Nova da Nussigner Jesus Cristus. Igls quater Evangelis* 1964, Lc 8,36).

¹⁸ *Bibia. Neuf Testamënt* 2005, Lc 8,36.

BADIOT I capi di proi y i maestri dla Lege studiâ, *sciöch*'ai ess podü
s'astilé da pié Gejù por le copè.¹⁹

FRIOULAN Chei ch'a vevin viodût dut, a contàrin *cemût che* l'indemoneât al
jere stât vuarît.²⁰

Les résultats de la recherche mentionnée, concernant outre le subordonateur *comme* trois autres subordonateurs introducteurs des interrogatives indirectes partielles qui portent sur des circonstants: *où*, *pourquoi*, *quand*, sont systématisés dans le Tableau 1.²¹

FRANÇAIS	où	comment	pourquoi	quand
ENGADINOIS	ingio cha	co cha	perche cha	cur cha
SURSILVAN	nua che	co co che	pertgei che	cu che, cura che cu
SURMIRAN	noua tgi	scu tgi scu co	partge tgi	cura tgi
GHERDĚINA	ulache	coche co	<i>percie che</i> <i>ciuldì che</i>	canche
BADIOT	<i>dache</i>	sciöchche coche	<i>ciodì che</i> <i>porciodi che</i>	<i>canche</i>
FRIOULAN	là che, <i>dulà che</i>	cemût che come che	parceche	<i>cuand che</i> cuant
PIÉMONTAIS	doua, <i>doa, dova</i> andova, andoa	coum, come, coma, <i>com</i> coum chë	përché chë përchè	quand quand che
GÉNOIS	duve <i>*donde</i>	cumme <i>*comme</i>	<i>*prechè</i>	<i>*quandu</i> <i>*quande</i>
BOLONAIS	dóvv, <i>duv</i>	come, cóme, cme, cómm, com, cumm, <i>c(u)m</i>	parché	<i>quand</i>
MILANAIS	(in) doe, <i>dóve</i>	come	perchè	quand
TRENTIN	en do che, 'ndo che	come che come	<i>*perché</i>	quande che <i>quande</i>
VÉNITIEN	(in) dove che dove	come che	parcossa <i>parché</i>	quando có

Tableau 1 – Subordonateurs introduisant une interrogative indirecte partielle qui porte sur une circonstance

¹⁹ *Vangele de San Merch* 1999, Mc 14,1.

²⁰ *La Bibie* 1999, Lc 8,36.

²¹ Le cadre prévu de cet exposé ne nous permet de présenter ni les détails (données statistiques) ni certaines observations concernant les subordonateurs *comme* et *quand* des subordonnées circonstancielles, qui étaient également pris en considération.

Il a fallu ensuite voir si d'autres idiomes romans, notamment ceux du nord de l'Italie, connaissent aussi le phénomène de subordonateur double dans des cas analogues. Ici nous avons rencontré plusieurs problèmes: le corpus choisi, sans cesser d'être la source la plus précieuse de nos informations, offrait dans certains cas un nombre insuffisant d'exemples;²² les traductions disponibles n'étaient pas toutes contemporaines; la matière sous étude, ce qui ne surprend pas quand il est question de la syntaxe, est «fluide» et la norme (ou même la graphie) très souvent peu stabilisée. Les exemples qui suivent et surtout le Tableau 1 nous donnent une possibilité de comparer les résultats obtenus²³ avec la situation dans les idiomes rhéto-romans dont il était question plus haut.

PIÉMONTAIS	E coui ch'a l aviou vèdù lon, a l han countà-ie <i>coum l'èndemonià a l era stait liberà</i> . ²⁴
GÉNOIS	Amiæ ün pô <i>cumme crescian i gigli da campagna</i> ; lu nu travaggian e nu fian. ²⁵
BOLONAIS	Guardè <i>cm'i cràssen i fiûr di câmp</i> : in lavòuren né in s'fai vstièri:... ²⁶
ROMAGNOL (FAENTINO)	Cunsidarè piotòst <i>cum fâ à créssar i zéi int un câmp</i> : lör in lavöra, né i fila. ²⁷
MILANAIS TRENTIN	Vardè <i>come cressen i gili in del camp</i> : lavoren nò e filen nò. ²⁸ Quei che gh'era lì entorno e che i aveva vist coi so oci come era nà la storia, i gh'à contà <i>come l aveva fat a guarir l endemonià</i> . ²⁹
VÉNITIEN	Pensè <i>come che cresse i zegi in tel campo</i> : lori no laora, e no i fila. ³⁰

²² Pour cette raison nous n'avons pas voulu encombrer cet exposé de statistiques.

²³ Nous avons marqué tous les cas identifiés, en ajoutant, en italique, les formes trouvées dans un corpus autre que les Évangiles (que nous ne mentionnons pas ici explicitement dû à sa nature peu systématique: il n'est pas question de textes parallèles). L'astérisque marque un subordonateur qui n'était pas attesté suffisamment dans le corpus étudié.

²⁴ *L Testament Neuv dè Nossègnour Gesu-Crist* 1986, Lc 8,36.

²⁵ *Il Vangelo di S. Matteo volgarizzato in dialetto Genovese* 1860, Mt 6,28.

²⁶ *Al Vangeli ed nôster Sgnùr Gesù Crést scònd San Lócca* 1995, Lc 12,27.

²⁷ *É Vangëli sgönd S. Matí. Versione di Antonio Morri in romagnolo-faentino* 1980, Mt 6,28.

²⁸ *I quatter Vangeli de Mattee, March, Luca e Gioann. In dialett milanes. Testo italian a front* 2002, Mt 6,28.

²⁹ *...Ciapa, lezi e penseghe sora! I Vangeli in dialetto Trentino* 2001, Lc 8,36.

³⁰ *L'evangelio secondo S. Matio. Versione di Gianjacopo Fontana in veneziano* 1981, Mt 6,28.

Force est d'avouer que la présente recherche reste nécessairement assez superficielle. Il faudra maintenant effectuer des recherches détaillées sur chacun des idiomes qui nous intéressent puis, après avoir néanmoins appliqué la notion de prototype syntaxique³¹, faire de nouveau une comparaison analogue à celle dont nous avons présenté les résultats ici. Toutefois, la comparaison déjà effectuée nous permet de conclure que les idiomes rhéto-romans connaissent un emploi assez systématique du subordonneur complexe, comportant un complémentateur. Cette observation comporte, à notre avis, une valeur particulière, parce qu'elle met en évidence un caractère commun, une uniformité typologique des idiomes rhéto-romans (or, auparavant nous ne pouvions que remarquer les critères qui différencieraient relativement bien ces idiomes des autres idiomes romans, mais tout en montrant une sérieuse diversité «interne»). Nous pouvons dire aussi que les idiomes du nord de l'Italie pris en considération dans notre recherche montrent ici un caractère nettement moins systématique. Quoiqu'ils connaissent les subordonneurs complexes, leur emploi ne semble ni stabilisé, ni uniforme et nous pourrions peut-être chercher la justification de leur choix (ou de son absence) dans une expressivité plus grande, dans la phonétique syntaxique ou dans les différences dans l'usage plus ancien VS plus moderne, influencé progressivement par l'italien standard.

Tout cela confirme la nécessité d'une nouvelle recherche de beaucoup plus longue haleine, mais également le fait que les critères syntaxiques sont pertinents et intéressants et que les recherches en syntaxe comparée sont incontournables si nous voulons connaître la réalité de la *Romania*: il faut les poursuivre, malgré les difficultés souvent décourageantes que présente cette tâche.

³¹ V. Varga 2002-2003: 531, 532.

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JEDINSTVO RETOROMANSKIH IDIOMA I SINTAKTIČKI KRITERIJI

Naša dosadašnja istraživanja na području poredbene romanske sintakse dozvolila su nam utvrditi, u okvirima odabrana teoretskog pristupa, da stupnjevitost procesa rečenične subordinacije (komplementacija, a zatim integriranje u strukturu druge rečenice) i korištenje univerzalnog romanskog komplementatora osiguravaju surselvanskom, furlanskom i naročito engadinskom (*valladeru*) posebno mjesto među romanskim jezicima obuhvaćenim istraživanjem (francuski, okcitanski, katalonski, španjolski, galješki, portugalski, engadinski, sursilvanski, furlanski, talijanski, sardski, rumunjski). Postavlja se pitanje može li spomenuta specifičnost, odnosno generalizirana uporaba komplementatora potvrditi jedinstvo retoromanskih idioma i njihovu samostojnost unutar *Romanije*. Da bismo došli do određenih zaključaka i utvrdili predstavlja li sustavno korištenje komplementatora valjan kriterij, bilo je nužno proširiti istraživanje i na ostale idiome pretpostavljenog retoromanskog dijasistema te, neizbježno, na druge romanske idiome Sjeverne Italije.

Mots-clés: idiomes rhéto-romans, unité, syntaxe comparée, interrogation indirecte, complémentateur

Ključne riječi: retoromanski idiomi, jedinstvo, poredbena sintaksa, nepravna pitanja, komplementator

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L'article en français et en roumain avec ses équivalents en croate dans un corpus aligné

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Ce travail s'est inspiré de notre thèse de doctorat¹, où nous comparons l'article en français et en roumain, ainsi que ses équivalents en croate dans un corpus électronique aligné. Après avoir présenté les éléments comparés, nous décrivons les résultats de la recherche sur notre corpus, composé de romans du 20^{ème} siècle, où les textes originaux et les traductions sont représentés proportionnellement. Les résultats de la recherche nous montrent, outre quelques équivalences intéressantes, l'importance de la distinction entre la valeur et la forme du nom, qui ne coïncident pas toujours, non seulement en roumain et dans une moindre mesure en français, mais surtout en croate.

1. Introduction

Nous avons opté pour la comparaison de l'expression de la détermination dans trois langues, plus précisément sous forme de l'article en français et en roumain, avec ses équivalents en croate. En effet, ces trois langues présentent des caractéristiques qui en font des jalons propices pour une telle comparaison: le français, qui parmi les langues romanes est celle où l'article s'emploie probablement le plus, se situe à l'opposé du croate, où le plus souvent le nom n'a

¹ Ecrite en croate sous le titre *Član u francuskom i rumunjskom, te njegovi hrvatski ekvivalenti u računalnom usporednom korpusu*

besoin d'aucune expression morphologique de sa détermination. Entre les deux se situe le roumain, avec ses spécificités par rapport aux autres langues romanes dues à son long isolement.

La comparaison des langues relève du domaine de la linguistique contrastive, qui n'a pas pour unique objectif de déceler les ressemblances et les différences entre deux ou plusieurs langues comparées, mais s'efforce aussi - or ce point est peut-être plus important encore à nos yeux - d'offrir une meilleure connaissance de chacune des langues comparées. En outre, la comparaison, tout en permettant de mieux connaître les langues en question, souligne les différences entre les textes originaux et les traductions. Il n'est pas sans importance, comme nous l'expliquerons plus loin, d'observer quels choix opèrent les traducteurs parmi les équivalents possibles et jusqu'à quel point ils suivent les "instructions" données par le texte original.

Dans la comparaison de ces trois langues, nous avons choisi l'article, qui est une classe très intéressante. En effet, il est évident que l'importance de l'expression de la détermination du nom n'est pas la même dans toutes les langues. Tandis que bon nombre d'entre elles possède une espèce de mots spécifique, à savoir l'article, beaucoup de langues fonctionnent sans ce moyen d'exprimer la détermination.

Tandis que les langues slaves de l'Est et de l'Ouest ont surtout conservé les formes définies de l'adjectif, le bulgare et le macédonien, les seules langues slaves à posséder l'article, n'ont conservé que ses formes indéfinies. Compte tenu que, dans ces langues, l'opposition entre formes définies et indéfinies n'existe qu'exceptionnellement, il est clair que l'on n'a dès lors plus affaire à une catégorie productive quant à l'expression de la détermination du nom. Dans le reste des langues slaves du Sud, dont le croate, cette possibilité existe toujours, mais dans une moindre mesure. En croate, comme équivalents de l'article nous avons cité *jedan*, le démonstratif, l'opposition entre l'accusatif et le génitif, l'ordre des mots, l'aspect verbal et les formes de l'adjectif, particulièrement leur forme définie et indéfinie.

Nous voudrions maintenant présenter plus en détail l'article en général et l'article dans les langues romanes, avant d'aborder les spécificités du français et du roumain, intéressantes pour notre propos, de même que quelques caractéristiques du croate. Pour finir, nous nous consacrerons aux résultats de notre recherche et à nos conclusions.

2. L'article en général

Confrontés à tout ce qui les entoure et fait partie de la vie, les hommes ont dû trouver une façon d'analyser le monde et, à partir de cette analyse, former une base commune pour échanger leurs expériences. D'après Hjelmslev (1968: 105), le sens prend forme de manière spécifique dans chaque langue: il n'existe pas d'organisation universelle, mais seulement un principe universel d'organisation. Quand il dit que le linguiste doit s'attacher autant aux ressemblances qu'aux différences des langues, c'est parce que la ressemblance réside dans le principe même de la structure des langues, et que les différences proviennent de la réalisation *in concreto* de ce principe. Martinet (1970: 12) affirme qu'à chaque langue correspond une organisation particulière des données de l'expérience. Apprendre une autre langue, ce n'est pas mettre de nouvelles étiquettes sur des objets connus, mais s'habituer à analyser autrement ce qui fait l'objet des communications linguistiques.

En ce qui concerne notre thème, les postulats de Hjelmslev et Martinet se traduisent dans la façon d'analyser le nom et sa place dans le discours, de distinguer ce qui est déjà présent dans le discours de ce qui n'y est pas encore introduit. Il est plus facile pour le destinataire, et plus économique, d'insérer le message dans sa vision du monde s'il sait qu'il a à sa disposition, d'après Weinrich (1989: 205), la pré-information, la post-information ou aucune des deux. C'est le rôle de la détermination du nom, qui précise le mode d'introduction d'un nom dans le discours.

Avant d'être employé dans le discours et d'être actualisé, le nom ne représente qu'un concept et n'a pas de référent. Guillaume distingue le *nom en puissance* et le *nom en effet*. Une fois le nom employé dans le discours, il faut faire le choix: ou bien le nom continue à ne pas avoir de référent et c'est toujours un concept qu'il évoque (en général, c'est l'article zéro), ou bien le référent vient d'être introduit dans le discours et il est considéré comme "indéfini" (l'article est indéfini), ou encore le référent est considéré comme assez connu (déjà introduit dans le discours ou connu généralement) pour que le nom soit accompagné de l'article défini. D'après Wilmet (1986), Leeman (2004) et d'autres linguistes, chaque nom a son extension (qui désigne tous les êtres susceptibles d'être dénommés par ce nom) et son intension (à savoir les propriétés qui correspondent à cette dénomination). Les déterminants, dont les articles, spécifient l'extension du nom dans le discours, à savoir son extensité (Leeman 2004: 32). Par exemple, l'interprétation générique signifie que l'extensité égale l'extension (*Les chiens sont d'agréables compagnons*); par contre, l'interprétation spécifique signifie que l'extensité est de "1", donc n'égale pas l'extension (*J'aimerais avoir un chien*).

3. Les langues romanes et l'article

Le latin, dans sa forme classique, ne connaissait pas l'article. Ce n'est que plus tard, et surtout dans le latin vulgaire, que les démonstratifs commencent à jouer ce rôle. Posner (1996: 120) n'est pas d'accord avec ceux qui y voient une influence grecque; elle pense plutôt à une tendance générale des langues de l'Occident, romanes comme germaniques.

Le système des démonstratifs en latin distinguait les formes qui exprimaient le contraste déictique (HIC, ISTE, ILLE) et la forme non marquée (IS). Après la disparition des IS et HIC, le système était composé des formes non marquées ILLE, IPSE (IPSE était d'abord une forme d'insistance: *Caesar ipse* - *César lui-même*) et des formes marquées ISTE, IPSE, ILLE (Lyons 1999: 333). Les formes non marquées ILLE et IPSE se sont transformées, entre le III^{ème} et le VIII^{ème} siècle, en articles définis. Dans les textes en latin tardif du I^{er} millénaire les formes à partir de IPSE sont plus répandues, même si par la suite elles ne se conservent qu'en sarde (logoudorien *su, sa, sos, sas*, campidanien *su, sa, is*) et dans certains dialectes catalans (par exemple, sur l'île de Mallorca, dans les toponymes *Sabarta, Zalana* au lieu de *la Bartha, la Lana*). Dans le reste de la Romania, c'est ILLE, dans l'ordre ILLE HOMO, sauf à l'Orient, où l'ordre préféré est HOMO ILLE (l'ordre latin est peut-être renforcé par les influences de l'albanais et du bulgare). Expliquant pourquoi ILLE a supplanté IPSE, Posner rappelle que dans les textes anciens IPSE s'utilisait surtout avec le nominatif. Or les noms romans provenant en général des formes latines à l'accusatif, ILLE, employé avec les objets à la troisième personne, s'est généralisé (Posner 1996: 129).

D'après Posner (1996: 126), l'article a fait ses débuts dans les langues romanes en exprimant l'anaphore, et ce n'est que plus tard que son emploi s'est étendu aux entités uniques, aux noms abstraits, à la possession inaliénable, à l'emploi générique. Dans les langues romanes modernes, l'article défini est très courant. En français, c'est un déterminant presque obligatoire, puisqu'il désigne qu'un mot est substantif, et exprime le genre et le nombre. Par contre, dans les langues créoles, l'article défini roman apparaît comme partie intégrale du nom; pour exprimer la spécificité ou le statut du nom d'autres moyens sont employés, comme les adverbes de lieu.

L'article indéfini a son origine dans le numéral "un". Par conséquent, dans les expressions comme *un chien* ou *un perro*, un peut désigner soit l'article indéfini soit le numéral "un". La différence dans la forme entre l'article indéfini et le numéral "un" est très rare (en catalan, *nu cani* - l'article indéfini, *unu cani* - le numéral). Posner (1996: 87) cite les variantes dolomitiques du rhétoroman, où la forme réduite de l'article indéfini peut s'employer avec le numéral "un" (*Gardena una na rama* - *une branche*).

En comparant les langues romanes, nous pouvons conclure qu'il est plutôt rare de trouver l'expression du pluriel dans le domaine de l'indéfini. C'est là que le français représente une exception. Dans le reste de la Romania, il suffit que le nom soit au pluriel sans article défini pour qu'il acquière le caractère indéfini. En d'autres termes, au pluriel c'est l'article zéro qui peut exprimer le caractère indéfini.

Les articles dans les langues romanes partagent plus de traits communs dans l'expression du caractère défini que dans celle de l'indéfini (y compris le partitif). Teyssier le confirme, qui compare l'article défini ou l'article zéro avec les noms au pluriel dans plusieurs langues romanes (Teyssier 2004: 160). A la différence du français (*J'ai des livres*), l'italien (bien qu'offrant la possibilité de dire *ho dei libri*) se contente de mettre le nom au pluriel: *vende libri*. En espagnol, portugais et roumain en règle générale le nom au pluriel suffit: *tengo libros, tenho livros, am cărți*. D'après Teyssier, les formes espagnoles et portugaises *unos, unas / uns, umas* ne sont pas vraiment des articles, mais désignent une quantité indéterminée: *unos libros, uns livros*. Il en va de même en roumain, où il est possible d'utiliser le quantitatif indéterminé *niște: niște cărți* ou seulement *cărți*. Quant à la forme *unos/unas* en espagnol, Sarmiento et Esparza (1993: 41) y voient un actualisateur de deux unités ou plus, non déterminées, sans préciser la quantité (*Llegaron unos libros, pero no los miré*). Cette forme-là peut toutefois véhiculer le sens partitif (Sarmiento et Esparza 1993: 42) dans les contextes où on sous-entend la référence à une partie de l'ensemble (*Por favor, sírveme unas patatas*); le sens de quantité réduite (*Pasaremos unos días en la playa*); une valeur emphatique très marquée (*Te lo he dicho muchas veces: son unos vagos = muy vagos*); la valeur d'adverbe de quantité, signifiant "approximativement" (*Sólo ha gastado unas dos mil pesetas*). Il existe une différence sémantique entre *Compré libros* - un nombre non déterminé, et *Compré unos libros* - quelques-uns, un petit nombre de livres spécifiques.

Lyons (1999: 335) dit qu'en ancien français, espagnol et quelques autres langues, les compléments d'objet (de même que les compléments prépositionnels) ne sont souvent pas accompagnés de l'article, même s'ils sont identifiables. Il explique ce fait par une généralisation où la position du sujet est thématique, et le thème est déterminé; si la langue dispose de la catégorie de la détermination, celle-ci doit être exprimée dans cette position, mais elle n'est pas obligatoire dans d'autres positions.

Tout comme le caractère indéfini au pluriel, le caractère partitif est le plus nettement exprimé en français. C'est la seule langue romane où l'article partitif s'emploie systématiquement, bien qu'il existe en italien, et dans une certaine mesure en sarde, catalan et occitan. En occitan on peut dire *donatz-li d'argent* ou, dans les dialectes du Nord qui sont plus proches du français, *vòli del pan* (Wheeler 1988: 260). En sarde et en catalan, où a survécu l'adverbe INDE, on trouve l'article zéro ou *de* avec le nom à sens partitif: *Bimus abba / (De abba) nde bimus* (sarde), ou,

même au pluriel, *Tenia gossos / En tenia (de gossos)*, en catalan (Posner 1996: 275). Freysselinard (2002: 15) donne un exemple pour l'emploi partitif en catalan: *Voldria confitura* (à la différence du français *Je voudrais de la confiture*); mais, avec *en* qui introduit l'objet, *En voldria, de confitura* (*J'en voudrais, de la confiture*). En italien, les formes de l'article défini (*il/lo, i/gli, la, le*) en combinaison avec la préposition *di* donnent ce qui s'appelle l'article partitif (*del, dello, dell', della, dei, degli, delle*). A la différence du français, son emploi est restreint et souvent facultatif: *Hai comprato pane? Luigi ha comprato (del) pane* (Lyons 1999: 100). Dans les phrases négatives, cet article ne s'emploie pas: *non bevo acqua* (Jernej 1965: 71).

L'article zéro en espagnol peut avoir un sens partitif avec le nom objet. C'est pourquoi les noms de masse n'ont pas de déterminant: *Compré (0) vino/ (0) arroz* (Green 1988: 106), ou, d'après Sarmiento et Esparza (1993: 48), *Comen (0) pan. Tomaron (0) vino en la taberna*.

Dumitru Copceag (2001) a mis en évidence un phénomène intéressant. En comparant des phrases en espagnol, portugais, catalan, français, italien et roumain, il conclut que dans un certain type de situations les langues dites périphériques de la Roumanie, à la différence de celles du centre (français, italien), n'emploient pas l'article. En règle générale, quand une innovation, en partant du centre, se répand dans le territoire entier, on peut s'attendre à ce qu'elle soit moins observée dans la périphérie, où subsiste un stade plus archaïque. Copceag parle des situations où l'actualisation du nom n'est pas nécessaire parce que le nom désigne surtout un moyen permettant d'accomplir une action (par exemple, on a une voiture, donc on peut voyager; on a un parapluie, donc on peut se protéger de la pluie; on a la radio, donc on peut écouter de la musique, etc.). Dans de tels cas, on n'insiste pas sur l'objet possédé, mais plutôt sur son possesseur et la capacité de ce dernier d'agir dans un certain but. C'est pourquoi le nom en question n'est pas actualisé, mais reste dans sa phase conceptuelle et ne désigne pas un objet précis. Dans ce type d'expressions, les langues périphériques comme le roumain, l'espagnol et le portugais (quant au catalan, l'auteur exprime sa réserve, car les locuteurs catalans n'étaient pas consistants dans leur emploi de l'article) ne mettent pas l'article avec le nom objet direct, à la différence de l'italien (l'article défini) ou le français (selon l'auteur, l'article indéfini ou le possessif). Voici quelques exemples (Copceag 2001:106):

roum. *Poate să meargă unde vrea: are mașină.*

esp. *Puede ir donde le guste: tiene coche.*

port. *Pode ir onde quer: tem carro.*

cat. *Pot anar a on li agradi: té cotxe.*

ital. *Può andare dove vuole: ha la vettura.*

fr. *Il peut se rendre où il le désire, car il a sa voiture.*

4. La langue française et l'article

Il est intéressant de remarquer que les grammairiens ne s'accordent pas sur la classification des articles en français. Seules les formes *le, la, l', les* sont unanimement appelées article défini. Mais, *un, une* ne sont pour certains que des numéraux (Dubois 1965: 148), tandis que *des* est considéré soit comme le pluriel de l'article indéfini ou de l'article partitif, soit comme une simple combinaison de la préposition et de l'article défini (Dubois 1965: 148). Pour ceux qui n'admettent pas l'existence d'un article partitif, *du, de la, de l'* sont des formes de l'article indéfini (Grevisse 1980: 331), ou encore, comme *des*, une combinaison de la préposition et de l'article défini (Dubois 1965: 148).

Pourtant, il est justifié de dire que la classification la plus généralement admise, que nous appliquons ici, est celle qui postule que *un, une* et *des* sont les formes du singulier et du pluriel de l'article indéfini, et *du, de la, de l'* les formes de l'article partitif, qui, à de rares exceptions près, n'a pas de pluriel. Nous y ajoutons, comme certains grammairiens, l'article zéro, puisque l'opposition entre la présence et l'absence de l'article nous intéresse particulièrement.

Selon Dubois (1965: 149), l'absence d'article peut signifier que le texte est placé hors situation, comme dans les proverbes, où l'absence de tout référent supprime toute forme d'actualisation, ou bien que le nom, comparable à l'adjectif, cesse de pouvoir former un syntagme nominal et devient partie d'un syntagme verbal (*Pierre est médecin/orgueilleux*). Bouchard (2002: 275) souligne que dans les syntagmes nominaux du type *N de N* le deuxième nom n'a pas de déterminant (*un uniforme de général, une montre de dame*) parce qu'il n'a pas de référent, ce qui est très évident dans un exemple comme *la queue de cheval de Juliette* - il serait absurde de demander de quel cheval il s'agit. Pourtant, Bouchard (2002: 289) met en évidence les cas où le nom n'a pas de déterminant tout en ayant un référent, notamment si le contact direct entre le nom et le référent identifie celui-ci, comme c'est le cas pour les étiquettes, titres, interpellations etc. (*jus de raisin; Contes et légendes d'Anjou; Garçon!*).

L'emploi de l'article défini en français ne présente pas beaucoup de particularités par rapport aux autres langues romanes. D'après Dubois (Dubois 1965: 148), l'article défini se réfère à un segment antérieur (*Pierre jouait avec ses frères et ses sœurs; LE garçon traversa brusquement la route*), il anticipe sur un segment (*LA pendule de la gare est arrêtée*), il se réfère à la situation (*LA pendule ne marche plus*) ou à un élément considéré comme connu (*LA neige tombe à gros flocons*). Wilmet (1997: 121), de son côté, distingue en contexte (situationnel) la situation visible (*Passe-moi le marteau*), la situation contiguë (*Va me chercher le marteau à la cave*) ou la situation générale (*J'ai vu le président à la télé*). En cotexte (discursif) c'est la reprise littérale (*Fred m'a parlé d'un livre et d'un film intéressants. J'avais lu le*

livre), la reprise associative (*Fred m'a parlé d'un livre intéressant. Je connaissais déjà l'auteur*), et la sous-phrase "partageant l'ensemble" durant l'élocution (*La fille que Bill a invitée hier soir me plaît*). L'article défini s'emploie avec les noms abstraits et exprime l'emploi générique. Certains auteurs vont même jusqu'à affirmer, et nous sommes d'accord avec eux, que dans certaines situations l'article défini n'exprime rien, mais tout simplement permet au nom de fonctionner dans la phrase. Leeman (2004: 33), qui appelle cet emploi "intensionnel", l'explique par le fait que le déterminant n'actualise pas le nom (ne lui fait pas désigner un référent), mais permet au nom d'apparaître grammaticalement dans l'énoncé pour ne désigner que le concept (*L'eau est indispensable à la vie*).

L'emploi de l'article indéfini au singulier ne présente pas, lui non plus, de particularités en français par rapport aux autres langues romanes. Riegel et al. (1999: 159) expliquent que, en emploi spécifique, l'article indéfini extrait un élément particulier qui est identifié uniquement par l'appartenance à la classe dénotée par le nom et qui n'a fait l'objet d'aucun repérage référentiel préalable: *Un enfant jouait dans la cour*. On peut distinguer entre les cas où l'indéfini renvoie à un particulier non identifié mais identifiable: *Un enfant blond jouait [...] - Qui était-ce?* et ceux où le référent n'a qu'une existence virtuelle: *Je cherche un enfant blond pour tenir le rôle de Cupidon*. L'emploi générique de l'article indéfini au singulier s'explique par le fait que l'élément introduit par *un* est considéré comme un exemplaire représentatif de toute sa classe: *Autrefois, un enfant ne parlait pas à table*.

Une différence réelle est relevée toutefois au niveau de l'article indéfini au pluriel, de même qu'au niveau de l'article partitif. En français, l'article indéfini au pluriel est souvent obligatoire². Son omission suit, elle aussi, des règles particulières. C'est notamment la présence de la préposition *de* qui entraîne l'omission autant de l'article *des* que de l'article partitif. En fait, l'article *des* est lui aussi une sorte d'article partitif, comme son histoire nous l'indique - il désigne une partie de l'ensemble formé par des noms comptables. Quoique dans une certaine mesure également présentes en italien, ces combinaisons de la préposition *de* avec l'article défini qui forment de nouveaux articles sont une particularité du français par rapport au roumain, à l'espagnol ou au portugais.

Même si nous optons pour la classification selon laquelle l'article *des* est le pluriel de l'article indéfini *un, une* (*je vois une maison* → *je vois des maisons*), il convient de préciser ici les caractéristiques qui rapprochent l'article *des* de l'article partitif *du, de la*, et cela non seulement du point de vue morphologique, où la parenté est évidente, mais tout aussi bien du point de vue syntaxique.

² En revanche, en roumain tout comme en espagnol et portugais, l'emploi de l'article indéfini au pluriel est plutôt exceptionnel et très proche des déterminants indéfinis comme "certains", "quelques".

D'après Leeman (2004: 140), la forme *des* est plutôt à rapprocher de l'article partitif et non de l'article indéfini *un(e)*, puisque *des* a, dans certains contextes, le même comportement syntaxique que le partitif. Par exemple, il n'est pas repris si le nom est remplacé par *en* (*Il m'a offert du café/Il m'en a offert (*du)*). De plus, dans certains cas *des* désigne un pluriel plutôt massif que comptable, ce qui le rapproche aussi de l'article partitif (*Cette nourriture suffit pour deux chiens, mais non pour trois chiens/*mais non pour des chiens*). Enfin, *des* et *du* (*de la*) sont tous deux victimes de la règle de cacophonie (**On manque de du lait*). Leeman ajoute que *un(e)* serait à considérer comme une variante "affaiblie" du numéral homonyme *un(e)* - *affaiblie* en ce qu'il perd la notion de quantification par le nombre.

Galmiche (1986: 50) arrive à une semblable conclusion, bien qu'il emprunte un chemin différent: selon lui, l'article partitif est plus proche de l'article indéfini au pluriel que de l'article indéfini au singulier. En effet, malgré la différence dans le nombre, les syntagmes du type *du N* sont sémantiquement apparentés aux syntagmes du type *des N*. Galmiche montre que de nombreux faits viennent à l'appui de cette hypothèse. Au lieu de *du* ou *des* devant un nom, qu'il soit au singulier ou au pluriel, peut figurer un grand nombre d'expressions de quantité (*des enfants, de la neige - beaucoup d'enfants/de neige, assez d'enfants/de neige, trop d'enfants/de neige, pas d'enfants/de neige*). Puis, les deux formes de l'article sont remplacées par le seul pronom *en* (*Il y avait du fromage/des fruits - Il y en avait*), à la différence de l'article *un*, qui est repris (*Il y avait un gâteau - Il y en avait un*). En outre, ni *du* ni *des* n'introduisent normalement le sujet dans une phrase générique (**Des chats sont des mammifères; *De l'eau est un liquide*), à la différence de *un* (*Un chat est un mammifère*). Galmiche (1986:53) en tire la conclusion que l'article partitif s'apparente étroitement à l'article indéfini et qu'il recouvre, en outre, la dimension de la pluralité, bien qu'elle soit absente sur le plan morphologique.

L'article indéfini au pluriel et l'article partitif ont encore quelque chose en commun, à savoir que leur équivalent en roumain (de même qu'en espagnol et portugais) est l'article zéro. Rappelons-nous que les langues organisent le sens de façons différentes et que l'importance accordée à certaines réalités varie d'une langue à l'autre.

5. La langue roumaine et l'article

Le roumain, isolé depuis longtemps du reste de la Roumanie, a développé beaucoup de traits particuliers. Outre les articles défini et indéfini, il connaît les articles génitif ou possessif (*o fată a profesorului/ une fille du professeur*), et adjectival ou démonstratif (*Carol cel Mare/ Charlemagne*). Nous ne nous attarderons pas sur ces articles, étant donné qu'ils apparaissent dans des circonstances spécifiques

qui ne nous intéressent pas ici. Le roumain se distingue aussi par la position de l'article défini: celui-ci est non seulement postposé au nom (au masculin singulier: *profesor/profesorul, fratel/fratele*), mais encore au féminin singulier, il remplace dans la plupart des cas la voyelle finale (*profesoară/profesoara, fotografie/fotografia*; mais *cafeal/cafeaua*). Au pluriel, la forme de l'article est *-i* au masculin (*profesoril/profesorii*) ou *-le* au féminin (*profesoarele/profesoarele*). Le roumain a conservé le genre neutre, mais celui-ci ne possède pas de formes spécifiques de l'article: au singulier il utilise celles du masculin, au pluriel celles du féminin. L'article indéfini, quant à lui, se place avant le nom (*un profesor, o profesoară*); au pluriel, sa forme est *niște* pour les trois genres, bien que certains grammairiens affirment que *niște* n'est pas un article et que l'article indéfini n'a pas de pluriel. Enfin, le roumain n'a pas d'article partitif (*Il boit du lait - Bea lapte. C'est du café - E cafea*).

Dans un travail antérieur nous avons relevé les spécificités du roumain par rapport aux autres langues romanes (Bikić-Carić 2006), à savoir l'existence d'une déclinaison (*un profesor/unui profesor, profesorul/profesorului*); le fait que l'adjectif qui précède le nom prend l'article (*Marea Britanie*); l'emploi de l'article avec certains noms d'interpellation (*bunicule!*), mais pas d'autres (*nepoate!*); le fait que les noms propres, dont la plupart des féminins, terminent en *-a*, ce qui est considéré comme une forme articulée (*Maria* - sans article: *această Marie*), tandis que les noms propres masculins sont considérés comme non-articulés (*Ion*). Mais la grande particularité du roumain réside dans la règle d'après laquelle le nom précédé d'une préposition (excepté la préposition *cu*) perd automatiquement l'article défini. En revanche, l'article réapparaît si on ajoute au nom un adjectif ou un complément (*Un elev a fost pedepsit de profesor/ Un élève a été puni par le professeur - Un elev a fost pedepsit de profesorul de matematică/ Un élève a été puni par le professeur de mathématiques*).

Le roumain partage avec le portugais et l'espagnol le trait qu'au pluriel même les noms comptables sans article peuvent fonctionner comme sujet (*Pe stradă trec soldații/ Dans la rue passent des soldats*), ce qui n'est pas possible au singulier (**Pe stradă trece soldat*). Le nom objet direct au pluriel est très souvent sans article (*Cumpară cărți/ Il achète des livres*, mais, au singulier, *Cumpară o carte/cartea*).

Pour ce qui est du complément déterminatif, il faut mentionner une autre particularité du roumain. En effet, cette langue ayant conservé la déclinaison nominale, la fonction du complément déterminatif peut être remplie par un complément prépositionnel ou bien un génitif. Or le génitif, de même que le datif, est nécessairement accompagné d'un article, puisque c'est celui-ci qui se décline, et non pas le nom lui-même (*profesorul - profesorului/un profesor - unui profesor*). Si nous y ajoutons la règle de la suppression de l'article après la préposition, il en résulte que seul le génitif comme complément déterminatif peut garder la forme articulée du nom (Coja 1968). C'est pourquoi la différence entre *salair de*

médecin et salaire du médecin s'exprime en roumain par *salariu de medic* et *salariul medicului*, respectivement.

Ce qui nous intéresse particulièrement dans la comparaison entre le français et le roumain, c'est l'article zéro roumain en tant qu'équivalent des articles partitif ou indéfini en français (ce qui rapproche le roumain de l'espagnol et du portugais) et l'article zéro après la préposition (qui est une particularité tout à fait roumaine).

Pour expliquer cette particularité roumaine, Coja (1969:171) distingue la valeur et la forme du nom. Il remarque plusieurs relations entre la valeur et la forme (Coja 1983):

valeur du nom défini → nom accompagné de l'article défini (*Profesorul a intrat în clasă*)

valeur du nom indéfini → nom accompagné de l'article indéfini (*Un profesor a intrat în clasă*)

valeur du nom générique → nom accompagné de l'article défini ou indéfini (*Profesorul trebuie să fie un exemplu pentru elevi/ Un profesor trebuie să fie un exemplu pentru elevi*)

valeur de l'adjectif → nom sans article (*Popescu este profesor*),
mais aussi:

valeur du nom défini → nom sans article (*Un elev a fost pedepsit de profesor*).

En effet, comme nous l'avons déjà mentionné, l'article est supprimé si le nom est introduit par une préposition (à l'exception majeure de la préposition *cu*: *scris cu cerneală, scris cu creionul, scris cu un creion*). Pour découvrir si un nom sans article a en fait la valeur de défini, il suffit d'ajouter un complément qui le détermine, auquel cas l'article réapparaît (*Mă duc la școală - Mă duc la școala nouă*). En revanche, si le nom en question est un complément d'agent, qui est toujours introduit par une préposition, il suffit de transformer la phrase passive en phrase active (*Profesorul a pedepsit un elev*). Par contre, l'article indéfini est conservé après une préposition (*Un elev a fost pedepsit de un profesor*).

6. Les possibles équivalents de l'article en croate

Le croate, comme la plupart des langues slaves, ne connaît pas la classe des articles. Si nous acceptons la thèse selon laquelle la (non-)détermination du nom constitue un trait universel et permanent des langues et que seules varient les façons de l'exprimer, qui sont individuelles et non-permanentes (Silić, 2000), nous pouvons partir en quête des équivalents de l'article en croate. Bajrić (2006: 100) place le croate dans le groupe des langues possédant (ou pouvant posséder) un article "naissant". Nous sommes d'avis que, tout en essayant de déterminer les équivalents croates de l'article, il ne faut pas négliger l'importance de

l'équivalent zéro. De nombreux exemples montrent en effet que le nom en croate est suffisamment "autonome" pour pouvoir se présenter seul et fonctionner dans le même contexte qu'un nom en français, ou en roumain, qui nécessiterait quant à lui un article, défini ou indéfini³. Šarić (2002: 170) souligne que chaque énoncé en croate est défini ou indéfini, bien qu'il ne soit pas nécessairement accompagné d'un moyen explicite de détermination.

6.1 Le déterminant indéfini "jedan"

Vu l'origine des articles en langues romanes, il est naturel de rapprocher le déterminant indéfini *jedan* (*un*) de l'article indéfini. Silić (1992-1993, 2000) va si loin qu'il propose de considérer le mot *jedan* comme l'article indéfini en croate. Dans son texte de 1992-1993, où il distingue *jedan* comme numéral, comme déterminant indéfini et comme article (Silić 1992-93: 408), Silić attribue à ce mot deux fonctions: celle de déterminant, où il est obligatoire et non redondant, et celle d'actualisateur, où il n'est pas obligatoire et est redondant. Bajrić considère pour sa part *jedan* comme un article-numéral (2006: 100). Marković (2002: 129) estime que *jedan*, en perdant son caractère de numéral et en se vidant ainsi de son sémantisme lexical, devient un élément grammatical. Marković y voit deux contenus sous une seule forme. Pranjković (2000: 343) donne lui aussi un exemple (*Sreo sam jučer jednu ženu*/J'ai rencontré hier une femme) où *jedan* fonctionne selon lui comme un vrai article indéfini. Vukojević (1995: 230), quant à lui, estime qu'il n'est malgré tout pas acceptable d'affirmer que les articles existent en tant que classe de mots en croate. Il préfère évoquer la fonction d'article, qui peut être exercée par un moyen lexico-grammatical, le numéral *jedan*, mais aussi par d'autres mots et d'autres moyens.

Analysant l'absence de déterminant, Silić y voit pourtant principalement l'équivalent de l'article défini. Il affirme (1992-1993) que l'opposition *jedan* + nom / 0 + nom, correspond dans la plupart des cas à l'opposition indéfini / défini. Il s'en suit que le défini est exprimé par l'absence de forme opposée à *jedan*. Silić (1992-93: 410) en conclut que l'absence physique d'un moyen grammatical ne signifie pas nécessairement l'absence de sa fonction. Cela nous rapproche de la distinction entre la valeur et la forme, mentionnée plus haut. Marković (2002: 110) souligne lui aussi qu'en croate c'est *jedan*, dans la fonction de l'article indéfini, qui est plus présent, tandis que la fonction de l'article défini est remplie par zéro.

³ Parlant des traductions entre l'italien et le croate, Katušić (1983) note que l'information contenue dans l'article italien est linguistiquement pertinente (puisqu'il est obligatoire de choisir un article), mais qu'elle ne l'est pas pour la communication et qu'elle peut par conséquent être purement et simplement supprimée dans la traduction croate.

C'est le contraire de ce qui se passe habituellement, puisque souvent c'est l'article défini qui se développe le premier, opposé à zéro, qui, à son tour, est remplacé plus tard par un numéral à sens affaibli. En comparant les réalisations en croate des valeurs de l'article proposées par Guillaume, Marković conclut qu'à la valeur *u correspond l'article jedan (*jedan čovjek/un homme*), la valeur *l est 0¹ (0¹ *čovjek/l'homme*), la valeur *Δu est représentée par le génitif partitif et les noms collectifs, et la valeur *0 par un 0² croate.

6. 2. Le déterminant démonstratif

En parlant de l'expression du caractère défini du nom avec la forme définie de l'adjectif, Znika (2004: 51) cite les démonstratifs *ovaj, taj, onaj* (*taj lukavi trgovac*). Il est clair que Silić et Marković, pour la fonction de l'article défini en croate, privilégient l'expression zéro au déterminant démonstratif, bien que les déterminants démonstratifs soient à l'origine de l'article défini dans de nombreuses langues (y compris le bulgare et le macédonien, les deux seules langues slaves qui connaissent cette espèce de mots). Bien entendu, le déterminant démonstratif, dénué au moins partiellement de son sens démonstratif, est parfois employé en croate pour renforcer le nom. Dans ce cas, il peut figurer comme équivalent de l'article défini en traduction. En voici deux exemples:

Ce fut à l'occasion d'un voyage à Ram que Joseph avoua à Suzanne que la femme allait venir le chercher. / Prilikom jednog putovanja u Ram Joseph prizna Suzani da će ta žena doći po njega.

"Alors, on n'a pas vu passer cette semaine les chiens du cadastre de Kam?" / "Onda, niste li ovaj tjedan vidjeli u prolazu one katastarske hulje iz Kama?"⁴

Il faut souligner le caractère stylistique des démonstratifs *ta* et *one*, qui précisent (*ta žena* - la femme dont nous avons parlé) ou renforcent (*one katastarske hulje* - le mot "chiens" est encore plus péjoratif) la signification du nom, mais pourraient aisément être supprimés de la phrase.

6. 3. L'opposition accusatif/génitif

La détermination du nom en croate peut encore être exprimée par l'opposition entre le génitif (non-détermination) et l'accusatif (détermination). Selon Pranjković (2000: 345), ce procédé est toutefois soumis à certaines contraintes: les noms doivent exprimer quelque matière (*pain, sel, ciment*) ou, au pluriel, représenter

⁴ Marguerite Duras: *Un barrage contre le Pacifique*, et, en croate, *Brana na Pacifiku*, traduit par Ingrid Šafranek.

des objets de petite taille (*livres, clous, gâteaux*), et les verbes employés, le plus souvent à l'aspect perfectif, doivent être du type *prendre, donner, acheter, prêter, emprunter, manger* (on peut dire *Kupio sam čavala*/J'ai acheté des clous, mais non **Opazio sam čavala*/J'ai remarqué des clous).

L'équivalent croate le plus proche de l'objet direct accompagné de l'article partitif en français, dont Grevisse (1980: 350) dit qu'il indique dans la plupart des cas que l'on ne considère qu'une partie de l'espèce désignée par le nom, est le génitif partitif du nom en question. Un exemple: *Donne-moi du lait. - Daj mi mlijeka*. Par contre, quand le nom ayant la fonction de complément d'objet est précédé d'un article défini, il est traduit en croate par un accusatif (*Donne-moi le lait qui est sur la table. - Daj mi mlijeko koje je na stolu*, Bikić-Carić, 2007: 1313).

Les noms propres peuvent eux aussi être employés au génitif comme objet direct, naturellement pour des raisons de style. Katičić (1991: 95) cite un exemple de l'auteur Slobodan Novak: *Vidi, vidi Marije* (littéralement: *Regarde, regarde [de la] Marie*), où le génitif marque l'étonnement causé par une caractéristique inattendue de Marie. Un autre exemple de Katičić (1991: 95) montre que le génitif au pluriel peut exprimer l'idée partitive (*Nekad sam znao latinskih riječi* /Autrefois je connaissais des mots latins).

6. 4. L'ordre des mots

L'ordre des mots dans la phrase croate est beaucoup plus souple que dans les langues qui n'ont pas de déclinaisons. C'est pourquoi il peut, à lui seul, véhiculer les significations anaphorique ou cataphorique. Pour l'illustrer, voyons les exemples suivants:

Na stolu je knjiga. - Un livre est sur la table.

Knjiga je na stolu. - Le livre est sur la table.

Na vratima se pojavio mladić. - Un jeune homme s'est présenté à la porte.

Mladić je rekao svoje ime. - Le jeune homme a dit son nom.

Ces exemples montrent que les mêmes mots (*knjiga, mladić*) occupent en croate des positions différentes (cataphore à la fin de la phrase, anaphore à son début), alors qu'en français la position des mots demeure la même, et la différence se situe au niveau de l'article (*un livre/un jeune homme, le livre/le jeune homme*).

L'apparition de l'article est souvent liée à la perte de la déclinaison (bien que dans certaines langues existent les deux). Dans les langues ne possédant pas de déclinaison l'ordre des mots devient figé, puisque les cas ne peuvent plus différencier les fonctions du mot dans la phrase (par exemple, le sujet et l'objet). Il en résulte que cet ordre des mots, désormais figé, entrave l'expression de la cataphore et de l'anaphore et on peut avancer que l'article, qui est peut-être apparu pour d'autres raisons, est venu remplir cette fonction-là aussi.

6. 5. *L'aspect verbal*

Un de nos travaux précédents, où nous comparions l'aspect verbal en français et en croate (Bikić-Carić, 2004: 170), nous fournit un exemple qui illustre fort bien le rôle de l'aspect verbal dans l'expression de la détermination du nom:

Sutra ću pisati pismo. - Demain j'écrirai une lettre.

Sutra ću napisati pismo. - Demain j'aurai écrit la lettre.

Dans la première phrase, le croate emploie le futur simple d'un verbe imperfectif, et dans la deuxième, le futur simple d'un verbe perfectif, traduit par le futur antérieur en français. Toutefois, c'est l'objet direct qui nous intéresse ici: bien qu'il soit exprimé en croate par le même nom (*pismo*) dans les deux phrases, on remarque que là où est employé l'aspect imperfectif, le français accompagne le nom de l'article indéfini, tandis que là où est employé l'aspect perfectif, le français accompagne le nom de l'article défini.

L'aspect verbal perfectif en croate, qui marque l'accomplissement de l'action, définit en quelque sorte l'objet de cette action, ce que le français exprime à l'aide de l'article défini. En revanche, l'aspect imperfectif en croate souligne plutôt la durée de l'action et non son objet, ce qui donne, en français, le nom avec l'article indéfini.

6. 6. *Les adjectifs*

L'une des façons d'exprimer la détermination des noms, qui distingue le croate, non seulement du français et du roumain, mais aussi de plusieurs autres langues slaves, est la forme, définie ou indéfinie, des adjectifs qui les accompagnent. En croate, les adjectifs représentent une classe morphologiquement très riche. L'une des possibles divisions permet d'établir une distinction entre adjectifs descriptifs et adjectifs relationnels (Težak et Babić, 1994: 99). Les adjectifs descriptifs expriment les différentes caractéristiques du nom (*beau, clair, chaud, stupide*), tandis que les adjectifs relationnels expriment les rapports d'un nom à un autre (*parisien, maternel, national, métallique*). Cette distinction entre défini et indéfini, qui constitue une caractéristique des adjectifs, est appelée par Tafra (1988: 188) aspect adjectival. Celui-ci est, d'après Tafra, applicable à tous les adjectifs, mais seuls les adjectifs descriptifs peuvent l'exprimer morphologiquement. Quant aux adjectifs relationnels, cet aspect est morphologiquement neutralisé. Par ailleurs, la différence entre forme définie et forme indéfinie n'est marquée dans les adjectifs descriptifs qu'au masculin singulier, et ce seulement pour quatre cas sur les sept existant dans la déclinaison en croate, à savoir le nominatif, le génitif, le datif et l'accusatif (Babić et al., 1991: 616):

On ima siv šešir. (Il a un chapeau gris.) - adjectif indéfini

On ima sivi šešir. (Il a le chapeau gris.) - adjectif défini

Ces restrictions expliquent peut-être le fait que cette distinction se fait très rarement sentir dans la langue quotidienne et que la forme indéfinie a presque disparu au profit de la forme définie (excepté pour les adjectifs ayant la fonction d'attribut du sujet). Pranjković (2000:344) affirme lui aussi que les formes indéfinies de l'adjectif ont pratiquement disparu de la langue parlée, voire même de la communication écrite, où elles ne sont guère fréquentes. Dans une situation naturelle, même les adjectifs qui ne possèdent aucunement la forme définie au nominatif (par exemple, les adjectifs possessifs, comme *bratov kaput - le manteau de[mon] frère*) se déclinent selon la déclinaison définie. Peut-être cela peut-il s'expliquer, entre autres choses, par le fait que la logique l'emporte sur la morphologie, puisque le nom accompagné d'un adjectif possessif est très souvent défini par cet adjectif même. Marković (2002:139) cite des expressions où la forme indéfinie serait de règle, mais fort peu probable dans une communication naturelle (*nadisali smo se svježa zraka - nous avons respiré de l'air frais*). Pranjković (2000: 344) en déduit que les moyens primaires, grammaticalisés, se voient de plus en plus souvent remplacés par des moyens secondaires. Ainsi que le souligne Silić (2000:404), il y a même des situations où l'expression de l'indétermination morphologique est supprimée au profit de l'expression de la détermination morphologique (*jedan visoki čovjek*). Cela peut paraître étonnant, puisque la traduction littérale d'un tel énoncé en français serait **un l'homme grand*, mais Silić y voit un processus de neutralisation de la catégorie de détermination/ non-détermination. Du reste, cette neutralisation est déjà achevée en ce qui concerne les comparatifs et les superlatifs (Znika 2002: 287). L'opposition détermination/ non-détermination y est neutralisée dans la forme, même si elle reste exprimée sémantiquement. Par exemple, dans la phrase *Najbolji učenik bit će nagrađen/Le meilleur élève sera récompensé*, le sens est indéfini si on ne considère que la qualité de l'élève en question. En revanche, si on l'identifie (lequel parmi les élèves), le sens est alors défini. Un autre exemple de la neutralisation de la détermination/ non-détermination est mentionné par Znika (1997: 355) à propos des adjectifs descriptifs figurant dans les syntagmes nominaux employés comme locutions figées (par exemple *bijeli luk - ail*, littéralement *oignon blanc*). Les adjectifs descriptifs ayant perdu leur fonction descriptive (en l'occurrence, il ne s'agit pas d'un oignon qui est blanc, mais d'une autre plante: *l'ail*) dans une locution figée n'offrant pas la possibilité de faire un choix entre forme définie et forme indéfinie, cette opposition est neutralisée. Znika remarque que dans ce cas la fonction de détermination est remplie par un démonstratif (*Dodaj mi onaj bijeli luk sa stola - littéralement, Passe-moi cet ail de la table*). Notons toutefois que, dans la langue quotidienne, cette même phrase est tout à fait envisageable sans le démonstratif (*Dodaj mi bijeli luk sa stola*).

Marković (2002:131) conclut que l'aspect adjectival ne renseigne pas sur la façon dont il convient de comprendre le nom croate, ou tout du moins pas de la même manière que le ferait l'article dans les langues où il existe. Il va même plus loin en affirmant que la forme définie de l'adjectif ne dit somme toute pratiquement rien sur la détermination ou non-détermination de l'objet. Nous sommes encline à adhérer à cette opinion, non seulement en raison de la neutralisation morphologique, mais aussi parce qu'il nous semble que, même là où les formes indéfinies s'utilisent dans la langue spontanée (quand l'adjectif a la fonction d'attribut du sujet) ou bien dans les textes soignés, les locuteurs natifs du croate ne sont de toute façon pas conscients d'exprimer la détermination ou la non-détermination. Il en résulte que si l'on s'efforce d'utiliser la forme indéfinie, c'est tout simplement parce que la règle le prescrit, et non parce qu'on s'attache à distinguer *un homme grand* et *l'homme grand* par le choix de la forme adjectivale. Dans une phrase comme *Vidio sam visoka čovjeka/Vidio sam visokog čovjeka*, seule la deuxième variante est naturelle, à savoir celle présentant la forme définie, et elle couvre les deux sens (*J'ai vu un/l'homme grand*). C'est donc le contexte qui nous permettra de trancher en faveur de l'un ou l'autre sens⁵.

7. Comparaison entre le français, le roumain et le croate dans le domaine de l'article

Les faits présentés plus haut montrent qu'il faut s'attendre à un emploi plus restreint de l'article en roumain qu'en français. En effet, l'évolution du français, où l'article était d'abord peu fréquent, a amené à ce que le nom sans article soit devenu de plus en plus rare. De ce fait, l'emploi de l'article indéfini au pluriel n'a pas le même rôle en français et en roumain, pour la simple raison que cet élément est obligatoire en français, tandis qu'il ne l'est pas en roumain, à plus forte raison parce que c'est l'article zéro qui est plus fréquent dans cette dernière langue.

Citons un exemple observé dans l'hebdomadaire français *L'Express* (numéro 2954 du 14 au 20 février 2008). Lors d'un entretien avec un homme politique, le journaliste dit : *Des députés UMP vous ont critiqué*. Il est clair qu'ici, l'article indéfini au pluriel signifie que certains éléments sont extraits de l'ensemble (pas tous les députés UMP, mais certains d'entre eux). Leeman cite l'exemple *Des gens sont méchants* (Leeman 2004: 130) où l'article indéfini au pluriel sert à introduire au

⁵ Katušić (1982: 149) remarque, en comparant les traductions en croate et en italien, que l'adjectif à la forme définie en croate ne correspond pas nécessairement à l'article défini en italien, et vice-versa (*il bell'uliveto /lijep maslinik*).

sein d'une classe un "sous-ensemble" auquel on peut appliquer l'énoncé. Dans un énoncé en roumain exprimant une telle intention, l'équivalent de l'article indéfini français serait *niște* ou *unii*. En revanche, dans une phrase comme *Je vois des avions*, nous ne formons pas un sous-ensemble puisque nous n'avons pas l'intention de dire qu'il y a des avions que nous voyons et d'autres que nous ne voyons pas (comme dans l'exemple précédent), mais qu'il s'agit d'une quantité que nous ne précisons pas et, en même temps, qu'il n'y a pas d'anaphore. Dans un exemple de ce type, l'équivalent en roumain serait l'article zéro. Nous voyons donc que, dans les exemples roumains, l'emploi de l'article indéfini au pluriel est plus probable là où l'article exprime la formation d'un sous-ensemble, que là où il marque une simple introduction dans le discours. Rappelons-nous que l'histoire de l'article en français a débuté de même façon qu'en roumain et dans les autres langues romanes périphériques. S'il est vrai qu'en français *des* désignait tout d'abord l'extraction de certains éléments d'un ensemble (*de + les*), à la différence des autres langues romanes, il ne s'est pas arrêté là. L'article indéfini au pluriel en français a poursuivi son évolution et a remplacé l'article zéro dans les conditions que nous venons de décrire. Soulignons que dans de telles circonstances, le comportement du roumain est plus proche de celui du croate que de celui du français.

Dans la comparaison des trois langues sous examen, la question de la valeur et de la forme s'impose. En effet, les spécificités de l'emploi de l'article en roumain par rapport aux autres langues romanes indiquent qu'on distingue la valeur du nom et sa forme, étant donné qu'en roumain dans un grand nombre de cas le nom introduit par une préposition perd son article défini automatiquement (donc, il n'est pas déterminé par sa forme), même si la conclusion logique est que le nom n'a pas perdu sa valeur définie. Si tel est le cas en roumain, nous pouvons conclure que dans les autres langues, notamment en français et en croate, le nom peut être défini ou indéfini dans sa valeur, même si sa forme n'en témoigne pas. Ce phénomène s'observe même en français, où les divergences entre la valeur et la forme du nom sont moindres: ainsi les articles indéfini et partitif *des* et *du* s'effacent-ils après la préposition *de* pour des raisons de cacophonie, mais il est logique de supposer que la valeur du nom reste la même.

La différence entre la valeur et la forme, qui montre que le nom, y compris en l'absence d'expression formelle de sa détermination, peut être défini ou indéfini, nous paraît particulièrement intéressante pour le croate. Le locuteur croate interprète sans difficulté, même en absence d'une marque morphologique, la façon dont le nom est placé dans le discours. Nous y voyons une ressemblance avec le roumain dans les cas où le nom au pluriel est précédé d'une préposition: c'est alors le contexte qui nous aide à reconstruire l'article, qui peut être défini (sa disparition étant due à la préposition) ou zéro (son rôle étant celui de l'article indéfini au pluriel).

8. Traitement du corpus parallèle assisté par ordinateur et ses résultats

Nous avons formé notre corpus à partir de six romans du 20^{ème} siècle, dont deux originaux dans chacune des langues comparées et leurs traductions dans les deux autres⁶.

Après avoir préparé le corpus pour l'analyse⁷, nous avons abordé la recherche des articles et de leurs équivalents. Après avoir tapé le mot cherché (disons, l'article *le*), sur l'écran apparaissent toutes les phrases dans la langue choisie où figure cette forme, de même que les phrases équivalentes dans une autre langue (français - croate, croate - roumain, etc.).

Voici l'exemple d'une paire de phrases, obtenue en tapant * le *:

<p><s id="ugr_hr.s4">U berlinskom zoološkom vrtu, pored bazena sa živim morskim slonom, stoji neobična vitrina.</s>

<p><s id="ugr_fr.s4">Dans le jardin zoologique de Berlin, près du bassin occupé par un éléphant de mer, on peut voir une étrange vitrine.</s>

Ou, la paire roumain-croate et l'article *ul *:

<p><s id="ugr_hr.s4">U berlinskom zoološkom vrtu, pored bazena sa živim morskim slonom, stoji neobična vitrina.</s>

⁶ Les originaux en croate sont *Povratak Filipa Latinovicza* (Miroslav Krleža, Zora, 1962) et *Muzej bezuvjetne predaje* (Dubravka Ugrešić, Konzor & Samizdat B92, 2002). Leurs traductions en français sont *Le retour de Philippe Latinovicz* (Calmann-Lévy, 1988, traduit par Mila Djordjevic et Clara Malraux) et *Le musée des redditions sans condition* (Fayard, 2004, traduit par Mireille Robin), et en roumain *Întoarcearea lui Filip Latinovicz* (Editura pentru literatura universală, 1968, traduit par Virgil Teodorescu et Radu Flora) et *Muzeul capitulării necondiționate* (Niculescu, 2005, traduit par Octavia Nedelcu). Les originaux en français sont *Un barrage contre le Pacifique* (Marguerite Duras, Gallimard, 1997) et *La fée carabine* (Daniel Pennac, Gallimard, 1987). Leurs traductions en croate sont *Brana na Pacifiku* (Vuković & Runjić, 2002, traduit par Ingrid Šafranek) et *Vila karabinka* (SysPrint d.o.o., 2001, traduit par Vlatka Valentić), et en roumain *Stăvilă la Pacific* (Humanitas Fiction, 2006, traduit par Alexandru Baciu) et *Zina carabină* (Polirom, 2003, traduit par Iustina Croitoru). Les originaux en roumain sont *Ion - glasul pământului* et *Ion - glasul iubirii* (Liviu Rebreanu, Lyceum 31, 1968). Il faut souligner qu'il s'agit de deux romans du même auteur qui forment un ensemble. Les éditeurs des traductions les ont abordés comme une seule œuvre: *Plodovi zemlje* (Nakladni zavod A. Velzek, 1943, traduit par Ivan Esih), et *Ion le Roumain* (Librairie Plon, 1946, traduit par Pierre Mesnard).

⁷ En utilisant le logiciel de reconnaissance optique de caractères ABBYY Reader, et avec l'aide de notre directeur de thèse Marko Tadić, qui a fait aligner les phrases avec le logiciel Moore's Aligner.

<p><s id="ugr_ro.s3">La grădina zoologică din Berlin, lângă bazinul leilor de mare, se află o vitrină neobișnuită.</s>

Voici un exemple pour le possible équivalent croate de l'article indéfini, * jedan *:

<p><s id="ugr_hr.s96">Izbjeglice se dijele na dvije vrste: na one s fotografijama i na one bez fotografija, rekao je jedan Bosanac, izbjeglica.</s></p>

<p><s id="ugr_fr.s102">Les réfugiés se divisent en deux catégories: ceux qui ont des photos et ceux qui n'en ont pas, m'a expliqué un exilé bosniaque.</s></p>

<p><s id="ugr_hr.s96">Izbjeglice se dijele na dvije vrste: na one s fotografijama i na one bez fotografija, rekao je jedan Bosanac, izbjeglica.</s></p>

<p><s id="ugr_ro.s104">- Refugiații se împart în două categorii: cei cu fotografii și cei fără fotografii, a spus odată un refugiat bosniac.</s></p>

Les résultats du traitement d'une première œuvre (*Le musée des redditions sans condition*, par Dubravka Ugrešić), qui nous ont renseignée sur ce qui est "attendu" et "non-attendu", ont servi de modèle pour le traitement du reste des œuvres. Les résultats les plus fréquents, donc les plus attendus dans le reste du corpus, sont les suivants:

1) article défini dans les deux langues romanes, équivalent zéro en croate

J'ai chiffonné les photos	Zgužvala sam fotografije	Am mototolit fotografiile
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variation:

1.a) article défini en français, équivalent zéro en roumain dû à la préposition introduisant le nom

Peu avant le pont	Nedaleko od mosta	Puțin înainte de pod
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2) article indéfini au singulier dans les deux langues romanes, équivalent zéro en croate

Elle se maria avec un instituteur	Udala se za učitelja	Se căsătorise cu un învățător
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variation:

2.a) équivalentent *jedan/neki* en croate

dans une maison au bord de la mer	u jednoj kući pored mora	într-o casă de pe malul mării
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3) article indéfini au pluriel en français, équivalentent zéro en roumain et en croate

Il lisait avec passion des vers ou des romans	čitao je pjesme, romane	Citea cu patimă versuri, romane
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variations:

3.a) équivalentent *niște* ou *unii* en roumain

des Arabes. Deux.	Arape. Dvojicu.	niște arabi. Doi.
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3.b) équivalentent *neki* en croate

des paysages qui lui semblent	neki prostori koje pouzdano	locuri văzute cu certitudine
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4. article partitif en français, équivalentent zéro en roumain et en croate

il y aurait du poulet, du vrai poulet	A za svadbeni ručak pile, pravo pravcato pile	la masă, pui, carne de pui adevărat
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variations:

4.a) génitif partitif en croate

Est-ce que tu as du temps ?	- Imaš li vremena?	Ai timp?
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4.b) article défini en roumain

doux comme du miel	slatka kao med	dulce ca mierea
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Il est évident que les résultats confirment nos hypothèses de départ. En croate l'équivalentent zéro est de règle, soit parce que le contexte nous indique s'il s'agit d'un nom défini ou indéfini, soit parce que la détermination du nom n'est pas un élément sur lequel le locuteur croate doit s'exprimer. Ajoutons-y l'emploi générique de l'article, où celui-ci a surtout un rôle grammatical et non syntaxique, et l'on verra qu'il serait vain de s'attendre à trouver un équivalent en croate.

Le fait que, dans la plupart des cas, les articles en français et en roumain coïncident dans les traductions d'un texte original en croate n'est pas du tout

négligeable car il confirme notre hypothèse que la détermination du nom en croate est claire et univoque même en l'absence d'une marque formelle, ce qui est confirmé par le fait que les traducteurs l'ont comprise correctement.

La variation 1.a a été expliquée dans le chapitre sur l'article roumain. Ajoutons que dans ce cas ce sont le croate et le roumain qui coïncident, étant donné qu'en roumain le nom introduit par la préposition n'a pas d'expression morphologique de détermination. Pourtant, les exemples montrent que la détermination est évidente. C'est pourquoi le traducteur du roumain en français n'a pas eu de problème pour reconstruire l'article.

Si l'article indéfini est au singulier, le français et le roumain coïncident dans la plupart des cas, ce qui confirme notre hypothèse. Bien que l'équivalent en croate soit zéro dans la plupart des cas, nous avons relevé ici les équivalents *jedan* et *neki* parmi les résultats attendus. Ceux-ci sont plus fréquents que le démonstratif comme équivalent de l'article défini (ce qui nous a amenée à citer les démonstratifs en croate parmi les résultats moins attendus). Pourtant, soulignons encore une fois que *jedan* et *neki*, comme les exemples le montrent, ne sont pas obligatoires dans la phrase, ce qui les distingue de la classe de l'article indéfini.

L'article indéfini français au pluriel a comme équivalent, dans la plupart des cas, l'article zéro en roumain, ce qui confirme notre hypothèse. Nous avons cité comme variations possibles *niște* en roumain et *neki* en croate, mais ces équivalents sont beaucoup plus rares, tant en roumain qu'en croate.

Il résulte que le plus souvent l'article partitif en français n'a pas d'équivalent dans les deux autres langues examinées. En roumain dans les comparaisons du type *comme du satin - ca satinul* l'équivalent est l'article défini, ce que nous expliquons par l'emploi générique du nom. En croate, l'emploi du génitif partitif est moins répandu que ne le laissent prévoir nos hypothèses, même dans les contextes qui s'y prêteraient bien.

8. 1. Divergences par rapport aux résultats attendus

Dans la suite de notre étude, nous présentons les résultats moins attendus (par exemple, un même nom accompagné d'articles différents en français et en roumain, formes des adjectifs en croate ne correspondant pas à la détermination dans les langues romanes), en fonction de la langue du texte original. En effet, nous trouvons qu'il n'est pas sans importance de savoir si l'original offre plusieurs possibilités parmi lesquelles le traducteur doit faire son choix, ou si l'original présente une seule possibilité, que le traducteur a éliminée en faveur d'une autre.

Les résultats moins attendus sont les suivants:

- 1) articles différents dans les deux langues romanes
- 1.a) dans les deux cas ils expriment la même chose (emploi générique)

une autobiographie est un album verbal	autobiografija je verbalni album	autobiografia este un album verbal
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1.b) ils expriment la détermination du nom de façons différentes

l'écrivain russe à l'étage en dessous	ruski pisac na katu ispod mog	un scriitor rus de la un etaj inferior
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2) équivalent croate formellement exprimé

2.a) démonstratif comme équivalent de l'article défini

les terres que vous convoitez	ta zemljišta koja priželjkujete	pământurile la care râvniți
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2.b) article défini ou indéfini comme équivalent de la forme définie ou
indéfinie de l'adjectif
adjectif défini comme équivalent de l'article défini

le battement grandiose	veličanstveni lepet	bătaia magistrală
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adjectif indéfini comme équivalent de l'article indéfini

se tenait un superbe jeune homme	je stajao prekrasan mladić	stătea un tânăr foarte frumos
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2.c) forme incorrecte de l'adjectif

adjectif défini comme équivalent de l'article indéfini

Un couple est sorti	izašao je <i>mali</i> par	a ieșit un cuplu
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adjectif indéfini comme équivalent de l'article défini

l'appétit capricieux de Roland	<i>hrovit</i> Rolandov apetit	pofta de mâncare a capriciosului Roland
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2.d) ordre des mots (en croate le nom défini figure au début de la phrase,
occupant la place du thème)

Je tournais le sachet vers la lumière	Celofan sam okretala prema svjetlosti	învârteam celofanul în lumină
Elle m'a écrit cette missive	Pismo je pisala	Textul fusese scris

3) article défini en roumain comme équivalent du possessif ou du démonstratif en français

dans son livre d'inventaire	u inventarnu knjigu	în registrul de inventariere
ce couple qui s'embrassait en amateur	par se ljubio "amaterski"	cuplul se săruta "amatorist"

4) article indéfini en roumain comme équivalent du possessif ou du démonstratif en français

quelqu'un a oublié son couteau	netko je ostavio nož	cineva a lăsat aici un cuțit
ce couple modeste	ubogi par	un cuplu nevoiaș

5) article indéfini en roumain comme équivalent de l'article partitif en français

comme du givre	kao inje	ca o chiciură
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6) partitif *niște* en roumain comme équivalent de l'article partitif en français

un morceau de cruchade, du fromage et des oignons	komad kukuruznog kruha, nešto sira i luka	un codru de pîine de mălai, <i>niște</i> brînză și ceapă
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8. 2. Commentaires sur quelques-uns des exemples qui s'écartent des résultats prévus

Nous voudrions maintenant présenter d'une manière plus détaillée certains cas particulièrement intéressants, que nous avons classés en fonction de la langue du texte original.

8. 2. 1. Original en croate

Les traducteurs interprètent parfois la détermination du nom en croate de différentes façons (même là où le croate dispose d'un équivalent de l'article indéfini), ce qui donne lieu à l'emploi d'articles différents en français et en roumain. Pourtant, soulignons qu'il ne s'agit là que d'exceptions, à savoir que les traducteurs en français et en roumain ont, dans la plupart des cas, interprété le caractère (in)défini du nom de la même façon, ce qui tend à montrer que cette caractéristique du nom est évidente même en l'absence d'une marque morphologique particulière.

Dans certains exemples, les différences peuvent être expliquées par le choix de la part du traducteur de transformer la structure de la phrase, surtout dans la traduction française, parfois assez libre, du roman de Dubravka Ugrešić (où *les petites filles étaient habillées différemment* - *u kojoj žive neke drugačije obučene djevojčice* - *în care trăiau fetițe altfel îmbrăcate*; *La maison manquante (...)* a été détruite pendant - *nedostaje jedna kuća srušena za vrijeme* - *lipsește o casă, distrusă în timpul*). Toutefois, plusieurs autres cas nous intéressent particulièrement. Comparons les extraits suivants: *L'écrivain russe à l'étage en dessous* - *ruski pisac na katu ispod mog* - *un scriitor rus de la un etaj inferior*. Dans l'original croate, l'écrivain russe, qui n'est mentionné qu'une seule fois, peut être compris à la fois comme un référent défini (par le complément à *l'étage en dessous*), ou indéfini (ce n'est qu'un écrivain russe, peu importe lequel). Dans un autre exemple, le nom au pluriel n'a pas d'article en roumain (un article indéfini est sous-entendu, puisqu'il y figurerait si le nom était au singulier), mais est accompagné en français d'un article défini (*Elle relisait les livres qu'elle avait déjà lus* - *Ponovo je čitala knjige koje je već bila pročitala* - *Recitea cărți deja citite*). L'article défini en français peut s'expliquer par le fait que les livres sont définis parce qu'ils ont déjà été lus, et le caractère indéfini en roumain (exprimé par le pluriel et l'absence de l'article défini) par le fait que la personne en question relisait certains des livres déjà lus, pas tous. L'exemple suivant est semblable, à l'exception du fait que le nom en roumain est accompagné de l'article indéfini au pluriel, rarement employé: *aussi minuscules que les particules de suie* - *sitne poput čestica čađe* - *fini ca niște fire de funingine*. Pourtant, soulignons qu'ici la présence de l'article défini français (mais non pas celle de l'article indéfini roumain) peut être expliquée plutôt par l'emploi générique et non par le caractère défini. En revanche, *Čitam Čehovljeve pripovijesti* est traduit avec un article indéfini en français (*Je lis des nouvelles de Tchekhov*), mais avec l'article défini en roumain (*Citesc nuvelele lui Cehov*). Là aussi, nous pouvons expliquer les deux interprétations des traductrices. Dans la traduction française, la lecture est supposée porter sur quelques-unes des nombreuses nouvelles de Tchekhov, tandis qu'en roumain la lecture concerne des nouvelles ayant précisément Tchekhov pour auteur, et non quelque autre écrivain. Mais l'exemple suivant est particulièrement intéressant: la partie de la phrase *zatekla sam u njezinoj sobi liječnika* est traduite en français par *j'ai trouvé le médecin dans sa chambre*, et en roumain comme *am dat în camera ei peste un doctor*. Soulignons qu'il ne s'agit pas d'un médecin déjà connu. L'article défini en français s'explique par le fait que le médecin, même s'il est mentionné pour la première fois et une seule fois, incarne ici sa profession. En roumain, en revanche, la traductrice a trouvé plus important d'exprimer le fait que le nom vient d'être introduit dans le discours. Il en résulte que le nom *liječnika* en croate est à la fois défini et indéfini; par contre, en français et en roumain il est nécessaire de choisir le trait qui sera exprimé. Le nom croate nous montre pourtant que le

caractère défini et le caractère indéfini ne sont pas nécessairement incompatibles et qu'ils peuvent "coexister" dans le même nom.

Nous voudrions aussi citer les exemples où les articles en français et en roumain, bien que différents, expriment la même valeur: il s'agit de l'emploi générique, qui admet tout aussi bien l'article défini que l'article indéfini (*Une photo, c'est aussi un souvenir; Fotografija je i uspomena; Fotografija este și o amintire*).

Dans certains exemples, l'adjectif en croate exprime le caractère (in)défini, mais pas toujours de la même façon que l'article (*hirovit Rolandov apetit - L'appétit capricieux de Roland - pofta de mâncare a capriciosului Roland*). Cet exemple nous montre que la différence habituelle entre la forme définie et la forme indéfinie de l'adjectif en croate (la forme définie distingue un élément de l'ensemble, la forme indéfinie exprime les caractéristiques du nom) ne correspond pas nécessairement au caractère (in)défini exprimé à l'aide de l'article. La forme indéfinie de l'adjectif croate dans cet exemple ne pourrait pas être traduite avec un article indéfini en français ou en roumain, bien qu'en croate elle soit correctement employée puisque l'adjectif décrit les caractéristiques du nom. Il en résulte que les adjectifs en croate, même dans les cas où leur emploi suit les règles prescrites (ce qui est loin d'être la règle), n'expriment qu'une partie de ce que représente le caractère défini ou indéfini.

Etant donné que le roumain ne possède pas l'article partitif, nous avons supposé que dans cette langue son équivalent serait l'article zéro. En croate, il peut avoir pour équivalent, outre l'équivalent zéro, le génitif partitif. La comparaison de ces trois langues nous montre qu'il faut distinguer deux emplois de l'article partitif en français: l'expression de l'idée de quantité indéterminée (*j'achète de la farine, il y a de la suie*) ou l'expression de l'idée de matière (*comme du satin, cuit dans du jus de mandarine*). Or un génitif partitif en croate n'est envisageable que pour exprimer une quantité indéterminée (*ima čade - il y a de la suie*), même si ce n'est pas toujours le cas (*kupujem brašno - j'achète de la farine*: avec un accusatif, quoique le génitif s'y prête très bien). En roumain le nom est presque toujours sans article, excepté dans les comparaisons, où il apparaît avec l'article défini (*ca satinul*) ou l'article indéfini (*o cafea*) - dans le deuxième exemple, probablement sous l'influence de l'original croate *jednu kavu*. Partant d'un texte original en croate, le traducteur roumain n'a pas été obligé de reconnaître et exprimer le caractère partitif. En revanche, le traducteur français a ajouté une expression de partitivité y compris là où l'original croate ne l'indiquait pas (*kupujem brašno - j'achète de la farine*).

8. 2. 2. Texte original en français

Il est intéressant de remarquer qu'ici aussi apparaissent des exemples où les articles ne correspondent pas entre eux, en dépit de l'explicitation de la détermination du nom dans le texte original. Le traducteur du français en roumain a choisi parfois d'interpréter la position du nom dans le discours d'une manière différente. Dans les exemples suivants, l'article défini en français est traduit par l'article indéfini en roumain (et par l'équivalent zéro en croate): *sortit le sac de carburant - izvadi vreću karbida - scoase un sac plin de carburant* ou *le couple colonial - kolonijalni par - un cuplu din colonii*. Ici aussi, il est possible d'expliquer les deux solutions: l'article défini français, qui n'est pas anaphorique puisque le nom n'avait pas été mentionné auparavant, exprime le caractère connu par le contexte situationnel. En roumain, l'article indéfini exprime l'introduction du nom dans le discours.

Les exemples où le nom est accompagné d'un adjectif nous confirment la différence entre l'expression du caractère (in)défini à l'aide des adjectifs, en croate, et avec les articles en français et en roumain. Par exemple, dans les syntagmes *le bruit rêche de la carriole de Joseph - rezak zvuč Josephovih kola - huruitul strident al briștii lui Joseph*, malgré la présence de l'article défini en français et en roumain, l'adjectif croate est, comme les règles l'exigent, indéfini. Mais, il ne pourrait en aucun cas correspondre à un article indéfini en français et en roumain, étant donné que le nom est déterminé par son complément. Nous remarquons la même chose dans l'exemple suivant: *La juste colère de la mère - Pravedan majčin bijes - Mâniă motivată a mamei*.

Dans certains syntagmes, l'article indéfini a pour équivalent un adjectif défini: *contre un pilotis - na drveni potporanj - de un stâlp; un grand chapeau de paille - veliki slamnati šešir - o pălărie mare de paie*. Nous l'expliquons par l'emploi généralement plus fréquent de la forme définie de l'adjectif en croate, même là où celui-ci devrait être indéfini puisqu'il exprime une caractéristique du nom (à la différence de l'adjectif défini, qui distingue un nom parmi d'autres de son espèce).

Parfois les articles ne se correspondent pas en français et en roumain: *il gâchait des balles - trošio metke - strica gloanțele; des indigènes s'affairaient - zaposleni domoroci - indigenii le dădeau târcoale; des officiers dansaient avec des passagères - plesali časnici s putnicama - ofițerii tocmai începuseră să danseze cu pasagerele*. Le dernier exemple nous fera remarquer qu'en français l'article *des* souligne que l'action ne concerne que quelques-uns parmi les officiers, et quelques-unes parmi les passagères. Cependant, le traducteur en roumain n'a pas suivi cette "instruction" : il a préféré rendre une image générale des officiers dansant avec les passagères.

Comme nous l'avons déjà fait observer, l'équivalent le plus fréquent de l'article partitif est l'article zéro en roumain, voire, parfois, le génitif partitif en croate. Pourtant, en roumain l'expression de l'idée de quantité vient parfois se

greffer (ou un article indéfini jouant un rôle similaire) bien qu'elle soit absente du texte original français (*du savon fin et de la crème de beauté - fini sapun i kozmetičku kremu - un săpun fin și o cutie cu cremă de față; du savon parfumé à la lavande - sapun s mirisom lavande - un săpun parfumat cu lavandă; donne-moi du café - daj mi kave - dă-mi o cafea*). Quant au génitif partitif en croate (*donne-moi du café - daj mi kave - dă-mi o cafea*), il s'est avéré qu'il était souvent délaissé au profit de l'emploi de l'accusatif, comme le montrent les exemples ci-dessus. Soulignons encore l'article défini en roumain dans l'exemple *doux comme du miel - slatka kao med - dulce ca mierea*, que nous expliquons par l'emploi générique du nom.

8. 2. 3. Texte original en roumain

Le premier roman de Rebreanu débute par la description du village où se déroulera l'action. Bien que, naturellement, tout dans cette description soit mentionné pour la première fois, c'est-à-dire bien que tout vienne d'être introduit dans le discours, les noms sont accompagnés d'un article défini. Ce dernier vise à plonger immédiatement le lecteur dans la situation et susciter en lui l'impression qu'il la connaît déjà. Nous tenons à souligner cet emploi de l'article défini, qui montre encore une fois que le nom porte souvent plusieurs possibilités d'interprétation, et qu'il revient à l'auteur ou au traducteur de choisir celle qu'ils privilégieront. La comparaison des trois langues examinées fait apparaître que les langues disposant de l'article sont contraintes d'opérer un choix entre les interprétations possibles, tandis qu'une langue comme le croate peut laisser l'interprétation ouverte. Les exemples nous montrent que dans ces situations-là l'article défini ne figure pas seulement dans l'original roumain, mais tout aussi bien dans la traduction française (*sur le vieux pont en bois; il passe la rivière; le chemin monte*). Il convient de mentionner également les noms accompagnés de l'article défini qui, eux aussi, apparaissent pour la première fois, mais sont déterminées par le contexte situationnel (*le foin; le maire et les notables; le maïs*).

Nous avons remarqué dans le texte original en roumain un nom avec l'article zéro que nous interprétons comme expression de quantité indéterminée (*unde picură veșnic apă de izvor răcoritoare*). Dans la traduction en français, ce nom, en position de sujet, a dû être accompagné de l'article défini (*où jaillit sans arrêt l'eau d'une source fraîche*).

Nous avons trouvé en roumain un exemple intéressant de sujet au pluriel avec l'article zéro (*fete mai curioase și copii mai neostoți*). A la différence des exemples cités habituellement, ce sujet est placé avant le verbe, ce qui montre que l'article zéro accompagnant un sujet référentiel n'est pas nécessairement lié à la position du nom après le verbe. En français, par contre, ce syntagme est traduit avec l'article indéfini au pluriel (*Des filles plus curieuses et des enfants mal surveillés*).

Bien qu'au singulier les articles indéfinis en français et en roumain se correspondent en général, nous avons relevé un exemple où l'article indéfini au singulier en français a comme équivalent l'article zéro en roumain (*je ne suis plus un gosse - nisam više diete - nici eu nu-s copil*).

Dans l'exemple suivant, les noms en roumain sont accompagnés de deux articles différents, tandis qu'en français les deux articles sont indéfinis: *comme des insectes blancs, des hommes peinaient - trudili ljudi kao bieli kukci - oamenii, ca niște gîndaci albi, se trudeau*. Bien que dans le texte original l'article défini accompagnant le nom *oamenii* désigne le référent comme déterminé par la situation, le traducteur en français a choisi *des hommes*, voulant distinguer ces hommes de ceux qui ne pratiquent pas la même activité. Dans la première partie de la phrase, qui exprime une comparaison, l'article indéfini français au pluriel *des (insectes)* n'a pas en roumain son équivalent habituel, à savoir l'article zéro, mais ce qui est le plus souvent appelé article indéfini au pluriel (*niște*).

La forme *niște* peut aussi véhiculer un sens partitif. Nous avons trouvé l'exemple *niște brînză și ceapă*, qui garde son caractère partitif dans les traductions: *nešto sira i luka, ou du fromage et des oignons*.

Citons de même quelques exemples intéressants de l'emploi de l'adjectif en croate. Quoique l'énoncé o *jumatate de lună luminoasă și rece* présente un article indéfini tant dans le texte original roumain que dans la traduction française (*Une demi-lune, brillante et froide*), le traducteur croate a choisi la forme définie de l'adjectif (*svietli hladni polumjesec*). La Lune est, bien entendu, unique, mais l'emploi de l'article indéfini s'explique par la particularisation du nom à l'aide de l'adjectif. La forme définie de l'adjectif en croate ne correspond pas ici aux règles de son emploi, et nous en avons trouvé d'autres exemples dans le texte. Par exemple, dans le syntagme *un air joyeux - jedan veseli napjev - un cîntec de veselie*, l'article indéfini est traduit par *jedan*, mais l'adjectif est pourtant défini. Il faut dire toutefois qu'on rencontre de tels emplois dans la littérature croate. Dans la description d'une personne (*Lang avait des moustaches hongroises, un gros nez, des yeux noirs assez vifs et des cheveux bouclés noirs comme du charbon - Lang je imao madžarski brk, žive crne oči, debeli nos i kovrčavu kosu crnu kao ugljen - Lang avea niște mustăți ungurești, un nas gros, ochii vii negri și un păr creț negru tăciune*) nous ne trouvons en français que des articles indéfinis, le croate présente un adjectif défini (*debeli nos*), tandis que le roumain fait alterner articles indéfinis (y compris *niște*), et définis (*ochii vii negri*).

9. Conclusions

9. 1. Conclusions sur les résultats attendus

1) L'article est le même dans les deux langues romanes, en croate c'est l'équivalent zéro

Il n'est pas difficile de constater qu'en croate le nom n'a le plus souvent aucune expression morphologique de la détermination et que cela ne suscite aucune difficulté de communication. Notre comparaison des textes originaux en croate et de leurs traductions en français et en roumain confirme de cette hypothèse. En effet, les traducteurs dans les deux langues (ici ressort l'utilité de la comparaison de trois langues, puisque les deux langues romanes ont joué le rôle de contrôle l'une pour l'autre) ayant dans une grande majorité des cas employé la même espèce d'article, à savoir qu'ils ont interprété la détermination du nom de la même façon, nous voyons dans ces résultats les plus fréquents une confirmation significative de ce que la langue croate n'a pas besoin d'expression morphologique pour que la détermination du nom soit tout à fait claire.

2) L'article zéro roumain comme équivalent de l'article indéfini au pluriel en français

Les résultats confirment qu'en roumain l'article indéfini au pluriel s'emploie rarement. Il en résulte que l'absence de l'article défini, avec la marque du pluriel, est suffisante pour exprimer le caractère indéfini du nom. Le roumain s'apparente en cela au portugais et à l'espagnol.

3) L'article zéro en roumain après la préposition

Il apparaît clairement, en observant ses équivalents en français, que l'article zéro roumain suivant une préposition a plusieurs sens: soit article défini "caché", soit article zéro comme équivalent de l'article indéfini au pluriel. Dans la "reconstruction" de l'expression correcte de la détermination, comme en croate, un rôle important est joué par le contexte. De plus, cela confirme que le nom, en roumain comme en croate, peut exprimer sa détermination même sans article.

Tout cela indique une différence entre l'article zéro roumain et français: étant donné que leurs distributions ne correspondent que partiellement, leur sens n'est pas tout à fait le même.

9. 2. Conclusions sur les résultats non attendus

Nous voudrions aussi commenter l'importance des résultats non attendus grâce auxquels nous pouvons envisager la détermination du nom d'un autre point de vue:

1) l'équivalent zéro dans le texte original croate est traduit par des articles différents en français et en roumain

Les cas où un nom du texte original croate, sans expression formelle de la détermination, est traduit par des articles différents en français et en roumain montrent que le nom peut véhiculer simultanément plusieurs informations sur la détermination. A la différence du croate, les langues possédant l'article sont obligées de choisir celle qu'elles vont exprimer. C'est, entre autre, l'exemple *zatekla sam u njezinoj sobi liječnika*, qui nous a amenée à cette conclusion: il est traduit en français avec l'article défini (*j'ai trouvé le médecin dans sa chambre*) étant donné que le médecin incarne sa profession, et en roumain avec l'article indéfini (*am dat în camera ei peste un doctor*) parce que le nom vient d'être introduit dans le discours. Nous voulons souligner que ce nom véhicule simultanément les deux valeurs. A la différence du croate, les langues possédant l'article ne peuvent exprimer qu'une seule de ces valeurs dans la forme du nom. En conséquence, nous pouvons conclure que le nom en croate, en ce qui concerne la détermination, peut être porteur de plusieurs valeurs.

2) les équivalents croates *jedan* et le démonstratif

Sur ce point, nous concluons que les équivalents croates de l'article apparaissent surtout pour des raisons stylistiques, le déterminant *jedan* plus fréquemment que le démonstratif. Nous ne pouvons en aucun cas les considérer comme de vrais articles car ils ne constituent pas des éléments obligatoires de la phrase et ne suivent pas de règles strictes d'emploi.

3) les adjectifs définis et indéfinis

Nous avons remarqué que souvent les adjectifs définis et indéfinis ne correspondent pas par leur forme aux articles défini et indéfini en français et en roumain, ce qui ne peut pas être expliqué par le seul fait que, souvent, les locuteurs croates ne les emploient pas correctement. En effet, la différence entre ces adjectifs, là où elle est exprimée morphologiquement, ne couvre qu'une partie du domaine de la détermination du nom, à savoir la distinction entre la description et l'identification. C'est pourquoi, même avec une forme de l'adjectif correctement employée, il est parfois impossible d'employer l'article qui devrait lui correspondre. Un des exemples illustrant notre remarque est l'énoncé *hirovit*

Rolandov apetit, où la forme indéfinie de l'adjectif est correcte. Cependant, en français et en roumain c'est l'article défini qui s'impose (*L'appétit capricieux de Roland - pofta de mâncare a capriciosului Roland*) puisque le nom est déterminé par ses compléments. L'article indéfini ne serait pas correct (**un apetit capricieux de Roland / *o poftă de mâncare a capriciosului Roland*). Voyons comment nous pourrions placer ces mots au sein d'une phrase: *Rolandov je apetit hirovit / L'appétit de Roland est capricieux* (nous ne reprenons pas l'exemple roumain puisque la construction du syntagme est un peu différente). Il en résulte que le nom est déterminé par l'adjectif *Rolandov* (en français, le complément prépositionnel *de Roland*), et l'adjectif *hirovit / capricieux* serait un attribut du sujet. Evidemment, un article indéfini en français et en roumain ne serait pas possible, bien qu'en croate l'adjectif *hirovit* doive figurer dans sa forme indéfinie. Cet exemple nous confirme que nous ne pouvons pas nous attendre à ce que les formes définie et indéfinie de l'adjectif apparaissent comme un équivalent important des articles romans.

4) le caractère partitif

Parmi les trois langues étudiées, seul le français dispose d'une marque particulière du caractère partitif. On dit que l'article partitif indique qu'on parle d'une partie non déterminée d'un ensemble, mais les équivalents de l'article partitif français permettent de discerner des nuances différentes de ce sens. L'équivalent le plus courant en roumain est zéro - par contre, si le nom s'emploie génériquement, c'est l'article défini (*ca satinul*). Il est intéressant de remarquer que là où le roumain exprime l'emploi générique, ce qui compte pour le français est toujours une idée partitive (*comme du satin*) - même ici on peut considérer qu'il s'agit d'une partie non déterminée de l'ensemble formé par l'extension totale du nom. En croate, le génitif partitif comme équivalent est moins fréquent que nous n'aurions pu le supposer (*j'achète de la farine - kupujem brašno*). En effet, chaque langue "choisit", parmi les options possibles, celle qui va être exprimée. C'est surtout dans l'enseignement d'une langue (y compris l'enseignement de la traduction) qu'il faut insister sur ces différences, qui par ailleurs peuvent passer inaperçues. Il ne suffit pas de connaître des équivalents neutres, mais aussi ceux qui peut-être ne sont pas le premier choix pour les locuteurs étrangers, mais le sont pour les locuteurs natifs.

5) l'article partitif et l'article indéfini au pluriel en français

Nous croyons que les résultats de notre recherche confirment l'avis des auteurs (Leeman 2004, Galmiche 1986) qui, comme nous l'avons vu dans le chapitre sur l'article français, voient une parenté entre l'article partitif et l'article indéfini au pluriel. Outre une ressemblance morphologique évidente (*du et*

des), les auteurs observent aussi des ressemblances syntaxiques. En mettant en lumière l'équivalent zéro en roumain pour les deux formes, nous avons confirmé que l'article indéfini au pluriel est plus proche de l'article partitif que de l'article indéfini au singulier.

6) valeur et forme

Comme nous l'avons indiqué dans le chapitre sur la comparaison entre le français, le roumain et le croate, il faut surtout souligner l'importance de la distinction entre la valeur et la forme du nom. Comme en roumain, où la valeur du nom introduit par une préposition, mais aussi du nom au pluriel sans article, ne correspond pas à sa forme, il en va de même en croate, où le nom défini ou indéfini dans sa valeur ne l'est pas dans sa forme.

Nous espérons avoir montré l'utilité de la comparaison de plusieurs langues. En effet, la linguistique contrastive permet de mettre en évidence des traits qui seraient moins aisément observables si l'on restait à l'intérieur du système grammatical de chacune des langues.

Nous croyons que d'autres sujets encore peuvent venir s'ajouter à ce champ d'investigation - entre autre, l'expression de l'anaphore, de la cataphore, et en général les différentes relations entre le nom et son entourage. On pourrait chercher les marques de la cohérence du texte, ce qui est particulièrement intéressant pour la linguistique du texte et l'analyse du discours.

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ČLAN U FRANCUSKOM I RUMUNJSKOM, TE NJEGOVI HRVATSKI EKVIVALENTI U RAČUNALNOM USPOREDNOM KORPUSU

Ovaj je rad nastao na temelju naše doktorske disertacije, u kojoj smo uspoređivali član u francuskom i rumunjskom, te njegove hrvatske ekvivalente u računalnom usporednom korpusu. Nakon predstavljanja tih elemenata prikazujemo rezultate istraživanja korpusa, sastavljenog od romana iz 20. stoljeća, s podjednako zastupljenim tekstovima na izvornim jezicima i njihovim prijevodima. Rezultati pokazuju, osim nekih zanimljivih ekvivalencija, važnost razlikovanja između vrijednosti i oblika imenice koji se ne poklapaju uvijek, i to ne samo u rumunjskom i u manjoj mjeri u francuskom, nego posebice u hrvatskom jeziku.

Mots-clés: article, français, roumain, croate, linguistique contrastive, linguistique de corpus

Ključne riječi: član, francuski jezik, rumunjski jezik, hrvatski jezik, kontrastivna lingvistika, korpusna lingvistika

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L'accordo e l'ordine delle parole in italiano

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Scopo del presente lavoro è prendere in analisi i rapporti di dipendenza tra l'esistenza della categoria grammaticale del genere e l'ordine delle parole nella prospettiva teorica della tipologia linguistica. Gli studi tipologici sono, di solito, impostati sull'asse della sincronia, però riteniamo che proiettare l'oggetto della nostra analisi sul piano diacronico e in parte contrastivo (il croato) possa costituire un contributo utile per individuare e valorizzare le regole immanenti che governano detti rapporti. Il genere, come anche le altre categorie grammaticali, si realizza attraverso il meccanismo sintattico dell'accordo. Tra lingue che hanno questa categoria, quelle in cui l'estensione dell'accordo è più ampia, hanno spesso l'ordine delle parole più o meno libero. In sostanza, questo studio si propone di classificare la lingua italiana (considerata sotto il profilo dell'evoluzione tipologica), in modo non solamente intuitivo, in una delle tre categorie concernenti l'ordine: a) libero, b) fisso e c) rigido.

0. Introduzione

Il nostro interesse per questo tema è stato provocato dalla relazione del linguista croato Ranko Matasović con il titolo *Rod i poredak* (it. *Il genere e l'ordine delle parole*)¹ esposta nel Circolo Linguistico di Zagabria (28/01/06).²

¹ Nel nostro titolo vi è il termine *accordo* al posto di *genere* perché l'accordo è cruciale per la funzione grammaticale del genere, cfr. Corbett (1991: 105). Inoltre, esso si rivela un meccanismo formale estremamente utile per la definizione dell'OP di una lingua perché concerne la maggioranza delle categorie grammaticali e lessicali mentre il genere è meno esteso in questo senso.

Con la sua relazione Matasović³ si proponeva, in primo luogo, di svolgere alcune considerazioni metodologiche sui rapporti (di dipendenza) tra l'esistenza della categoria grammaticale del genere e l'OP (= l'ordine delle parole) nella prospettiva teorica della tipologia linguistica e degli universali linguistici. La tipologia elabora la classificazione delle lingue sulla base delle loro caratteristiche strutturali ai vari livelli d'analisi, considerando se possiedono o no certi tratti strutturali: per esempio, se abbiano o non abbiano categorie grammaticali di un certo tipo, come il genere, il numero, il caso, l'aspetto verbale, ecc.

Matasović introduce il tema con la caratterizzazione di uno degli oggetti della ricerca, cioè il genere, che rappresenta la categoria grammaticale definibile come classificatore del sistema nominale di una lingua. Questa categoria si riflette nella struttura morfologica dei nomi e nelle regole che specificano la loro combinazione, attraverso la relazione sintattica dell'accordo: "the gender of a noun determines the form of other words in the utterance, with which the noun forms some kind of syntactic unit" (Matasović 2004: 20).⁴

Dal punto di vista tipologico vi sono diversi parametri che si utilizzano nelle indagini comparative della categoria del genere. Matasović considera la seguente base parametrica del genere per la determinazione di un certo tipo linguistico:⁵

1. il genere espresso/scoperto *vs* il genere non espresso/coperto (ad es., lo swahili possiede il sistema del genere scoperto)⁶

2. il numero di generi (da due fino a venti e anche di più, ad es., il fulbe)

3. i criteri di assegnazione del genere diffusi nelle lingue del mondo che possono essere semantici o formali (la semantica, comunque, ha quasi sempre un ruolo nell'attribuzione del genere, anche se ci sono delle lingue ispirate quasi unicamente a criteri formali, ad es., il francese)⁷

² Ranko Matasović insegna nel Dipartimento di Linguistica generale dell'Università di Zagabria in Croazia. Ha pubblicato numerosi studi di linguistica teorica, di indoeuropeistica e di tipologia linguistica, tra cui "A Theory of Textual Reconstruction in Indo-European Linguistics" (1996), "Uvod u poredbenu lingvistiku" (2001), "Gender in Indo-European" (2004).

³ Nel preparare questo lavoro ci siamo avvalsi anche dei suggerimenti del professor Matasović, a cui va la nostra gratitudine.

⁴ V. Matasović (2004: 18-19) e Corbett (1991: 4-5). In italiano (come anche in croato), solo i nomi hanno un genere proprio, mentre le altre categorie lessicali prendono il tipo di genere dal nome cui si accordano.

⁵ Cfr. a questo riguardo Matasović (2004: 20-24).

⁶ Anche nel sistema linguistico italiano vi sono dei nomi il cui genere risulta evidente solamente dal determinante, ad es., *il/la testimone*.

⁷ Il criterio diffuso in inglese è di tipo semantico, mentre in croato i due criteri si intersecano, ad es., l'appartenenza al sesso maschile e quello femminile, ossia i generi

4. l'inerenza del genere (vi sono delle lingue in cui i nomi non hanno un genere inerente, per es., il burusciaschi)

5. l'estensione dell'accordo (limitato solo a una categoria sintattica oltre ai nomi, o esteso al sintagma nominale o alla frase)

6. il genere non marcato/*Default gender* (è il genere che si assegna quando non valgono le solite regole dell'accordo), per es., *Studenti i studentice su došli/*došle*; it. *Gli studenti e le studentesse sono arrivati/*arrivate*.

Le funzioni del genere sono le seguenti: (1) la costituzione dei legami sintattici di dipendenza tra i costituenti (i gruppi sintattici) che si accordano in genere e (2) la formazione della coreferenza tra i sintagmi nominali che si accordano in genere.⁸

1. Presupposti teorici

L'esistenza della categoria del genere è in correlazione positiva con l'esistenza dell'OP libero di una lingua. Tra le lingue che possiedono questa categoria, quelle in cui l'estensione dell'accordo è più ampia, hanno spesso l'ordine delle parole più o meno libero.⁹

Quanto alle differenze nell'OP non marcato Matasović si appoggia alla tipologia di Greenberg (1963) che determina l'ordine basilare dei costituenti di una frase in base a tre criteri: (1) l'uso di Preposizioni o Posposizioni, (2) la posizione reciproca di Soggetto, Verbo e Oggetto, e (3) l'ordine dell'Aggettivo di qualità rispetto al Nome.¹⁰

Nella definizione dell'ordine delle parole di una lingua occorre individuare anche i tratti differenziali della variabilità dell'OP all'interno del SN e della frase. Se una lingua ha l'accordo nel genere a livello di frase, lo avrà anche a livello di SN, ma non viceversa. Tra le lingue del mondo che presentano la categoria del

naturali sono determinati semanticamente, mentre il neutro si attribuisce in base al tipo morfologico (i nomi in *-o*, *-e*, *-ø*). Un esempio di assegnazione del genere su base sia semantica sia formale è dato dall'italiano. La prima base riguarda, ad es., i nomi a doppio genere: quando li usiamo sul piano metaforico ricorriamo al femminile (*il tavolo operatorio/la tavola rotonda*). La seconda base riguarda, tra l'altro, i prestiti, per esempio un gruppo di nomi inglesi uscenti in *-ment* prende il genere maschile (*il management*).

⁸ Si veda, in particolare, lo studio di Matasović (2004).

⁹ La base dati: la ricerca di Matasović comprende 70 lingue: 40 con il genere, 30 senza; sono state esaminate le lingue di tutte le famiglie e di tutte le macroaree linguistiche. Esiste solo una lingua (tra quelle finora analizzate) che non possiede la categoria del genere (il varlpiri) e, che invece possiede l'OP libero a livello del sintagma nominale della frase.

¹⁰ Il punto di partenza per una nuova tipologia dei fenomeni sintattici è stato costituito da un articolo di Greenberg del 1963.

genere, quelle con l'accordo più esteso (che comprende determinanti, sintagmi nominali, aggettivi, verbi, possessivi, preposizioni, posposizioni, ecc.) hanno di solito l'OP libero.¹¹

Matasović distingue l'ordine in tre categorie: a) libero (cro. *slobodan*); b) fisso (cro. *fksan*) e c) rigido (cro. *rigidan*). La prima categoria comprende solo i casi corrispondenti alla definizione dell'ordine libero in senso stretto; i casi non così chiari si classificano nel gruppo b).

Secondo le conclusioni preliminari esiste (statisticamente) un'importante correlazione tra l'esistenza del genere e la variabilità dell'OP e delle categorie sintattiche, ma il rapporto tra queste due proprietà non è assoluto. Tra le 30 lingue col genere, in 8 casi abbiamo l'OP rigido a livello di SN (26,6%), mentre tra le 40 lingue senza genere, in 25 casi abbiamo l'OP rigido (62,5%).

Le lingue con l'OP libero sono rare, le lingue con l'ordine rigido sono molte ma limitate a una determinata area geografica.

La ricerca di questo tipo, che offrendo una (non ancora tanto precisa) sistemazione dei fenomeni sintattici relativi all'ordine delle parole ed alla loro cooccorrenza implicazionale, ha aperto la strada per gli studi di carattere universalistico e tipologico. A noi interessa la prospettiva tipologica,¹² cioè quella che si occupa principalmente delle proprietà che distinguono le singole lingue, nel caso concreto, le proprietà della lingua italiana. Indagando su questo tema vorremmo verificare la realizzazione di proprietà generali/universali riguardanti l'accordo e l'OP nella specifica realtà della lingua italiana.

Le categorie grammaticali del nome sono di solito: genere, numero, caso, possesso e determinazione, però, nessuna di queste categorie è presente obbligatoriamente in una lingua.¹³

Esse rappresentano l'espressione dei rapporti grammaticali (cioè sono il mezzo dell'espressione di tali rapporti); tuttavia, per es., i ruoli tematici come *agente* e *paziente* del verbo *picchiare* nella frase *Pietro picchia Luca* sono espressi solo con l'ordine delle parole. Anche in croato (che possiede i casi) l'ordine può avere un ruolo significativo quando i casi non sono sufficientemente distintivi, per es., *Nives čupa Mercedes*¹⁴ (it. *Nives tira per i capelli Mercedes*), dato che questi nomi propri sono indeclinabili.¹⁵ La maggior parte delle lingue possiede i modi

¹¹ Questo paragrafo si basa sul testo diffuso in occasione del suddetto intervento di Matasović.

¹² Su questo punto v. Croft (2003).

¹³ Si vedano, in particolare, gli studi di Matasović (2004: 18); (2005: 75-76).

¹⁴ Il nome *Mercedes* per l'automobile è, invece, declinabile: "vozio se u svojem mercedes-u".

¹⁵ Cfr. Matasović (2005: 87).

o i mezzi grammaticali per la distinzione dei ruoli tematici: il loro ordine nella frase, la desinenza dei casi o l'affisso verbale che esprime la persona (e magari il genere e il numero) di uno degli argomenti.¹⁶

Possiamo dire che le lingue variano secondo: 1. il ruolo che svolgono relazioni grammaticali nella loro grammatica; 2. la correlazione tra ruoli tematici e relazioni grammaticali e 3. la misura in cui le relazioni grammaticali dipendono dal tipo dei costrutti sintattici in cui appaiono.¹⁷

Nell'ambito delle correnti della linguistica moderna vi sono diverse teorie che cercano di spiegare tali nozioni linguistiche, ossia la natura delle relazioni sintattiche.¹⁸

La teoria linguistica contemporanea di nome *grammatica generativa* cerca di definire in modo universale le relazioni grammaticali mediante la struttura dei costituenti; il principio che le regole sintattiche si applicano a costituenti e non alle sequenze lineari di elementi linguistici (o parole) vale per le regole di movimento, di coordinazione, di pronominalizzazione, ecc. Le nozioni della grammatica tradizionale quali *soggetto*, *oggetto diretto*, *oggetto indiretto*, *predicato* sono ridefinite in base all'organizzazione gerarchica della frase in costituenti.¹⁹ Nel 1978 Kaplan e Bresnan hanno formulato un altro tipo di grammatica, quella cosiddetta *lessico-funzionale*. In essa il livello profondo delle grammatiche trasformazionali diventa un livello funzionale, "there are no deep structures", (Bresnan, 2001: vii), che tratta come primitive le relazioni grammaticali (*soggetto*, *predicato*, *oggetto*) e il livello superficiale è un livello costituente, che si serve ancora delle strutture astratte della grammatica generativa.²⁰ Entrambi i livelli sono sintattici e non fanno uso di trasformazioni intuitivamente evidenti. Inoltre, i linguisti di questa scuola attribuiscono un valore primario a tutti e due i livelli, in modo particolare al loro ruolo esercitato all'interno della sintassi, cioè alle loro relazioni grammaticali. Vi è una terza corrente denominata *grammatica relazionale* (affermatasi a partire

¹⁶ Sulle relazioni grammaticali in generale cfr. Matasović (2005: 86).

¹⁷ Ibid. p. 96.

¹⁸ Ibid.

¹⁹ V. Chomsky (1955); Lepschy (1992); Graffi (2008); Donati (2008).

²⁰ Lo possiamo dire con le parole di Bresnan: "The formal model of internal structure in LFG is the f-structure, "functional structure." The concepts of "subject" (SUBJ), "object" (OBJ), "predicator" (PRED), etc., appear at this level, because unlike NP, VP, V, etc., they abstract away from expression in terms of external order and category by taking as equivalent all those expressions that behave alike under the mappings to argument structure" (Bresnan 2001: 45).

dalla fine degli anni Settanta)²¹ che assegna un valore fondamentale al ruolo che svolgono il soggetto, il predicato e l'oggetto: "Virtually no one who has thought seriously about language and its structure has been able to avoid using the terms "subject" and "object" (Perlmutter, 2010: xxiii).

Quanto alla relazione grammaticale, *soggetto-predicato-oggetto*, il loro ordine è funzionale in italiano. La posizione reciproca del soggetto e dell'oggetto è rilevante (ad es., *Lucia ama Ivano*), anche nei casi dove i tratti semantici [± animato] escludono qualsiasi ambiguità (ad es., *Il prof legge il libro / *Il libro legge il prof*).²² In italiano, l'ordine preferito, normale, non marcato è dunque SPO/SVO. Molti casi dell'ordine SOV ovvero della posizione finale del verbo, nella prosa italiana antica sono imitazioni latine:

(1) *E sì come la estremità della allegrezza il dolore occupa, così le miserie da sopravveniente letizia sono terminate.* (Bocc I,5)²³

(2) [...] *quasi nel principio della primavera dell'anno predetto orribilmente cominciò i suoi dolorosi effetti, e in miracolosa maniera, a dimostrare.* (Bocc I,9)

La posizione finale del verbo – seppur raramente – è presente anche nella lingua letteraria contemporanea,²⁴ ma in una diversa configurazione sintattica, come nel seguente esempio:

(3) *Sopra le nostre teste mio padre, che dell'ebraico non conosceva più d'una ventina di vocaboli, i soliti della conversazione familiare, e d'altra parte non si sarebbe mai piegato, taceva.* (Bass 43)

²¹ L'idea di attribuire, in seno alla teoria sintattica, un ruolo primario alle nozioni di soggetto, predicato, oggetto, è nata nel 1972 quando Perlmutter e Postal hanno ipotizzato che la regola trasformazionale riguardante il passivo oscura una distinzione importante, secondo loro essenziale, che il passivo trasforma l'oggetto in soggetto "We hypothesized that the essence of Passive is making the object a subject." (Perlmutter 2010: xxiv). Nell'ambito della linguistica italiana, il più noto linguista che utilizza questo modello nei suoi studi è La Fauci, ad es., in *Oggetti e soggetti nella formazione della morfosintassi romanza*, (1988).

²² In croato, invece, la presenza del caso morfologicamente espresso permette al costituente di occupare qualsiasi posto in una frase: *Ivan voli Luciju / Ivan Luciju voli / Luciju Ivan voli / Luciju voli Ivan / Voli Luciju Ivan / Voli Ivan Luciju*.

²³ Nel nostro lavoro usiamo le seguenti abbreviazioni: Bocc = Boccaccio; Man = Manzoni; Bass = Bassani, Cal (= Calvino), Cam (= Camilleri).

²⁴ Nella prosa dialettale siciliana troviamo di frequente il verbo in questa posizione, per esempio, "E digli macari che mi scusasse con don Cocò: io il possibile feci." (Cam 35)

Inoltre, l'italiano antico conserva la posposizione dei verbi ausiliari mentre nell'italiano odierno le posizioni dell'ausiliare e del participio passato non possono invertirsi:

- (4) *E nel vero, se io **potuto avessi** onestamente per altra parte menarvi a quello che io desidero che per così aspro sentiero come fia questo, io l'avrei volentier fatto [...].* (Bocc I,7)
- (5) [...] *quello che **guadagnato ho**, ho partito per mezzo.* (Bocc I,46)

Noi oggi possiamo capire la sintassi antica soprattutto grazie all'accordo, poiché l'appartenenza di un nome ad una certa classe di genere è rivelata in modo particolare dalla covarianza sistematica che esso necessariamente provoca nella struttura sintattica. In primo luogo, queste variazioni nella catena sintattica avvengono proprio attraverso le proprietà formali o semantiche dell'accordo. In italiano, così come in croato (cioè nelle lingue ricche di morfologia flessiva in generale), il meccanismo dell'accordo in genere è ampiamente utilizzato come elemento di coesione e di coerenza testuale:

Per esempio, nella lingua antica:

- (6) *Fiorenza, oltre a ogn'altra italica bellissima, pervenne l-**a** mortifer-**a** pestilenz-**a**; l-**a** quale, per operazion de' corpi superiori o per le nostre inique opere da giusta ira di Dio a nostra correzione mandat-**a** sopra i mortali, alquanti anni davanti nelle parti orientali incominciat-**a**, quell-**e** d'numerabile quantità de' viventi avendo privat-**e**, senza restare d'un luogo in uno altro continuandosi, verso l'Occidente miserabilmente s'era ampli-**a**.* (Bocc I,8)

Pure in quella contemporanea:

- (7) *L'importante è che vi sia un-**a** vi-**a** d'uscita. Questa volta Lester Brown l'ha chiamat-**a** Piano B.* (L'Espresso, 7/1/2010)

In questi esempi l'accordo sincretico o cumulativo in genere e numero dei sintagmi nominali funziona anche a distanza. Allo stesso modo l'accordo si attiva a carico del verbo purché questo sia di forma perifrastica col participio passato.

Esistono diversi tipi di accordo²⁵ in relazione ai costituenti sintattici che vengono coinvolti ed al dominio in cui ha luogo tale relazione (sintagma, frase, enunciato), ma in ogni caso l'accordo esercita una funzione ad esso tipica di aiutare la coesione e di coerenza testuale, segnalando quali elementi debbano

²⁵ Per la tipologia dell'accordo v. Salvi (1991: 227).

essere posti in relazione. La mancanza di informazioni precise sulle regole che governano queste relazioni può essere all'origine della maggior parte delle difficoltà legate alla possibilità/capacità di elaborare il significato delle unità linguistiche in modo adeguato. In tal senso, l'accordo si rivela un utile strumento formale per l'interpretazione del messaggio linguistico, nella misura in cui permette all'ascoltatore di formulare corrette presupposizioni sulla struttura interna dei sintagmi e delle frasi. Per esempio:

(8) [...] «*il*» *Malnate non era granché, troppo grosso, troppo «padre», perché potesse esser preso in seria considerazione da questo lato [...].*²⁶ *Con Alberto erano grandi amici [...].* (Bass 134)

2. L'accordo

L'accordo²⁷ è fondamentale per la comprensione della funzione grammaticale del genere. Il genere dei nomi determina la forma delle altre parole nella frase con le quali il nome costituisce una specie di unità sintattica: "Gender are classes of nouns reflected in the behavior of associated words" (Hockett, 1958: 231). Questa definizione significa che la proprietà determinante del genere è proprio l'accordo: "it is the way in which gender is realized in language use" Corbett (1991: 105). Non solo gli aggettivi e i verbi possono avere l'accordo nel genere, ma in alcune lingue anche i possessivi, i pronomi relativi, gli avverbi, i numerali e addirittura le congiunzioni.²⁸

Anche i pronomi anaforici con i loro antecedenti fanno parte dell'accordo. In questo caso esso riguarda sia lo stesso enunciato costituito da frasi diverse sia enunciati diversi, ossia il dominio del testo, e in questi casi funziona a distanza: *La spia di questo modo di ragionare la si ha osservando l'ammontare del debito pubblico. Le regole per riavviare da zero le politiche ambientali, Brown le ha scritte nel suo "Plan B 4.0"* (*L'Espresso*, 7/1/2010).

²⁶ Dentro parentesi vi sono addirittura due paragrafi scritti su questo personaggio e poi il terzo che contiene l'accordo del verbo (in persona e numero) che appunto permette l'individuazione delle relazioni grammaticali.

²⁷ Riportiamo qui la definizione dell'accordo di Salvi (1991: 227): "Per 'accordo' intendiamo una relazione tra parole o sintagmi che condividono uno o più tratti grammaticali." Ciò significa che l'accordo si instaura fra due o più elementi morfosintattici quando uno di essi modifica la morfologia degli altri secondo le caratteristiche della propria. Questa relazione può avvenire all'interno di un sintagma, di una frase e di un testo.

²⁸ Cfr., in particolare, Corbett (1991: 106-115).

La categoria grammaticale del genere e dell'accordo è uno dei più noti punti dolenti per chi apprende una lingua seconda (L2), mentre sembra non costituire un problema per coloro che imparano la lingua materna.²⁹ Il parlante nativo di una lingua di solito conosce il genere e le regole dell'accordo secondo le quali produce le frasi grammaticali.³⁰

Perciò nell'insegnamento di una lingua straniera bisogna tener conto della strategia regolativa, sulla quale si basa il sistema dell'accordo.³¹ Essa è fondata su criteri semantici, morfologici e fonologici:

The term agreement commonly refers to same systematic covariance between a semantic or formal property of one element and a formal property of another. For example, adjectives may take some formal indication of the number and gender of the noun they modify. (Steele 1978:610)³²

Come abbiamo già menzionato gli elementi linguistici che mostrano l'accordo in genere sono rappresentati da aggettivi, dimostrativi, articoli, numerali, possessivi, participi, verbi, pronomi relativi, pronomi personali, avverbi, congiunzioni subordinate³³ e apposizioni.³⁴

²⁹ Quest'affermazione è ovvia: l'acquisizione della lingua materna (compresa la sua morfologia) da parte di un parlante nativo avviene spontaneamente, e può avvenire solo entro un delimitato periodo di tempo (quando cioè i bambini hanno fra i 3 ed i 7 anni). Invece, l'apprendimento di una lingua seconda (L2), di solito coinvolge adulti, e la capacità linguistica diminuisce progressivamente con il passare degli anni.

³⁰ Ad esempio gli errori tipici degli apprendenti: it. **la sintagma*, cro. **veliki uši*. Perciò, oltre ad inquadrare il genere all'interno dei principali sistemi di classificazione nominale e di accordo, bisogna individuare i criteri formali e semantici che guidano la strutturazione della categoria nelle varietà di apprendimento. Inoltre, dopo le esplicazioni di tipo linguistico, occorre esaminare i punti di contatto e di divergenza fra l'acquisizione del genere in lingua materna e in L2 per evidenziare l'incidenza di vari fattori, fra i quali la distanza tipologica fra lingua materna e L2, la preferenza per soluzioni meno contraddistinte e più naturali, oltre a consonanze con generalizzazioni tipologiche e con recenti approcci alla descrizione morfologica.

³¹ Questo sistema è assai complesso dato che il suo impiego coinvolge alcune condizioni indispensabili: "(a) the obligatory presence of a bound morpheme A (agreement), triggered by C (controller), on T (target); (b) the specification of the syntactic relation R between T and C; (c) the obligatory expression of the grammatical category X on C" (Matasović 2007: 2).

³² In realtà, queste considerazioni rappresentano la definizione dell'accordo che implica anche i criteri su cui esso si basa. La definizione è citata da Corbett (1991: 105).

³³ È la nostra traduzione del termine inglese *complementizers*. Sul termine v. Corbett (1991: 113).

In italiano l'accordo in genere comprende: gli aggettivi e gli articoli (ad es., *i trascurabil-i mutament-i*)³⁵ i participi (ad es., *poi, quando finiti gli studi si cominciava la vita di lavoro*), la maggior parte dei pronomi (ad es., *essa, esso, lui, lei, quello/quella*), alcuni numerali (ad es., *uno sbirro, una donna*,³⁶ *il settimo cielo, la prima fidanzata*) e alcune forme verbali nelle espressioni perifrastiche (ad es., *lei fu stat-a amat-a; il sogn-o che ciascuno di noi vorrebbe vedere realizzat-o nel 2010*).

Quanto all'accordo verbale in italiano, le forme finite si accordano in persona e in numero col soggetto sintattico, ossia con l'argomento esterno: *Maria mangia una mela al balcone*. Anche il complemento predicativo, se costituito da un SA, si accorda in numero e in genere con il suo soggetto: *Mario è cresciuto sano e robusto / Maria è cresciuta sana e robusta*.

Givón (1978, 1984) sostiene che forme indicanti l'accordo nei verbi si sono sviluppate da pronomi anaforici e Corbett, condividendo il suo parere, dice a questo proposito:

The phenomenon of verb agreement arises from topic-verb agreement, more specifically from topic-shifting constructions where the noun phrase which is topicalized is coreferential to one of the verb's agreement. (Corbett 1991: 137-138)

L'accordo verbale in italiano può essere realizzato in dipendenza da soli tratti semantici (si tratta di cosiddetta *concordanza a senso*). Questo avviene con un soggetto singolare con valore collettivo, ad esempio, *ecco perché la gente ballano il sabato sera*.

Per riassumere, riportiamo qui la tipologia principale dell'accordo in italiano:³⁷

³⁴ Anche quest'ultima voce è la nostra traduzione della parola inglese *adpositions*₂ (comprende preposizioni e posposizioni). Per l'illustrazione di questo elemento linguistico v. Corbett (1991: 113).

³⁵ Nel croato, che ha la flessione casuale morfologicamente espressa, l'accordo interno al sintagma nominale riguarda anche il caso: *obraćam se dobr-im prijatelj-ima*.

³⁶ Nell'italiano antico (come nel latino classico) l'accordo del genere comprendeva anche il numerale cardinale 2 (Tekavčić 1972: 260).

³⁷ Anche se nella costruzione della tipologia ci siamo appoggiati su Serianni (1989) e su Salvi (1991), essa rappresenta quasi del tutto il risultato dei nostri studi della bibliografia consultata e del corpus.

1. **L'accordo nominale** che comprende i determinanti, gli aggettivi³⁸ (attributivi, dimostrativi e possessivi) e l'apposizione. All'interno del sintagma nominale, il nome funge da elemento controllore (testa) determinando la concordanza in genere e numero degli elementi dominati da esso, ad es., [...] *co-i be-i capell-i color rame sciolt-i sulle spalle* [...] (Bass 81). Il solo accordo con l'aggettivo in genere e numero rende possibile la comprensione delle frasi alquanto lunghe di una sintassi senza verbo: *Dal racconto che mi fece me lo vidi associato a quelle bande di vaganti, che poi, sempre più vidi aggirarsi per l'Europa: falsi monaci, [...] giudei erranti, scampati dagli infedeli [...], falsi paralitici, falsi questuanti [...]* (Eco 192).

Quanto all'OP, la scelta della posizione dell'aggettivo all'interno del sintagma nominale (nonostante l'accordo) non è libera, per esempio, gli aggettivi relazionali possono essere solo postnominali: *È una guerra planetaria / *È una planetaria guerra.*

I sintagmi nominali sono spesso accompagnati da determinanti che nello stesso tempo fungono da quantificatori quali *tutti, nessuno, alcuni, ogni*, ecc. Il nome testa definisce l'accordo di tali elementi in base alle sue caratteristiche formali: *Ho scritto tutto il libro sulla formazione delle parole. Ho risolto entrambi i casi, ecc.*

2. **L'accordo verbale** è costituito dall'accordo predicativo che riguarda il soggetto e la sua predicazione, ad es., *Loretta è una ministra* e dalla concordanza in persona e in numero del verbo con il soggetto, ad es., *i suoi personaggi sentono la paura*. La flessione personale del verbo permette all'italiano il controllo dei costituenti molto distanti o appartenenti a enunciati diversi: *E mio padre? Di fronte alla parete di vetro di là dalla quale i Finzi-Contini e gli Herrera, gentili sempre, ma distanti, continuavano praticamente a ignorarlo, si comportava in maniera opposta alla mia* (Bass 41). Nella concordanza tra soggetto e predicato, oltre alla persona e numero, può essere marcato anche il genere: si tratta sempre delle forme perifrastiche del verbo, ad es., *In quale tipo di famiglia è cresciuto/a?* In italiano risulta talvolta problematico stabilire le regole dell'accordo del participio passato in rapporto con l'ausiliare. Mentre con l'ausiliare *essere* viene selezionata la forma che si accorda con il genere del soggetto, con l'ausiliare *avere* rimane tendenzialmente invariata. Nella lingua antica, però, non era così: *Perdut-a ho la fatic-a la quale ottimamente mi pareva avere impiegata, credendomi costui aver convertito*

³⁸ Nello studio di Corbett (1991: 106) troviamo l'aggettivo come categoria lessicale che introduce la tipologia dell'accordo, ma siccome il sintagma aggettivale precede o segue obbligatoriamente il nome e la stessa scelta della posizione del SA all'interno del SN non è libera per motivi sintattici o quelli puramente semantici determinati di solito dal SN (*una certa notizia/una notizia certa*) – l'accordo è retto dal nome – il primo tipo di accordo in italiano, l'abbiamo denominato "nominale".

[...] (Bocc II, 12). Nel caso illustrato l'accordo è effettuato tra l'oggetto diretto e il participio accompagnato dall'ausiliare *avere* (*Perduta ho la fatica*). Inoltre, nella lingua manzoniana troviamo (quasi sempre) l'accordo del participio con l'oggetto diretto costituito dai clitici *mi, ti, ci, vi*, con cui, nella lingua contemporanea, è invece facoltativo e di solito non si usa: *Chi ci ha custodit-e finora ci custodirà anche adesso* (Man 612).

3. **L'accordo pronominale** include (1) il sistema dei pronomi personali (la serie libera e quella clitica): *Il giorno in cui la guerra è iniziata davvero, le mobilitazioni contro di essa sono andate a morire* (*L'Espresso* /1/2010);³⁹ (2) il sistema dei pronomi dimostrativi: *Una vita avventurosa e degna di un romanzo quell-a di Andrea Palladio [...]*. (*Corriere della Sera*, 20/6/2008) *N'avete dell-e bell-e donn-e: guardate quell-e* (Man 653); (3) il sistema dei pronomi relativi: *un gruppo di intellettuali al quale lei era vicina* e (4) il sistema dei pronomi possessivi: *visto che non ho una valigia, prendo in prestito la tua*, e ancora: *Colui non ha proferito il nome di questa innocente, né il tuo* (Man 107). Oltre che nel dominio del sintagma e della frase, l'accordo pronominale (compresi tutti i sottotipi) svolge un importante ruolo anche nel dominio testuale dato che può aver luogo anche a distanza, (l'accordo cataforico/anaforico): [...] *vogliamo finalmente metterle, le carte in tavola?* (Bass 164); *La presenza della natura è una costante nei suoi libri, anche quelli ambientati in una città.* (*L'Espresso*, 7/1/2010); *Sia ben chiaro, a me la teoria che l'universo, dopo aver raggiunto un estremo di rarefazione, tornerà a condensarsi, e che quindi ci toccherà di ritrovarci in quel punto per poi ricominciare, non mi ha mai persuaso. Eppure tanti di noi non fan conto che su quello, continuano a fare progetti per quando si sarà di nuovo tutti lì* (Cal 55).

Come si può vedere dal materiale che costituisce la base empirica della nostra analisi il corpus raccoglie i dati linguistici dalle opere di cinque autori. Comprende circa 400 proposizioni, e rappresenta il risultato di un esame sistematico di 3 volumi in prosa, 3 riviste (*L'Espresso*, *Panorama*, *Focus Storia*), 3 quotidiani (*la Repubblica*, *Corriere della Sera*, *Avvenire*), di tre volumi di prosa esaminati in modo discontinuo (I. Calvino *Le cosmicomiche*, U. Eco *Il nome della rosa* e A. Camilleri *La mossa del cavallo*).⁴⁰

³⁹ Il pronomine *essa* nella lingua attuale lo troviamo soltanto per indicare i nomi col tratto [- umano], e invece nella lingua degli anni Sessanta del secolo scorso si riferiva anche agli esseri umani: *Quantunque ancora dritta, alta più del marito di tutta la testa, anch'essa appariva molto invecchiata* (Bass 97).

⁴⁰ Abbiamo analizzato, in questo modo, anche il linguaggio di alcuni siti web e della tv italiana.

Per dare un'idea più precisa dell'oggetto della nostra ricerca abbiamo esaminato in modo sistematico le opere che appartengono a periodi diversi della storia linguistica italiana, cioè Boccaccio: *Decameron*; Manzoni: *I promessi sposi* e Bassani: *Il giardino dei Finzi-Contini*. Speriamo che questo corpus sia in grado di illustrare in misura sufficiente le caratteristiche essenziali del fenomeno esaminato.⁴¹

3. I casi particolari dell'accordo in italiano

Nel capitolo 2 abbiamo cercato di dare un quadro generale dell'accordo in italiano e la sua interazione con l'OP e in questo ci occuperemo della descrizione dei casi specifici,⁴² necessaria per raggiungere l'obiettivo principale del nostro esame.

3.1. Nomi collettivi ed espressioni partitive

Il particolare valore semantico di questi nomi si riflette sui fenomeni di accordo col predicato: se il soggetto è costituito da un nome collettivo, nella lingua contemporanea richiede l'accordo al singolare:

- (1) *La gente **vuole** quello che i mass media vogliono che la gente **vuole**.* (*L'Espresso* 21/5/2008)
- (2) *Assassini arrestati mentre la folla **piange** il carabiniere* (*La Repubblica* 18/1/2010)

L'accordo al plurale nell'italiano contemporaneo può occorrere solamente nella lingua parlata, mentre nell'italiano ottocentesco vi occorre frequentemente anche in quella scritta:

⁴¹ Le ragioni della scelta di usare i testi degli autori sopracitati si basano sulle seguenti considerazioni: (1) **Boccaccio**: a. la tradizione della prosa letteraria nasce col *Decameron*, b. il testo di Boccaccio, inaugurando un uso nuovo delle forme verbali di provenienza diversa consente soprattutto la ricerca dell'accordo verbale; (2) **Manzoni**: a. il suo tentativo di evidenziare le convergenze tra lombardo e toscano lo porta a creare un mezzo di comunicazione d'ogni sorta di concetti tra tutti gli italiani, b. la lingua manzoniana (soprattutto nella seconda ed. del romanzo) mostra la tendenza verso una lingua comune che rivela delle caratteristiche stabili e definitive e, infine, **Bassani** scrive in "una lingua media che non funge di non essere scritta e non teme di sembrare parlata." Coletti (2000: 359).

⁴² La determinazione dei casi particolari si basa sull'esame di Salvi (1991: 228).

- (3) *Sappia dunque che questa buona gente **son risoluti** d'andare a metter su casa altrove [...].* (Man 648)
- (4) *La gente che si trovavan vicino a loro **si contentavano** di guardargli in viso [...].* (Man 225)
- (5) *Lasci un po' star codesta gente, che già non **son** quelli che ci **verranno** a aiutare.* (Man 493)
- (6) *Ma la gente che s'era veduti d'intorno que' cappuccini [...].* (Man 609)
- (7) *[...] anche la sbirraglia **se n'era andata**.* (Man 570)
- (8) *[...] **son** gente che non **ha** né casa né tetto, e **trovan** per tutto da alloggiare e da rintanarsi [...].* (Man 286)

Giudicando dagli esempi manzoniani la concordanza nella lingua ottocentesca era alquanto complessa e variegata. Così, nell'esempio n. (5) il pronome relativo concorda con il nome collettivo al plurale e nel caso seguente il verbo *essere* al singolare si accorda con il participio al plurale. L'accordo al singolare abbiamo invece nel penultimo esempio mentre nell'ultimo lo troviamo sia al singolare che al plurale.

L'accordo delle espressioni partitive nel ruolo del soggetto con i rispettivi verbi può avvenire sia con la stessa espressione partitiva (cioè al singolare) sia con il sintagma nominale che essa introduce (cioè al plurale):

- (9) *La maggior parte dei partiti politici non **considerano** l'uguaglianza tra uomini e donne come prioritaria.* (www.provincia.grosseto.it)
- (10) *La maggior parte degli enti di governo, negli Stati Uniti, **possiede** un proprio sito Internet, da quello del presidente Bill Clinton a quello del Comune di Berkeley.* (www.repubblica.it)
- (11) *Secondo voi la maggioranza degli attori americani **porta** lenti a contatto colorate? Possibile che la stragrande maggioranza degli attori americani **abbiano** occhi chiari???* (it.answer.yahoo.com)
- (12) *Infatti, anche a prima vista è evidente come la maggior parte dei brani che **narrano** di pratiche d'uso, indipendentemente dal tipo di attore intervistato, [...].* (www.studielettorali.it)

Il materiale analizzato conferma la facoltatività di questo accordo, infatti di cinque esempi, due concordano al singolare e tre al plurale. Se, invece, il soggetto contenente tale espressione è posposizionato al predicato, vi si incontra l'accordo al singolare, come ad esempio:

- (13) *A Roma **si** è sempre **concentrata** la maggior parte dell'industria cinematografica italiana.* (it.wikipedia.org/)

I costituenti delle frasi contenenti le espressioni in questione di solito seguono l'OP basilare dell'italiano. Inoltre il soggetto, predicato e oggetto sono in posizione adiacente, cioè senza inserzione del materiale lessicale o sintattico tra essi.

Nell'italiano dell'800, almeno esaminando quello di Manzoni la concordanza avveniva in primo luogo, al plurale:

- (14) *Una gran parte degli abitanti **si rifugiavano** su per i monti [...].* (Man 486)
(15) *[...] una povera marmaglia pedestre di cittadini e di villani che [...] non **avevano** indosso altro che cenci.* (Man 562)
(16) *[...] la più parte degli sgherri di casa non potendo accomodarsi [...] se **n'erano andati**.* (Man 500)
(17) *[...] un certo numero d'uomini che, o per riscaldamento di passione, o per una persuasione fanatica [...] **fanno** di tutto per ispingere le cose al peggio; propongono o promovono [...].* (Man 227)

Tuttavia, negli esempi tratti dal romanzo *I Promessi Sposi*, il rapporto tra elementi linguistici di queste costruzioni si può svolgere a distanza.

Con espressioni come *che specie / una specie che razza di* + SN, nella situazione linguistica attuale il SN che segue può concordare con il predicato:

- (18) *Che specie di animali **erano** i kraken?* (Focus.it)
(19) *Che razza di bestie **sono** gli uomini [...].* (deejay.it)

Vi è anche accordo con la prima parte dell'espressione in questione:

- (20) *I nativi americani Hopi raccontano dell'esistenza di una razza di uomini **rettile** che **vivrebbe** sottoterra chiamata "Sheti" o "Fratelli Serpente".* (it.wikipedia.org/)
(21) *Ma che razza di donne **frequenta** questo forum?* (forum.alfemminile.com/)
(22) *A una specie di signore così, in effetti, **sarebbe bastato**, chiudere il 'rubinetto' dei pagamenti ai talebani, perché riprendessero gli attacchi ai militari.* (arrenditidorothy.blogspot.com/)

Bassani, invece, accorda queste espressioni con il nominale che segue:

- (23) *[...] che razza di persone **si erano ficcati** in mente di essere diventati, anche essi?* (Bass 26)

Con soggetti accompagnati da quantificatori il verbo concorda con i quantificatori:

(24) *Il tempo, la civiltà, le città, le case, le famiglie tutto è **distrutto**.* (www.ibs.it/)

Lo stesso avviene anche con i soggetti posposizionati al quantificatore:

(25) [...] *tutto ciò che rendeva bella e desiderabile la vita [...] (il loro pensiero, la loro pazzia) **aleggiava** ancora.* (Bass 16)

3.2. Soggetti congiunti/disgiunti

Se più soggetti sono congiunti dalla congiunzione *né...né*, ossia se si tratta di soggetti disgiunti, l'accordo può essere sia al plurale sia al singolare:

(26) [...] *quando né il professor Ermanno né la signora Olga **erano** ancora apparsi [...].* (Bass 95)

Un soggetto plurale posposto ad un verbo al singolare è grammaticale:

(27) *Non vi **fu** per me né divertimenti né amici.* (Seriani 1989: 463)

Nella lingua contemporanea le costruzioni di questo tipo sono rare mentre quelle con l'accordo del soggetto postverbale rappresentano la norma.

3.3. L'ordine VS

Nell'italiano contemporaneo l'accordo si realizza con il soggetto posposto:⁴³

(28) *Altro che aristocrazia! Invece che darsi tante arie, **avrebbero fatto** assai meglio, almeno **loro**, a non dimenticare chi erano, di dove venivano [...].* (Bass 26)

La mancanza di accordo, che non appare nell'italiano attuale, è frequente nella lingua di Manzoni:

(29) *Ai mali **s'aggiunga** il sentimento de' mali, la noia e la smania della prigionia [...].* (Man 480)

⁴³ È il caso di sottolineare che in italiano non è accettabile la posposizione di un costituente al soggetto postverbale (senza un'intonazione marcata), ad es., *È arrivata la scrittrice a Firenze. Questo fatto linguistico rappresenta un altro fattore che influenza l'ordine libero delle parole. In croato, invece, il costrutto è grammaticale: *Stigla je spisateljica u Firencu.*

(30) *Manca le osterie in Milano, che tu dovessi proprio capitare alla mia?* (Man 259)

(31) [...] *ma c'era de' guai, per amor della capa nera* (Man 271)

(32) [...] *c'era bensì de' diavoli, che per rubare avrebbero dato fuoco anche al paradiso.* (Man 283)

3.4. I pronomi allocutivi

Con questi pronomi ci si rivolge al destinatario del messaggio in modo diretto. Possono indicare informalità, familiarità (*tu, voi*) e cortesia (*Lei, Ella, Loro*)

Nel caso di pronomi allocutivi *tu* e *voi* l'accordo del verbo è con la forma grammaticale del pronome, singolare per *tu* e plurale per *voi* (ad es., *signora, come vi sentite*⁴⁴). I pronomi femminili di terza persona *Lei* ed *Ella*, usati come allocutivi di cortesia, richiedono accordi differenti, ossia *Ella* richiede sempre l'accordo al femminile mentre *lei* lo richiede in dipendenza dal sesso del destinatario del messaggio. Però nella lingua di Manzoni troviamo l'accordo al femminile quando l'interlocutore è di sesso maschile:

(33) *Sappiam bene che lei (Cristoforo) non è venuta al mondo col cappuccio in capo, e che il mondo l'ha conosciuto.* (Man 82)

(34) *Tutto ciò, e il di più che si tralascia, perché Sua Eccellenza è risoluta di voler essere obbedita da ognuno.* (Man 13)

3.5. Si passivante e impersonale

Nella costruzione del *si* passivante il verbo e il complemento predicativo si accordano con il soggetto:

(35) *Il che dimostra che si è entrati in una fase delicata dell'inchiesta.* (la Repubblica 26/1/2010)

Un uso particolare della categoria di persona è l'uso impersonale delle forme di II persona singolare (es., *Se hai un'ideologia devi imporla all'avversario.*), III persona singolare (es., *In estate si sta meglio al mare.*) e III persona plurale (*Dicono che vincerai il concorso.*).

Nelle costruzioni con il *si* impersonale, l'oggetto diretto rappresentato da un clitico di III persona si accorda sempre con il participio:

⁴⁴ Oggi, il *voi* in luogo del *lei* si usa solo in ambiti regionali.

(36) *La Carafagna si è comprata un appartamento da 930 000 euro* (forum. chatta.it); ma: **Lo** si è comprato.

(37) *Maria si è comprata le scarpe da ginnastica*, ma: **Le** si è comprate.

4. L'accordo del participio passato

Il verbo con le sue categorie grammaticali fornisce il maggior numero di informazioni morfologiche determinanti per l'OP (la persona, il numero, il genere, il tempo, la diatesi).

Con l'ausiliare *essere*, tipico per tutti i tempi del passivo, per i tempi composti di forma riflessiva o pronominale e infine, per i tempi composti nella forma attiva di alcuni verbi intransitivi, il participio si accorda in genere e numero con il soggetto:⁴⁵

(1) *Saranno sentiti i responsabili degli uffici stampa e gli agenti delle possibili vittime delle estorsioni, tentate o realizzate, in particolare [...].* (la Repubblica, 26/1/2010)

(2) *Per lo stesso motivo il pm Di Maio sta analizzando e approfondendo anche episodi che erano emersi nella prima inchiesta su Vallettopoli, quella che è costata a Fabrizio Corona una condanna a tre anni e otto mesi, l'unica finora riportata dal re dei paparazzi per i cosiddetti fotoricatti.* (la Repubblica, 26/1/2010)

(3) [...] *lei, Josette Artom [...] non si era mai curata [...] di dissimulare la propria avversione all'ambiente ebraico ferrarese [...].* (Bass 25)

(4) *Quest'anno, infatti, ben nove sono stati gli appuntamenti per la preghiera mariana [...].* (Avvenire 3/10/2006)

L'accordo obbligatorio del participio in genere e numero rende possibile una maggior libertà dell'OP e l'inserimento del materiale linguistico di notevole quantità tra participio e soggetto.

Lo troviamo anche nella lingua antica e in quella manzoniana:

⁴⁵ Per quest'ultima classe di verbi non vi sono delle regole sicure riguardanti la scelta dell'ausiliare: alcuni prendono *essere* e alcuni *avere*. Con i verbi intransitivi coniugati con *avere* e con i verbi transitivi usati senza un compl. oggetto, il participio passato assume la forma invariabile non marcata -o: *la quale [...] aveva preso l'iniziativa di mandare un telegramma [...]* (Bass 25). Inoltre, vi sono due tipi di verbi intransitivi: a. gli intransitivi con l'ausiliare *avere* e b. gli ausiliari con l'ausiliare *essere*. Questi ultimi, nella linguistica italiana sono di solito chiamati *ergativi* visto che possono spostare un oggetto in posizione di soggetto. Per le caratteristiche dei verbi ergativi v. Graffi (1994: 56-58) e Salvi (1991 47-56).

(5) [...] *tre belle e ricche robe, che donate gli erano state da altri signori, per comparire orrevole alla festa.* (Bocc VII,9)

(6) [...] *che non ci sarebbero nemmeno bisognati gli occhi esperti di Perpetua* [...]. (Man 24)

Quanto all'OP, notiamo l'inversione delle forme verbali, nonché l'inserimento di altro materiale lessicale tra il participio e le altre parti della forma perifrastica del verbo.

(7) *Messere, cosa che non fosse mai stata veduta non vi crederei io sapere insegnare* [...]. (Bocc VIII,14)

(8) *Più che dalle paghe, erano gli uomini attirati a quel mestiere dalle speranze del saccheggio.* (Man 485)

Sempre nell'italiano antico e quello ottocentesco troviamo l'accordo anche con il complemento oggetto:

(9) *Voi che avete e vedute e udite⁴⁶ molte cose, saprestemi voi insegnare cosa alcuna che mai più non fosse stata veduta, la quale io potessi far dipingere nella sala di questa mia casa?* (Bocc 8,13)

(10) *E Agnese, la quale non gli aveva mai visti que' luoghi, e se n'era fatta in mente una pittura* [...]. (Man 505)

(11) [...] *gli offesi avevano ottenuta, contro ogni aspettativa, e senza pericolo, una soddisfazione* [...]. (Man 498)

(12) *La fatoressa del monastero ha maritata, pochi giorni sono, l'ultima sua figliola.* (Man 154)

Qui si esprime la dipendenza semantica dell'oggetto diretto dal verbo che così assegna in modo univoco il ruolo argomentale facilitando l'interpretazione del messaggio linguistico e permettendo una maggior libertà nel comportamento sintattico degli elementi linguistici anche con i verbi che prendono l'ausiliare *avere*.⁴⁷

L'accordo con l'oggetto però non avveniva sempre: vi sono dei casi dello stesso autore anche senza accordo:⁴⁸

⁴⁶ Nella lingua antica era possibile l'inserimento della congiunzione coordinativa tra l'ausiliare e il participio.

⁴⁷ Secondo le nostre analisi questo accordo ha contribuito all'OP più libero della lingua antica e ottocentesca rispetto a quella attuale.

⁴⁸ Nella lingua di oggi questo tipo di accordo è agrammaticale, ad es., *Carabinieri e uomini della protezione civile hanno chiuso / *chiusi i cancelli della Chiesa, stracolma in ogni ordine di posto.*

(13) *E in quanto a un asilo, non vi si sarebbe cacciato che quando avesse avuto i birri alle spalle.* (Man 272)

(14) *V'ho detto mai che v'avrei menato qui una principessa.* (Man 653)

(15) [...] *ho cavato altri da peggio imbrogli.* (Man 51)

Gli esempi dimostrano che col participio non marcato morfologicamente il movimento sintattico è molto più ridotto, cioè l'oggetto diretto si trova adiacente al verbo.

L'accordo con il participio dei verbi transitivi, se il complemento oggetto è un SN o un elemento relativizzato di una proposizione relativa:

(16) [...] *l'attribuivano alla **facilità** che gli untori ci avessero trovata d'eseguire in grande il loro empio disegno.* (Man 540)

Anche questo fatto linguistico dava spazio ad un ordine delle parole più libero.

Con la ripresa pronominale l'accordo è obbligatorio nella lingua contemporanea; in quella di Manzoni invece riscontriamo delle frasi senza accordo:

(17) *I rimorsi che gliel avevano levato la notte avanti.* (Man 418)

Nella stessa opera si possono trovare delle costruzioni con l'accordo del complemento oggetto anteposto, senza ripresa pronominale:

(18) *Comandi terribili ho avuti di non parlare.* (Man 430)

(19) *Vorrei sapere che ragioni ha dette quel cane.* (Man 106)

Se il complemento oggetto è rappresentato da un pronome clitico di III persona, il participio è accordato obbligatoriamente con esso. Invece, se è rappresentato dai clitici *mi, ti, ci, vi* il participio può rimanere invariato.

Nei *Promessi Sposi*, però, la maggioranza dei casi presenta l'accordo del participio con questi clitici:

(20) *Dio vi ha visitate!* (Man 75)

(21) *Dio ci ha gastigati.* (Man 413)

Tuttavia, vi sono delle eccezioni:

(22) *E con tutto ciò, sia ringraziato il cielo, che pare che questa signora t'(Lucia) abbia preso a ben volere.* (Man 188)

Secondo i dati esaminati l'accordo con questi clitici è frequente anche nella lingua contemporanea:

(23) *Mi hai conquistata.* (tv)

(24) *Poi la vita ci ha divisi.* (Bass 116)

(25) *Mi ha fatto piacere quando mi hai cercata.* (tv)

Anche nel caso delle frasi subordinate al participio occorrono diversi tipi d'accordo:

a) con i verbi intransitivi formati con l'aiuto dell'ausiliare *essere*:

(26) *Uscita la signora, mi guardai attorno.* (Man 224)

b) con i verbi intransitivi e transitivi coniugati con *avere* il participio compare nella forma non marcata, ad esempio:

(27) *Appena telefonato, Bice decise di andarsene.*

(28) *Appena finito di lavare la macchina, partì per l'Italia.*

c) con i verbi transitivi accompagnati dal loro complemento oggetto il participio si accorda con il complemento oggetto se questo è costituito da un SN:

(29) *Ma Renzo visto il bel momento, visti i birri diventar bianchi [...].* (Man 270)

d) il soggetto può essere espresso solo con gli inaccusativi:⁴⁹

(30) *Sprofondato il tetto della casa di Roma, si trasferì a Milano.*

e) con i verbi transitivi accompagnati da un clitico riflessivo l'accordo è con il soggetto:

(31) *Accortisi di me, già in due o tre avevano smesso di suonare i campanelli.* (Bass 80)

⁴⁹ Ai verbi inaccusativi appartengono i verbi ergativi, i verbi inerentemente riflessivi e i verbi intransitivi che si coniugano con l'ausiliare *essere*. Circa la natura di questi verbi v. Salvi (1991: 48-49).

Dalle illustrazioni risulta che questo tipo di accordo è altamente regolato e perciò in correlazione negativa con l'OP libero. Infatti, si trova sempre anteposto al complemento oggetto.

5. L'ordine delle parole e la dislocazione

Tutte le lingue del mondo possiedono dei mezzi o dei modi (intonazione, ordine delle parole, morfema grammaticale) per esprimere la struttura informativa dei messaggi linguistici,⁵⁰ cioè per distinguere quelle parti della frase che il parlante suppone siano noti all'ascoltatore (*tema*, ingl. *topic*) da quelle che il parlante suppone non siano noti all'ascoltatore (*rema*, ingl. *comment*).⁵¹ A questo scopo l'italiano può utilizzare, tra l'altro, l'ordine delle parole. Nell'italiano contemporaneo l'ordine canonico è, come abbiamo già visto, soggetto, verbo, oggetto (= SVO). Ciò nonostante l'italiano mostra una notevole libertà sintattica che si riflette nelle posizioni dei costituenti diverse da quella basilare:⁵²

1. Mario sbadiglia.	SV
2. Verrà il presidente.	VS
3. Gli ospiti hanno ordinato il pranzo.	SVO
4. Maria, la borsetta, ha buttato via.	SOV
5. Il dolce, ha mangiato il ragazzino.	OVS
6. Il dolce, il bambino ha mangiato.	OSV
7. Ha portato Mario, il vino.	VSO ⁵³
8. A Mario piacciono le auto.	S _i VO ⁵⁴
9. A Mario Lucia sembrava felice.	S _i OV ⁵⁵
10. A Mario, ha portato il libro tua zia.	IVOS
11. A Luca, Mario, un libro ha dato.	ISOV
12. Il cagnolino, ha regalato a Mario, Luca.	OVIS

⁵⁰ Cfr. Matasović (2005: 97) e D'Achille (1990: 91).

⁵¹ Per la terminologia dei fenomeni legati alla strutturazione informativa della frase, cfr. D'Achille (1990: 92-98).

⁵² Sulle tematiche relative all'OP in italiano cfr. Antinucci & Cinque (1977: 21-22).

⁵³ Quest'ordine è tipico delle frasi in cui si vuole mettere in evidenza il pronome personale soggetto, ad es., *Ma non ho scalzato io De Mita* (*Panorama*, 9/3/2008).

⁵⁴ L'abbreviazione S_i = complemento indiretto in funzione di soggetto della predicazione.

⁵⁵ Qui il complemento indiretto ha il ruolo tematico di esperiente.

In relazione al movimento degli elementi sintattici⁵⁶ distinguiamo le seguenti dislocazioni: a. dislocazione a sinistra, b. dislocazione a destra, c. tema sospeso e d. topicalizzazione.

6. La dislocazione a sinistra

Di solito si dice che la dislocazione sia un fenomeno "fondamentale nei meccanismi della comunicazione orale."⁵⁷ Tuttavia, i dati presi dal corpus costituito maggiormente da testi scritti dimostrano una presenza massiccia di costruzioni di questo tipo.⁵⁸

La dislocazione a sinistra (= DS) consiste nello spostamento di un'unità linguistica in testa alla frase, infatti a sinistra rispetto all'ordine basico dei costituenti. Il costituente anticipato è di solito il tema o il dato. Il processo dell'alterazione dell'OP in questa specie di dislocazione avviene con l'aiuto della ripresa pronominale.

- (1) *Da molti anni desideravo a scrivere dei Finzi-Contini [...]. Ma l'impulso a farlo veramente, l'ebbi soltanto un anno fa.* (Bass 11)
- (2) *Il grosso fiasco, comunque, l'avevo combinato in matematica.* (Bass 9)
- (3) [...] *da far pensare che gli ultimi anni li avesse passati esclusivamente in giro per le mecche del tennis internazionale.* (Bass 137)
- (4) *Neanche lui l'ho più riveduto, dopo l'agosto di quell'anno.* (Bass 292)
- (5) *Che cosa m'importava di andare a casa loro, adesso, se Micòl non ce l'avrei più trovata?* (Bass 145)

⁵⁶ L'ordine dei costituenti che si spostano anche lontano dalla posizione canonica e il loro influsso sulle costruzioni sintattiche possibili in una lingua possono/devono essere esaminati da molteplici punti di vista: a. la pronominalizzazione dell'elemento spostato, b. la dipendenza semantica e morfologica (l'accordo) tra due o più posizioni possibili, c. le peculiarità sintattiche delle frasi in cui avvengono tali spostamenti, d. la struttura informativa (che comprende la pragmatica e l'intonazione degli elementi spostati). In questa sede prendiamo in considerazione quasi tutti i punti di vista (tranne le caratteristiche intonazionali), però il maggior rilievo lo diamo al punto b. Per la classificazione dei punti ci siamo ispirati allo studio di Antinucci & Cinque (1977).

⁵⁷ Si veda Achille (1990: 91).

⁵⁸ Dal nostro studio risulta che le varietà dell'italiano si incrociano e sovrappongono e che i parametri determinati dalla sociolinguistica sono in realtà rappresentabili come gli assi che uniscono due varietà contrapposte, come poli estremi fra cui si collocano varietà intermedie, ad es., la lingua scritta può essere marcata diatopicamente, diamesicamente e diafasicamente.

(6) [...] **una certa salama da sugo**, «delle nostre campagne», che il poeta, ricevutala in dono [...]. Ciò nondimeno **ne** avrei trovata una, fra le altre. (Bass 184)

(7) **Se la cosa dipendesse da me**,... vedon bene che **a me non me ne** vien nulla in tasca [...].⁵⁹ (Bass 17)

Negli ultimi tre esempi abbiamo la ripresa pronominale che valica il confine della frase, ossia avviene all'interno del testo.

L'esemplificazione che segue appartiene tutta allo stesso tipo: lo spostamento del partitivo:

(8) *Si, dei morosi **ne** ho avuti. Ce **ne** hai avuti tanti, dunque?* (Bass 225)

(9) [...] *altrimenti una qualche cura me l'avrebbe pure ordinata...* (Bass 260)

(10) *Eh, di questo ce **ne** siamo accorti.* (Bass 267)

(11) ***Di libri**, per cominciare, ce n'erano anche qui moltissimi.* (Bass 181)

(12) ***Cose con cui giocare non ce n'erano mai state.*** (Cal 29)

(13) ***Fatti clamorosi ne** avvennero tanti, nei cinque anni dell'inchiesta [...].* (Focus Storia, giugno 2008)

Nell'esempio che segue, non troviamo accordo tra il participio e l'oggetto preposto al verbo:

(14) *In simili condizioni, i miracoli non **li** avrebbe potuto fare nemmeno nostra madre.* (Bass 185)

Un esempio a parte è dato dal seguente caso:

(15) ***Il vecchio Moisé non si dava mica arie, lui!*** (Bass 26)⁶⁰

Dagli esempi appena illustrati emerge il fatto che nelle dislocazioni a sinistra della lingua scritta la ripresa pronominale e il suo accordo con il participio sono obbligatori. Nella lingua di Manzoni, tranne rare eccezioni, lo è ugualmente:

⁵⁹ Qui abbiamo il caso di presenza di un doppio pronome con la forma tonica posposta al verbo con funzione rematica.

⁶⁰ Questo è un caso particolare della ripresa pronominale (col pronome tonico) dell'elemento che si trova a sinistra che, però, non è stato spostato a tale posizione visto che si tratta della posizione del tutto normale (del soggetto). Tali casi sono classificati nella cosiddetta emarginazione. Per evitare la confusione terminologica, v. Achille (1990: 91-135).

- (16) *In somma, figliol caro, io non ci ho colpa; la legge non l'ho fatta io.* (Man 32)
(17) [...] *ciò che noi desideravamo per suo bene, l'ha voluto lei spontaneamente.*
(Man 169)
(18) *E quella povera Agnese, come l'avrebbe potuta dimenticare.* (Man 294)
(19) [...] *dispetti almeno, non ve n'aveva mai fatti?* (Man 613)

E senza ripresa del complemento indiretto:⁶¹

- (20) [...] *che dell'ingiuria, lui meno d'ogni altro, aveva diritto di farsi punitore.* (Man 498)
(21) *Non di vizio si trattava ma di terapia.* (tv)

Nell'esempio che segue, l'elemento posizionato a sinistra non presenta il tema, ma piuttosto l'elemento topicalizzato, cioè, dal punto di vista pragmatico esso è contrastato e nuovo, però, formalmente rientra nella DS a causa della ripresa pronominale:

- (22) *Più che Santo ci piace pensarlo e proporlo come riformatore. Non perché santo non lo sia.* (Documento cfb2f405 tratto da Internet)

La ripresa pronominale e il suo accordo con il participio⁶² controllando la coesione testuale di tipo anaforico rende possibile una maggiore libertà dell'ordine di parole ossia la sintassi dell'italiano diventa quasi spezzata: 'anti-sintassi'.⁶³

Quanto alle funzioni sintattiche del costituente spostato, esso può essere costituito da un oggetto diretto, un oggetto indiretto, un partitivo e un predicato nominale.⁶⁴ Però, nella grande maggioranza dei casi tratti dal corpus, l'elemento spostato a sinistra è costituito dall'oggetto diretto ma spesso anche dal partitivo.

⁶¹ La ripresa è facoltativa nel caso della dislocazione dell'oggetto indiretto. Tuttavia, come abbiamo visto nel cap. 4., esempi n. (11) e (12), vi sono anche dei casi senza ripresa dell'oggetto diretto.

⁶² In questo punto sorge la domanda sulla ridondanza dell'accordo.

⁶³ Per questa occasione abbiamo formato una parola nuova concernente una tendenza attuale della lingua italiana che consiste nella giustapposizione delle nominalizzazioni e dei composti al limite della sintassi che in questo modo costruiscono delle formazioni sintattiche senza una vera struttura frasale. Un tale composto può essere presente al posto di una frase. Per esempio, il composto *allunga-la-vita* nella frase *un'azienda islandese di biotecnologia [...] conferma la possibilità di arrivare a medicinali allunga-la-vita*, è presente al posto della frase relativa *che prolunga la durata della vita umana*. Questo esempio è preso dal dizionario *Neologismi quotidiani* (Adamo & Della Valle 2003). Un altro caso della sintassi spezzata può essere illustrato dal seguente esmpio: *Mercato auto in calo, bene Fiat* (*Avenire* 3/10/2006).

⁶⁴ Sulla casistica di questo tipo di dislocazione cfr. Achille (1990: 128).

7. La dislocazione a destra

È un'altra costruzione sintatticamente marcata che consiste nell'anticipazione mediante un clitico con funzione cataforica di un'elemento a destra (= DD):

- (1) *Te lo hanno detto, a scuola, chi erano gli etruschi?* (Bass 13)
- (2) [...] *un verme del genere non se l'era certo lasciata scappare, lui ci avrebbe scommesso la testa, l'opportunità di farsi bello in Federazione una volta di più.* (Bass 85)
- (3) *L'aveva ripetuto infinite volte, al papà, che occorreva decidersi a spostare di almeno tre metri le reti metalliche di fondo.* (Bass 91)
- (4) [...] *che voialtri giovani da un po' di tempo in qua lo prendete sotto gamba, Giosue Carducci!* (Bass 105)
- (5) *L'arrai pure studiata, al liceo, un po' di botanica!* (Bass 109)
- (6) *Pensa un po' quante ne deve aver viste, di cose, da quando è venuto al mondo.* (Bass 111)
- (7) [...] *quando sono tornata a casa li ho visti così disperati, la mamma e il papà.* (Bass 115)
- (8) *Gli sarebbe sembrato di sognare, a lui, se una volta tanto Micol ce l'avesse fatta a reggere lontana da Ferrara più di venti giorni.* (Bass 143)
- (9) *Non l'avevo mai vista così illuminata, la sala da pranzo.* (Bass 194)
- (10) [...] *e la nostra generazione ne ha prese talmente tante, di cantonate!* (Bass 278)
- (11) *Invece di tentare, come me, degli approcci, lo vedevo esagerare per reazione – lui laurato in medicina e libero pensatore, lui volontario di guerra lui fascista con tessera del '19, lui appassionato di sport, lui ebreo moderno, insomma – la propria sana insofferenza davanti a qualsiasi troppo pedissequa o smaccata esibizione di fede.* (Bass 41)

Da questa esemplificazione si può concludere che nella dislocazione a destra l'ordine basico SVO rimane lo stesso. In realtà, solo la presenza del pronome clitico segna la distinzione tra l'ordine basico dalla DD. Tuttavia, dal punto di vista della struttura informativa⁶⁵ la modifica⁶⁶ dell'ordine normale è assai significativa, poiché in questo modo i complementi assumono un valore tematico, sia nella loro posizione anteverbale sia postverbale. Questi tipi di costrutti sono ridondanti in entrambi i casi (dal punto di vista della semantica frasale), dal

⁶⁵ Su questo punto v. Berruto (1986); Achille (1990).

⁶⁶ Con la modifica di questo tipo il parlante sottolinea l'evidenza e la chiarezza dell'elemento spostato a destra.

momento che il complemento viene indicato due volte. I dati concernenti la natura degli elementi anticipati a destra dimostrano una casistica un po' diversa da quella della dislocazione a sinistra, considerato che sono le frasi gli elementi più frequentemente dislocati a destra.

Nella lingua manzoniana, la dislocazione a destra non segue questa casistica poiché l'elemento spostato nella maggioranza degli esempi è costituito dall'oggetto diretto:

- (12) *Ma non le ha già fatte queste ricerche?* (Man 32)
- (13) *Ci ha messo uno zampino quel frate in quest'affare.* (Man 193)
- (14) *Cosa m'importa a me che tu ti chiami Taddeo o Bartolomeo.*⁶⁷ (Man 259)
- (15) [...] *ma come diamine colui lo sapeva quel nome?* (Man 265)
- (16) *Ma voglio che me lo paghi bene questo servizio, colui.*⁶⁸ (Man 350)
- (17) *E Agnese, la quale non gli aveva mai visti que' luoghi, e se n'era fatta in mente una pittura [...].* (Man 505)
- (18) [...] *che non gli ho voluti aspettare quei diavoli.* (Man 507)
- (19) *E su questo bel fondamento, ti sei rovinato te, e volevi anche rovinar me.* (Man 259)

8. Il tema sospeso

Si distingue dalle dislocazioni per il fatto che non è accompagnato dagli indicatori della sua funzione sintattica, possedendo così l'indipendenza sintattica dagli altri costituenti della frase. Tuttavia, la mancanza di una coesione di tipo anaforico o cataforico non influisce negativamente sulla coerenza frasale e/o testuale. Viene frequentemente impiegato nella lingua parlata, però, attingendo al corpus dei testi letterari, lo troviamo di frequente anche in essi:

- (1) *Il Zima, udendo ciò, gli piacque e rispose al cavaliere [...].* (Bocc III, 5)
- (2) [...] *noi altre monache, ci piace di sentir le storie per minuto.* (Man 148)
- (3) *Questo signore, Dio li ha toccato il cuore.* (Man 59)
- (4) *Gli altri di casa ci volle un certo po' di tempo prima che cominciassero a farsi vedere.* (Bass 95)

⁶⁷ Qui abbiamo un doppio pronome con la forma tonica posposta al verbo; il fenomeno considerato tipico dell'italiano parlato.

⁶⁸ Dal punto di vista dell'OP è interessante lo spostamento a destra del soggetto di uno degli eventi espressi nella frase: *colui*. Quando un'azione potrebbe essere svolta da più persone, per individuare precisamente una tra le altre, in italiano si usa di solito l'anteposizione (*LEI, l'ha detto*).

- (5) **E mio padre?** *Di fronte alla parete di vetro di là dalla quale i Finzi-Contini e gli Herrera, gentili sempre, ma distanti, continuavano praticamente a ignorarlo, si comportava in maniera opposta alla mia.* (Bass 41)
- (6) **Milano**, *quand'io ne sono uscito, pareva un convento di frati.* (Man 284)
- (7) **Quanto a me**, *visto che gli altri si davano pace, me la sarei data anch'io.* 62
- (8) **Carolus**, *esistono diverse località che portano questo nome.* (forum.dialettando.com).
- (9) **Noi ragazzi di oggi**, *ci piace la musica moderna che comprende vari generi.* (www.scuolelivigno.it)

Dal punto di vista sociolinguistico, questo fenomeno (come del resto tutti i fenomeni di dislocazione) può appartenere a diversi tipi di varietà dell'italiano: a. le varietà diacroniche; b. le varietà diafasiche e c. le varietà diamesiche.

9. La topicalizzazione del soggetto

Nella dislocazione a sinistra, come abbiamo visto, l'elemento in prima posizione è integrato sintatticamente, ad esempio, è introdotto dalla preposizione richiesta dal predicato: *In una Milano, bisogna dirla, c'è ancora del timor di Dio* (Man 283); è di solito ripreso all'interno della frase da un pronome clitico.

Il tema sospeso è invece caratterizzato dal fatto di essere del tutto esterno alla frase, cioè non è introdotto da alcuna preposizione. Un tale elemento può, tuttavia, essere ripreso da elementi diversi da un pronome clitico (ad es., *Don Rodrigo [...] abbiamo visto quel animale*, Man 350)

Nell'emarginazione, un elemento viene posto in fine di frase senza anticipazione clitica.

Per quanto riguarda la dislocazione a destra, l'elemento in fine di frase è integrato sintatticamente nella frase essendo anticipato da un pronome clitico e preceduto da una pausa.

Nella topicalizzazione, il costituente in prima posizione di solito non è ripreso da alcun elemento pronominale e riceve in italiano un accento contrastivo.⁶⁹ La funzione pragmatica di questa costruzione è di mettere in rilievo un costituente, proponendolo come il rema della frase; il resto della frase, la parte tematica, è in genere ripreso dal contesto.

⁶⁹ Tuttavia, nell'italiano parlato (soprattutto quello colloquiale) si ha la ripresa pronominale quando il costituente topicalizzato è rappresentato da un sintagma preposizionale dativo: *AL CONSIGLIO, potevi proporlo / proporglielo.*

- (1) *Io fare il diavolo! Io ammazzare tutti i signori! Un fascio di lettere, io!* (Man 289)
- (2) *Porta a Porta di Vespa, hanno sospeso.* (tv)

10. Conclusion

Dalle esemplificazioni antiche, ottocentesche e contemporanee, emerge la grande ricchezza di possibilità per gli spostamenti dei costituenti sintattici. Tuttavia, abbiamo visto che i meccanismi dello spostamento di questi elementi linguistici non sono del tutto liberi, ma implicano delle interpretazioni molto sottili delle dipendenze semantiche e morfologiche regolate da procedimenti ben definiti anche se con molte eccezioni. Da Boccaccio a oggi la sintassi italiana è molto cambiata e ciò nonostante, secondo le nostre ricerche e dal punto di vista tipologico, potrebbe essere classificata (sia la sintassi antica sia quella contemporanea) nello stesso tipo. Per esempio, la caratteristica che permetteva l'anteposizione di un complemento oggetto diretto e indiretto senza la ripresa pronominale è scomparsa. Nella lingua contemporanea, un complemento spostato senza copia pronominale è accettabile solo se è contrastato sul piano fonologico. La frase manzoniana *comandi terribili ho avuti di non parlare* oggi non sarebbe possibile senza ripresa pronominale. Inoltre è sparito l'accordo del participio con l'oggetto diretto. Come risulta dalle esemplificazioni, il grado di flessibilità dell'ordine in italiano è legato ad alcune sue proprietà generali: (1) l'accordo morfologico (nominale, verbale, pronominale) che esprime di per sé, tutte le principali relazioni grammaticali (il soggetto, l'oggetto, il predicato); (2) la marcatezza di tipo fonologico o pragmatico a cui vengono assegnate le funzioni grammaticali, per es., nella topicalizzazione il costituente esterno alla frase (senza una visibile connessione con il contesto linguistico), ha un forte accento contrastivo; (3) l'italiano sfrutta in modo coerente le possibilità sintatticamente integrative classificate nei primi due punti, ad es., nella dislocazione a destra l'elemento in fine di frase è integrato attraverso il pronome clitico che lo anticipa e attraverso una pausa segnata da una virgola. Grazie a tutto ciò la frase risulta perfettamente interpretabile dal punto di vista del destinatario del messaggio linguistico anche con tutti gli elementi spostati.

La grande mobilità degli elementi all'interno della struttura argomentale sia nominale che verbale che consente arditi iperbati (ad es., *mille di fiori al ciel mandano incensi*) ed un accostamento dei costituenti senza una vera sintassi o al limite di essa avvengono soprattutto con l'aiuto di tutti i tipi d'accordo, e invece molte e rigide restrizioni riguardanti diversi tipi di spostamenti in relazione con la loro distribuzione classifica l'italiano nel gruppo *b*) cioè tra le lingue che hanno l'ordine fisso delle parole.

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SROČNOST I POREDAK RIJEČI U TALIJANSKOM

Cilj je ovoga rada analiza odnosa zavisnosti između gramatičke kategorije roda i reda riječi u teorijskim okvirima jezične tipologije. Tipološka proučavanja se obično odvijaju na sinkronijskoj razini, međutim, naša analiza se odvija i sa dijakronijskog i dijelom kontrastivnog stajališta (s hrvatskim jezikom), jer tako možemo bolje utvrditi pravila koja kontroliraju i upravljaju navedenim odnosima. Rod se, kao uostalom i neke druge gramatičke kategorije, ostvaruje uz pomoć sročnosti. U jezicima koji imaju kategoriju roda, oni u kojima slaganje u rodu obuhvaća velik broj drugih kategorija, obično ima više-manje slobodan red riječi. Ovim prilogom smo u stvari nastojali klasificirati talijanski jezik (promatran u svojoj tipološkoj evoluciji), u jednu od tri kategorije poretka riječi: a. slobodan, b. fiksni i c. rigidan.

Parole chiave: genere, ordine delle parole, accordo, ordine marcato, ordine fisso

Ključne riječi: rod, poredak riječi, sročnost, obilježeni red riječi, fiksni poredak

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Sui metaplasmi delle parole croate nel dialetto veneto

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Vari croatismi presenti nel dialetto veneto, soprattutto quello di tipo coloniale, lungo la costa orientale dell'Adriatico, rivelano modificazioni che sono riconducibili a diversi tipi di metaplasmi. I prestiti, nella maggioranza dei casi nomi, qualche volta vengono ripresi in una delle forme oblique della flessione nominale, il che spiega i cambiamenti di genere e di numero rispetto ai loro modelli croati. Qualche volta tali forme vengono lessicalizzate. Nell'articolo si analizzano alcuni casi di metaplasmi dei prestiti croati registrati nei dizionari di Boerio, Kosovitz, Rosamani, Doria, Miotto, Manzini/Rocchi, Samani, Glavinić, Buršić Giudici/Orbanich. Saranno esaminati inoltre i dizionari e repertori delle parlate istroromanze, esposte ad influssi veneti/italiani e croati (Dalla Zonca, Cernecca, Pellizzer, Balbi/Moscarda Budić, Crljenko, Filipi/Buršić Giudici), come anche i dizionari istrorumeni (Kovačec, Filipi).

1. Introduzione

È risaputo che la componente lessicale veneta è abbondantemente presente nei dialetti croati della Dalmazia. Però, gli stretti contatti plurisecolari hanno determinato anche la penetrazione degli elementi alloglotti nel senso contrario. Il *Vocabolario del dialetto veneto-dalmata* di Luigi Miotto attesta in modo particolare «i prestiti linguistici propri di una terra che ha visto, dalmati italiani e dalmati croati, in una secolare convivenza, durata fino alla conclusione della seconda guerra mondiale».¹

¹ Dalla *Premessa* in Miotto 1991.

Le voci croate assunte nel dialetto veneto vi subiscono qualche volta modificazioni morfologiche riconducibili a vari tipi di metaplasmi. Ci proponiamo di analizzare tali casi, attestati nel dizionario di Miotto come fonte principale, che trovano qualche volta conferma, assieme ad ulteriori esempi, in altri vocabolari: in quelli più antichi, di Giovanni Boerio (*Dizionario del dialetto veneziano*, 1856) e di Ernesto Kosovitz (*Dizionario – Vocabolario del Dialetto Triestino e della Lingua Italiana*, 1889), nonché in varie opere lessicografiche novecentesche, soprattutto nel vocabolario giuliano di Enrico Rosamani (1956) e nel grande dizionario del dialetto triestino di Mario Doria (1987). Saranno presi in considerazione anche i dizionari del dialetto di Capodistria di Giulio Manzini e Luciano Rocchi (1995), del dialetto fiumano (*Il nuovo Samani*, 2007), del dialetto istroveneto di Pola di Vera Glavinić (2000) e quello più recente di Barbara Buršić Giudici e di Giuseppe Orbanich (2009). Nel menzionato dizionario di Rosamani sono registrati anche numerosi vocaboli delle parlate istroromanze (istriote), oggi fortemente venetizzate. Dal momento che anche in tali parlate, a contatto con il croato, troviamo prestiti croati, alcuni dei quali sono di origine metaplastica, esamineremo anche il vocabolario istroromanzo dignanese di Giovanni Andrea Dalla Zonca (1978), il dizionario del dialetto istroromanzo di Valle d'Istria di Domenico Cernecca (1986), di Rovigno d'Istria di Antonio e Giovanni Pellizzer (1992) e di Gallesano d'Istria di Maria Balbi e di Maria Moscarda Budić (2003). Saranno presi in esame inoltre la monografia sui croatismi nelle parlate istroromanze di Rovigno e di Valle di Branimir Crljenko (1997) e i repertori dell'*Atlante linguistico istrioto* di Goran Filipi e di Barbara Buršić Giudici (1998). Infine, per un altro idioma romanzo a contatto con il croato, l'istrorumeno, saranno consultati il dizionario istrorumeno-croato di August Kovačec (1998) e l'*Atlante Linguistico Istrorumeno* di Goran Filipi (2002).²

2. Esclamazioni ed espressioni ibride

Nel procedimento di *code-switching* i parlanti bilingui inseriscono nel tessuto di una lingua intere frasi dell'altra lingua, soprattutto quelle dotate di forte carica affettiva. Miotto registra l'esclamazione di contentezza e di assenso *fàla bògu* 'grazie a Dio', es. *el xe proprio arivà? Fàla bògu!* (Spalato).³

Nascono anche espressioni esclamative ibride, ad es., *dušo mìa* 'anima mia' (< cr. *dušo moja!*): *dušo mìa, vien da la tua mama!* (Spalato – Miotto, p. 75). In tale

² La grafia è ripresa dalle fonti citate.

³ Questa esclamazione rappresenta un lemma separato nel *Vocabolario* di Miotto (p. 78). *Fala* (croato dialettale e colloquiale) equivale a *hvala* 'grazie' nel croato standard.

espressione di affetto e di commiserazione il nome conserva la grafia e la forma flessionale del modello (cfr. cr. *duša* f. 'anima', vocativo *dušo*), mentre l'aggettivo possessivo croato viene sostituito da quello italiano. Non è trascurabile il fatto che l'aggettivo possessivo femminile sia quasi omofono nelle due lingue: it./ven. *mia* – cr. *moja*.

È ovvio invece che la morfosintassi è completamente italiana nelle locuzioni avverbiali ibride *a la domàcia* 'alla casalinga' (es. *fato a la domàcia*; cr. *dòmāci*, *po dòmācu* – Miotto, p. 4)⁴ e *a cherchèci* 'a cavalcioni, sulle spalle' (es. *eser a cherchèci*, *portar a cherchèci*, Spalato – Miotto, p. 1).⁵ Oltre alla forma veneta spatatina *a cherchèci* riportiamo le forme registrate da Rosamani (pp. 172, 138, 145): *a carcuce* (veglioto), *a cacuce* (Veglia, città), *a carcu* (Lussinpiccolo), *a calcuz* (Lussingrande). Le varietà litorali croate forniscono diverse forme: *na krkâce* e *na krkêc* (Trogir – Geić/Slade Šilović 1994: 122), *nakrkâče* (Kukljica, Ugljan – Maričić Kukljičanin 2000: 174), *nakargâče* (Brač – Šimunović 2009: 374), *nakargâce* (Vis – Roki-Fortunato 1997: 313), *nâkrkače* (Vrgada – Jurišić 1972: 128), *nâkrkêč* (Čižići, Krk – Turčić 2002: 196), *nakrkâč* (Crikvenica – Ivančić-Dusper 2003: 53), *na krkâč* (Bakarac e Škrljevo – Turina/Šepić 1977: 88) *na krkačicu* (Korčula – Kalogjera et al. 2008: 164), *na krkûč* (Rivanj – Radulić 2002: 142); *nakrkûč* (Kolan, Pag – Oštarić 2006: 274), *na krkûš* (Sali – Piasevoli 1993: 147), *na krkiče* (Rukavac – Mohorovičić-Maričin 2001: 196), *na krkîc* (Novi Vinodolski – Sokolić-Kozarić 2003: 109).

Alla stregua delle espressioni ingiuriose inizianti con *fiol de* 'figlio di', che sono a volte usate anche in tono scherzoso (*fiol de un can*, *fiolduncan*, *fiolduncin*, *fiol d'una negra* – Rosamani 380; *fiol d'un can*, *fiol d'un chin*, *fiol de una negra*, *fiol d'una tecia* – Miotto 81; nell'ital. standard *figlio di un cane*, *figlio di puttana*, *figlio di buona donna* – DISC 1997: 954, De Mauro 2000: 927), viene formata anche la locuzione ibrida citata da Rosamani (p. 666) *fiol de mu fiza*, nella quale il diminutivo croato (cr. *mušica* 'moschetta, moschina') serve per eufemizzare e rendere umoristica l'espressione imprecativa.

È interessante l'uso di un aggettivo parzialmente adattato croato nella frase con la quale Miotto esemplifica la voce veneta *desgràzia*: *eser una desgràzia bòžia* ('una disgrazia di Dio'). In tale sintagma ibrido l'aggettivo *bòžia* concorda in

⁴ Oltre a questa locuzione, citata tra altri lemmi sotto la lettera "a" (cfr. la serie di lemmi *a la bôna de Dio*, *a la domàcia*, *a la faticochè*, ecc.), Miotto (p. 72) registra come prestito indipendente anche l'aggettivo *domàcio* 'casalingo' (< cr. *domaći* 'id.'), completamente adattato, es. *un toco de formaio domacio*.

⁵ Miotto cita come modello il croato *krkača*, *na krkače*. La replica veneto-dalmata è più vicina alla variante dialettale *na krkêč* 'a cavalcioni'. Nel *Ričnik velovareškega Splita* troviamo *nosit na krkêč* (Matoković 2004: 485). L'etimo è il protoslavo **krkbъ* 'collo' (cfr. Skok II, 203; v. anche Zareba 1985).

genere col nome *desgràzia*, a cui viene posposto. Il fatto che la replica veneto-dalmata del modello croato (agg. m. *božji*, f. *božja*, n. *božje*) non è registrata come lemma separato dimostra che tale aggettivo viene usato soltanto nella menzionata collocazione ristretta, «concresciuto» col nome veneto. Si tratta pertanto di un'istanza dell'interpenetrazione di elementi veneti e croati, provocata da un passaggio impercettibile tra le due lingue, che è tipico della situazione di bilinguismo. Ciò è facilitato dalla coincidenza formale della desinenza femminile degli aggettivi veneti e croati (cfr. ad. es. ven. *bon-a*, cr. *dobr-a*). Nell'adattamento veneto-dalmata la sequenza croata *ja* diventa *ia* (*božia*).

Le interiezioni passano agevolmente da una lingua all'altra perché sono legate di vincoli sintattici con la frase di appartenenza. Nel vocabolario del dialetto veneto-dalmata (Miotto, s. vv.) troviamo le esclamazioni popolari prese dal croato: *nà* ('ecco! prendi! tieni! tò!', es. *nà, ècote! nà, ciàpa!*), *iò* (di commiserazione, es. *iò, pòvaro mi!*; di meraviglia e di gioia, es. *iò, che bèlo!*), *iò* (di stupore, di gioia, es. *iò, che contento che mi son! iò, che bel putèlo!* – Zara), *iòch* (di significato negativo, es. *no te dàgo bori, iòch!*),⁶ *ciùs* (parola gridata per far andare avanti l'asino o anche il cavallo, cfr. Anić 2004: 183.).

È nota la fortuna del croato *muči!*, imperativo del verbo *mučati* 'tacere, star zitto'.⁷ Miotto (p. 128) registra tale voce imperativa nel dialetto veneto-dalmata (*mùci* 'taci! silenzio!', es. *mùci! adèso pàrlo mi!*), ricordando la spiegazione etimologica tratta dal dizionario di Boerio (p. 431): «Modo d'impor silenzio. La voce vernacola è illirica e significa la stessa cosa». Tale slavismo è diffuso in larga area per il tramite veneziano ed appare anche nei dialetti della Svizzera italiana nella forma di *muču* 'zitto', a Poschiavo (Spiess 1987: 239). I turchismi croati (*h)ajde*, (*h)ajdemo*,⁸ hanno fatto da modello alle interiezioni veneto-dalmate *àide* ('su!, via!, suvvia!', es. *àide, vien!, àide, mòvite!, àide, bògati, davèro!* – Zara) e *àidemo* ('andiamo! sbrighiamoci!', es. *àidemo, xe tardi!*).⁹

⁶ *Jok* è un turchismo regionale croato ('ne, nije' - Nosić 2005: 343). In turco *yok* (fam.) 'nein' (PONS 2002: I, 256). Cfr. HER 533.

⁷ Cfr. Muljačić 2000: 257. Nell'area veneta l'elemento *muci* ('taci!') appare nell'espressione *muci fàba*, dove anche *fàba* è un croatismo o slovenismo, adattamento di *žaba* 'rana'. Cfr. Cortelazzo 1989: 355; Marcato 1982: 102. Nel dialetto veneto zaratino *zàba* è 'donna priva di avvenenza' (Ljubičić 2007: § 2.7.).

⁸ La voce turca è *haydi* (PONS 2002: I, 96); Škaljić (1966: 299) registra le varianti *hayde* e *haydi*. Con l'aggiunta dei morfemi dell'imperativo plurale al prestito *hajde*, si arriva alle forme *hajdemo* (1^a pers. pl.), *hajdete* (2^a pers. pl.), che in croato vengono largamente usate (cfr. HER 417).

⁹ Miotto, p. 3. *Aida* è registrato già nel Boerio (p. 26). Anche nel dialetto triestino esistono esclamazioni *àida*, *àide*, *àidemo*; *àida* e *àide* sono forme note anche al friulano; *àida* è attestato anche in altri dialetti veneti, *àide* nel fiumano (cfr. Doria, p. 20).

Ricordiamo una convinzione generale: «Zerti sfoghi de parole come bestiema, el giuramento, ecc. ga in croato una impronta piú dura, ne la qual el zaratin crede de trovar piú eficazia che in italian».¹⁰ Effettivamente, nel veneto-dalmata c'è tutta una serie di esclamazioni croate nelle quali riconosciamo il lessema *Bog* 'Dio' (Miotto 28): *bògami* 'per Dio' (es. *bògami, xe vero!*), *bògati* 'id.' (es. *el xe sempre omo, bògati!* – Zara), nella forma ridotta *bòme* 'appunto, certamente, sicuramente' (< cr. *bome*, da *bogme* 'id.'; es. *ti ga serà la porta? Bòme!*), o cambiato per eufemismo in *bòrati* 'perdinci, perbacco' (es. *bòrati, se xe vero!*) oppure *bòrme* 'id.' (es. *che bel vestito! Bòrme, el xe novo!* – Zara).¹¹

3. Lessicalizzazione di *boga* e *bogova*

La forma flessionale croata ricorrente nelle esclamazioni *bogati*, *bogami* è quella del genitivo o accusativo singolare (cr. *boga*). Dal momento che appare spesso nelle bestemmie croate, giudicate dai venetofoni "di un'impronta più dura", ha dato origine al nome veneto-dalmata *bòga* f. 'bestemmia' (Miotto 28). L'esempio zaratino citato è *tirar zò un par de bòghe*. Il suo sinonimo è un'altra forma casuale lessicalizzata, *bògova* f., che equivale formalmente al genitivo plurale croato. È verosimile però che questo croatismo sia tratto dall'accusativo plurale (cr. *bogove*), che appare ad es. nei modi di dire *psovati sve bogove* 'bestemmiare tutti i dii' oppure *skidati bogove s neba* 'bestemmiare' (lett. 'togliere i dii dal cielo').¹² Miotto (*ib.*) registra per il veneto-dalmata *e zò, bògove e rugnamènti!* (Zara). Il nome di semantismo simile ha la funzione di oggetto diretto anche nell'espressione fraseologica italiana *tirar dei cristi* 'bestemmiare' (citata in Prati 1968: 52) oppure *tirar (giù) madonne, tirar giù tutti i santi del Paradiso* (Quartu 2001: 274, 369), *tirare i santi del cielo* (Turrini et al. 1995: 511).

Dal nome *bògova* è tratto anche un alterato, il diminutivo *bogovèta* 'piccola bestemmia' (Miotto 28), che equivale alla voce veneziana *biastemèta* 'bestemiuzza o sacramentino', citata da Boerio (p. 79). Il modo di dire zaratino è *tirar zò una bogoveta* (Miotto 28). Esiste anche il verbo *bogovàr* 'bestemmiare', che può essere un derivato dal nome veneto-dalmata *bogova* f., oppure l'adattamento del verbo croato *bogovat*, registrato ad es. per la parlata di Vis ('psovati', Roki-Fortunato

¹⁰ Miotto (p. 28) s.v. *bògami* cita da A. Sameri, *La vita de la gioventù zaratina ne l'ultimo dezenio del secolo pasà*, in «Dalmazia», Trieste 1919-20 (anno II, n. 1).

¹¹ Per forme eufemistiche della parola tabuizzata *Bog* cfr. Skok I, 181.

¹² Nel dizionario fraseologico (Hansen et al. 1988: 31) troviamo *skidati (sve) bogove (s neba)*, il cui equivalente tedesco è *fluchen wie ein Kutscher (Fuhrmann, Landsknecht, Dragoner)*. Cfr. anche *skidati sve svece (bogove) <s neba>* 'grubo psovati' (Menac et al. 2003: 28, 295).

1997: 35).¹³ Con lo stesso significato in varie parlate croate appare anche il verbo tratto dal genitivo/accusativo *boga*, con l'aggiunta del suffisso iterativo *-vat*: ad es., a Split *bogávàt* 'psovati Boga' (Matoković 2004: 129) e a Trogir (Geić/Slade Šilović 1994: 34).

Il verbo *bogovar* risulta inquadrato bene tra i verbi denominali, i quali di regola appartengono alla prima classe, in *-ar(e)*:¹⁴ *bogovar i vivi e i morti* (Zara). Miotto registra anche il participio passato: *bogovà*, *bogovàdo*. Il nome *bògova* e il verbo *bogovàr* corrispondono dal punto di vista formale e semantico ai vocaboli originali veneto-dalmati *bestièma* e *bestiemàr*. Anche il nome deverbale *bogovadòr* 'bestemmiatore', tratto dal verbo *bogovàr*, è completamente parallelo al veneto-dalmata *bestiemadòr* 'id.' (Miotto 24).¹⁵ Per Zara vengono citati gli esempi *el xe un bogovadòr!* e *eser un bestiemadòr* (Miotto 28). In tale modo è stabilito un perfetto rapporto di correlazioni tra le voci originali veneto-dalmate da una parte, e i croatismi veneto-dalmati dall'altra (*bestièma* : *bestiemàr* : *bestiemadòr* = *bògova* : *bogovàr* : *bogovodòr*).

4. Metaplasmi dei vocativi croati

4.1. Evidentemente, alcuni adattamenti delle voci croate partono da casi obliqui che vengono usati frequentemente in croato. Questo è vero soprattutto delle esclamazioni al vocativo. Miotto (p. 32) cita il croatismo *bràte* 'fratello' nelle esclamazioni di saluto (*bràte mio! adio bràte!*). Tale forma, ossia il vocativo del nome *brat* 'id.', era ovviamente spesso usata dal popolo come termine allocutivo.¹⁶ Nel dialetto veneto il plurale del prestito *brate* è regolare, *brati*, come nei dialetti croati e in sloveno.¹⁷ Rosamani (p. 11, s. v. *àide*) riporta da *Reclùte Bofgnache* di A.

¹³ Miotto spiega il verbo *bogovar* come adattamento del croato dialettale *bogovat*. Per il croato standard nel dizionario dell'Accademia (ARj I, 501) viene registrato il significato diverso di *bogovati*, 'deum esse' (cfr. anche Ljubičić 1992: 123). Esiste il verbo derivato dalla base *bog-* formato col suffisso *-etat(i)*, *bogetati* 'menzionare inutilmente il nome di Dio, come intercalare nel discorso o nelle bestemmie' (cfr. Anić 2004: 99).

¹⁴ Cfr. Tekavčić 1972: § 1643.

¹⁵ In croato esiste il prestito italiano *beštimađūr*, registrato da Miotto (p. 24) e in molti dizionari dialettali croati, ad es. quello di Split (Matoković 2004: 119), di Trogir (Geić/Slade Šilović 1994: 32), dell'isola di Brač (Šimunović 2009: 109); intorno al fiume Neretva (it. Narenta) e nel retroterra dalmato *beštimađūr* (Mataga 2003: 26; Šamija 2004: 45).

¹⁶ Miotto (p. 23) riferisce da Battaglini la descrizione dell'ospitalità dei Morlacchi: [...] col dolce nome di amico e di fratello ei t'appella, e allora vedrai che sia presso di lui l'amicizia».

¹⁷ Al suo posto in croato standard viene usato il collettivo *braća*.

Leghissa: «I comandanti còri, fburta, branca, – Zigando come mati: “Aidemo brati!” “Àidemo brati!”».

Già nel dizionario veneziano di Giovanni Boerio troviamo il lemma *brate*, però col significato ‘schiavone, Dalmatino, Illirico’. Il lessicografo ottocentesco scrive: «La voce vernacola è illirica», citando la frase *L’è un brate*, il cui significato viene esplicitato: «Egli è uno Schiavone; ma intensesi persona del popolo». In seguito viene data la spiegazione del cambiamento semantico: «In lingua slava significa Fratello, ed è titolo con cui gli Schiavoni si salutano a vicenda, trovandosi specialmente fuori di patria. In Venezia poi ha la significazione che fu enunciata nel Dizionario» (Boerio 98).

4.2. È un vocativo croato anche *kume* (nom. *kum* ‘compare, padrino, santolo’), largamente usato come termine allocutivo popolare. Miotto (p. 62) registra *cùme* ‘compare, amico’ proprio in tale funzione (es. *adio, cùme!*). La voce viene attestata anche da Doria (p. 192) per il vernacolo di S. Giacomo (*‘dio cume!* ‘ciao amico!’). È penetrata anche nel rovignese, dove risulta omofona all’avverbio interrogativo: *Cùme va, cùme?* ‘come va, compare?’ (Pellizzer I, 251). Aggiungiamo che Rosamani (p. 278) registra per Veglia, Lussingrande e Fiume il femminile *cuma* ‘comare e levatrice’ (< cr. *kuma* ‘comare, madrina, santola’), coll’esempio fiumano che contiene il dativo etico: *Cuma mia, come la me stà*. Oltre al maschile *kùme* (es. *Bon dì, kùme!*), il sostantivo femminile figura anche tra gli elementi lessicali croati nei dialetti di Rovigno e di Valle (cfr. Crljenko 249).¹⁸

4.3. Come sinonimo di *kum* nell’accezione popolare, ‘compare, amico intimo (o intrinseco)’, nel dizionario di Deanović e Jernej (1994: 353) viene citato il nome croato *pobratim*. Parčić (1901: 656) traduce *pobratim* con *fratello di scelta, amico a cui si dà del tu, camerata*. Proprio il vocativo di questa voce croata, *pobratime*, è stato il modello del prestito di Valle *pobratíne* ‘fratello di adozione, amico intimo’, che acquista inoltre anche il significato di ‘uomo forte e robusto’ (es. *El jéra ‘n ómo fórto e grándo, ‘n vero póbratíne*).¹⁹ Nel libro ottocentesco di Devescovi viene registrato *pubratíne*, con la spiegazione che si tratta della «espressione usitata dai roviginesi per chiamare il contadino slavo» (es. *Pubratíne, pubratíne, firmame quíl muriè*).²⁰ Crljenko (p. 265) attesta per il rovignese anche *puobratíne*: *Steípe el má zì kúme un frà, e i lu kjamívo puobratíne* (trad. croata: «Stipe je meni kao brat i

¹⁸ Anche nell’istrorumenico *cúma* f., col vocativo preso dal croato, *cúmo* (Kovačec 58).

¹⁹ Cfr. Crljenko 263. Lo stesso autore (s.v.) cita per Valle anche l’espressione *toko de pobratine* (da M. Deanović, «Voci slave nell’istriotto», in *Ricerche slavistiche*, 3, Roma, 1954, p. 62).

²⁰ Crljenko (p. 265) cita da R. Devescovi, *Vita rovignese* (Rovigno, 1894, p. 130), e traduce in croato: «Pobratime, pobratime, zaustavi mi ovog mladića».

zato sam ga zvaò pobratimom»). Nel vocabolario roviginese troviamo infine la variante con la dittongazione tipica del dialetto di Rovigno d'Istria, *pubratêine* (Pellizzer II, 720).²¹ Questa forma appare nell'omonima poesia di Ligio Zanini: *Pubratêine miéo, lassémo che li sigale cánto*.²²

4.4. Nel dizionario del dialetto triestino di Mario Doria (p. 216) troviamo il sostantivo *drušo* m., significante 'il soldato slavo o i poliziotti slavi che fanno servizio ai posti di confine'. Viene data l'etimologia: «da slov. *druze* "compagno, camerata, amico" ecc., con evidente allusione all' "organizzazione politica di quel popolo"». ²³ Bisogna dire però che non si tratta di uno slovenismo, bensì della voce *drug* m. 'compagno', che apparteneva al linguaggio ufficiale dell'esercito e della polizia della ex Jugoslavia.²⁴ La stessa parola era usata anche in croato,²⁵ mentre il corrispondente sloveno è *tovariš* m. ('Genosse; Gefährte, Kamerad' – Debenjak 1996: 613).

Il modello del prestito citato da Doria è ovviamente il vocativo della voce *drug*, cioè *druže*, contenente l'allomorfo in cui è visibile l'effetto palatalizzante della -e finale. I triestini sentivano spesso tale termine allocutivo ufficiale, pronunciato dai poliziotti che nella menzionata epoca facevano servizio ai posti di confine. Questo spiega nello stesso tempo anche la ragione dell'assenza di tale voce dal dialetto veneto-dalmata, registrato da Miotto nelle aree che non erano attigue alla frontiera italo-iugoslava. Quanto al significato, possiamo constatare che il termine allocutivo ha subito anche questa volta un cambiamento semantico di natura metonimica ('compagno, amico' → 'soldato, poliziotto iugoslavo ai posti di confine italo-iugoslavi').

Aggiungiamo che lo stesso lessicografo registra anche il femminile *drugàriza* ('donna-poliziotto slava che perquisisce ai posti blocco tra Italia e Jugoslavia...'; 'donna o ragazza jugoslava in genere'; 'ragazza partigiana'), spiegando che «l'accentazione in uso riflette piuttosto la forma croata *drugàriza* che lo slov. *drugarica*» (cfr. Doria 215-216, 905). Piuttosto che di forma croata o slovena, in questo caso è meglio parlare del termine ufficiale iugoslavo *drugàrica*, al quale

²¹ L'autore annota che si tratta di un termine ora scomparso.

²² Citato da *Istria Nobilissima. Antologia delle opere premiate* (vol. III, pp. 169-171) in Crljenko (p. 263).

²³ Doria (p. 216) riporta da G. Vidossi, *Saggi e scritti minori di folklore*, p. 430.

²⁴ Il linguaggio ufficiale dell'esercito iugoslavo era serbo.

²⁵ Oltre al primo significato del cr. *drug*, espresso con le voci italiane *compagno*, *collega*, *camerata*; *socio*, nel dizionario di Parčić (1901: 133) troviamo anche il traduce *marito* (*rispetto alla moglie*).

veniva di solito cambiato il posto d'accento in *drugàrica* quando era pronunciato dagli sloveni.²⁶

4.5. Nel dialetto triestino troviamo infine anche *drušbo* m. 'slavo', spiegato da Doria come uno «storpiamento di qualcuna delle voci slovene con radicale *družb-* significativa 'compagnia, società, amicizia' e simili (es. *družben, družba, družabnik* ecc.), o forse anche storpiamento di *društvo* sost. n. 'compagnia, sodalizio'» (Doria, p. 216). Il fatto è che tanto in sloveno come in croato esiste il nome *družba* f., il cui significato collettivo ('società, compagnia; compagni') può essere passato per sineddoche a quello singolare di 'membro di una *družba*', pertanto 'slavo', col metaplasmo di genere (triest. *drušbo* m.) che parte probabilmente anche in questo caso da una o più forme flessionali.

4.6. L'adozione delle interiezioni, incentivata senz'altro dalla loro forte carica affettiva, è favorita dalla mancanza di legami sintattici con altri elementi della frase. Per le loro caratteristiche sintattico-semantiche i vocativi e gli imperativi sono affini alle interiezioni. Gli esempi *brate, pobratine, drušo* dimostrano che i vocativi si prestano bene a cambiamenti di significato basati sulla metonimia,²⁷ diventando facilmente appellativi delle persone che li pronunciano. Un'altra denominazione metonimica che si riallaccia semanticamente a *brate* del Boerio è *aimemèni*. Si tratta di un prestito di ritorno dal croato, nel quale riconosciamo l'aggiunta di *meni* 'a me', pronome personale per la prima persona al dativo. Nel fiumano questa interiezione appare anche nella variante *aimemène* (Samani 3; Rosamani 11). Secondo il Miotto (p. 3), tale esclamazione di dolore, lamento e commiserazione è «tanto comune da dare al dalmata, fuori della sua terra, soprattutto a Trieste e nell'Istria, l'appellativo di *aimemèni* (*eser un aimemèni*)».

²⁶ A parte questo uso ufficiale iugoslavo, la voce *drugàrica* f. (come anche *drûg* m.) esiste anche nel sistema linguistico croato. Nel dizionario di D. A. Parčić (1901: 133) leggiamo: cr. *drugarica* – it. *compagna; consorte* (in matrimonio). D'altra parte, *drugarica* non è lemmatizzato nel grande *Slovar slovenskega knjižnega jezika* (2000). La parola equivalente slovena è *tovarišica*.

²⁷ A titolo di comparazione è interessante citare il passaggio semantico del vocativo arabo *yā habībī* 'o mio caro' → triest. antiq. *iacabibi* 'manuale bosniaco, sterratore; anche persona d'abbigliamento un po'stravagante' (Doria 288). Nel dialetto istroveneto di Pola *cabibo* 'originario dell'Italia Meridionale' (dall'ar. *habib*; Glavinić 76).

5. Varie forme flessionali

5.1. Nel dizionario del dialetto veneto-dalmata troviamo il lemma *iàiza*, per il quale viene dato il significato plurale ‘testicoli’ (Miotto 94). Però, dall’esempio citato, *no ròmpërme le iàize* (Zara), risulta chiaro che *iàiza* è la forma singolare, mentre *iàize* è la forma plurale. Ne consegue che il paradigma veneto-dalmata è *la iàiza* (sg.) – *le iàize* (pl.).²⁸ Miotto crede che la voce croata *jajce* n. (diminutivo di *jaje* n. ‘uovo’ e ‘testicolo’)²⁹ sia servita da modello al citato prestito della parlata veneta zaratina.

Questo vocabolo in entrambi i sensi appare spesso in varie frasi croate nella citata forma di nominativo/accusativo plurale, ma non nelle parlate croate che si trovavano a contatto con il veneto-dalmata. Il menzionato diminutivo è una forma colloquiale espressiva (cfr. HER 518), che non è caratteristica delle parlate croate di Dalmazia.³⁰ Nel suo dizionario latino-croato come equivalente del latino *ovum* Belostenec (1740: 854) cita *jajcze*, precisando tra parentesi che la forma usata in Dalmazia è *jaje*. Nel dizionario della parlata di Omišalj troviamo il diminutivo *jajěšce* (Mahulja 2006: 99).

Però, oltre a Miotto, anche Doria (p. 288) registra l’eufemismo metaforico *iàiza* f. ‘testicolo’ per il triestino (es. *Mi fazo el mio lavor... e nisun me rompi le iàize*) e ne dà l’etimologia: «dallo slov. *jàize* n. ‘uovo’». Effettivamente, questo slavismo vi ha potuto penetrare dallo sloveno, dove *jajce* n. ‘uovo’ è una parola neutra (cfr. Debenjak 1996: 416). Ne concludiamo pertanto che la voce veneta zaratina citata da Miotto si può attribuire all’irradiazione triestina. Non è un croatismo, bensì uno slovenismo.

5.1.1. Rosamani (p. 433) registra invece per Rovigno la forma *giagia* f.pl. ‘uova’, con l’affricata tipica del dialetto rovignese, che corrisponde al croato *jaja* (nom./acc. pl. del nome *jaje* n.). In base all’indicazione *f.pl.*, possiamo supporre che si comporti morfologicamente (*le giagia*) come il suo equivalente veneto (*le ova*). Riportiamo un detto rovignese: *Sa nu pìovo su fràsca, pìovo su giàgia*, equivalente del toscano *Se non piove sull’ulivo, piove sull’ova* ‘se non piove la Domenica delle Palme, piove a Pasqua’.³¹

²⁸ In croato al contrario *jajce* sg. – *jajca* pl. (di genere neutro).

²⁹ Nella lingua standard il diminutivo di *jaje* è *jajěšce* (*jajěšce*) (HER 518). Nel dizionario Deanović/Jernej (1994: 182) *jajce* è tradotto con *ovetto*, anatom. *testicolo*, mentre l’altra forma diminutiva *jajěšce* equivale a *ovetto*, anatom. *ovulo*.

³⁰ L’uso frequente dei diminutivi (che è una delle caratteristiche più spiccate del dialetto croato caicavo, cioè del nord, verso la Slovenia), viene persino ridicolizzato dai Dalmati, a cui tale uso non risulta familiare.

³¹ Cfr. Pellizzer I, 418; Crljenko 231-232. Usando la grafia croata, Crljenko (*ib.*) scrive per il dialetto rovignese *đáda* f. e menziona l’uso del sintagma *đáda in tiésta* ‘uova in testa’ (es. *A ma pár ki i víde đáda in tiésta*), col riferimento ad una persona capricciosa.

5.2. Un altro metaplasmo del nominativo/accusativo plurale del nome di genere neutro è rappresentato dal prestito *plùcia* f., il cui modello è il croato *pluća* n.pl., forma sincretica del nominativo e dell'accusativo.³² È interessante anche il cambiamento semantico subito da questa voce, che in croato designa i polmoni in genere, al significato ristretto di 'polmone degli animali macellati' (es. *comprar dal bechèr plùcia per el gato* – Miotto 157).³³ Tale croatismo è molto diffuso. Oltre al Miotto lo registrano anche altri dizionari. È attestato per Veglia da Antonio Ive (cfr. Rosamani 805), per Trieste (Pinguentini 170,³⁴ Rosamani 805, Doria 479), per Fogliano e Albona (Rosamani 805), per Pola (Glavinić 137), per Valle d'Istria e Rovigno (Crljenko 262-263)³⁵. Nel significato figurato ('petto floscio, cascante') appare la forma plurale: *koversite kyele pluće fjape* ('copriti quel seno cascante', Glavinić 137).

5.3. La voce dialettale icava croata *bubrig* m. 'rene' (cr. standard *bubreg* m.) è entrata nella parlata veneta spalatina nella forma *bubrige*, dell'accusativo plurale (cr. standard acc.pl. *bubrege*)³⁶ ed è stata interpretata come femminile plurale (ven.dalm. *bubrighe* f.pl. 'reni'). Infatti, la desinenza *-e* viene usata nell'accusativo plurale tanto per il genere maschile, come per il femminile (cfr. cr. *briga* f. 'cura', acc.pl. *brige*). Il genere mutato della replica spalatina risulta chiaro dal esempio citato da Miotto: *dar ne le bubrighe* 'dare un colpo nei reni'. Nel dialetto croato icavo l'equivalente di tale frase è *udrit u bubrige* (cr. standard *udariti u bubrege*). È avvenuto pertanto il cambiamento morfologico: cr. dial. *bubrige* (m.acc.pl.) > ven.dalm. *bubrighe* (f.pl.).

5.4. Anche il croatismo *bèrche* f.pl. 'baffi, mustacchi' è un'adattamento della forma dell'accusativo plurale del nome *brk* m., che ricorre frequentemente nelle frasi dialettali croate: *ima brke, nosi brke*.³⁷ Miotto (p. 23) cita gli esempi: *gaver le bèrche, le bèrche del Morlàco* (Spalato). Non è inverosimile che la menzionata

³² In croato normalmente viene usato soltanto il plurale *pluća* n.pl. 'polmoni'. La forma singolare *pluće* n. è un sinonimo piuttosto raro della locuzione sostantivale *plućno krilo* (ad es. *desno plućno krilo* 'polmone destro'). Cfr. Pavešić 1997: § 353.

³³ Per la parte semantica di questo croatismo cfr. Ljubičić 1993: §§ 2.2., 7.0., 7.1.; Crljenko 262.

³⁴ Pinguentini (1954: 170) precisa che si tratta di «polmone di bovino cotto, che si vende per cibare i gatti».

³⁵ La forma roviginese è dittongata: *plouča* (cfr. Crljenko 262).

³⁶ Nello stesso dialetto la forma del nom. pl. è *bubrizi* (cr. standard *bubrezi*).

³⁷ Nel croato standard esiste anche la variante del plurale più lunga: nom.pl. *brci/brkovi*, acc.pl. *brke/brkove*.

voce sia penetrata nel dialetto veneto-dalmata nelle collocazioni caratterizzanti i morlacchi, cioè i dalmati dell'entroterra, dediti alla pastorizia e all'agricoltura.³⁸ Anche la voce croata derivata da *brk*, *brkonja* m. 'uomo baffuto', è passata nel veneto-dalmata, dove ha dato la forma con l'epentesi *bergògna* m. 'id.' (es. *eser un bergògna* – Sebenico).³⁹ Aggiungiamo che una vocale epentetica che risolve la /r/ vocalica appare qualche volta anche nelle parlate croate, ad es. sull'isola di Hvar (it. Lesina), dove troviamo *bârk*, pl. *barcî* (Hraste/Šimunović 1979: 34).⁴⁰

5.5. Lo stesso tipo di metaplasmo è presente nel caso del prestito *mlinze* f. pl., che designa un cibo in uso nel Carso triestino, attestato da Rosamani (p. 635) per Sesana. Lo cita anche Doria (p. 381), precisando che il nome di questo cibo soprattutto carsolino ('cialdoni di pasta che spezzati e fatti bollire un minuto, si condiscono e si mangiano') è in via d'estinzione. Il termine culinario menzionato risale all'accusativo plurale sloveno e croato, *mlince*, del sostantivo maschile (slov. *mlínec* / cr. *mlinac*) che viene usato normalmente al plurale, slov. e cr. *mlinci* m. pl. (cfr. cr. *jesti mlince* 'mangiare le mlinze').⁴¹

5.6. Rosamani (p. 1175) registra per Buie il nome *trepeliche* m. 'pioppo', «che sa di slavo». ⁴² In croato *trepeljika* (*topola trepeljika*) è di genere femminile. Esiste anche nelle varianti *trepeljika*, *trepeljika* (ARj XVIII, 602-603, 605, 606). Il suo nome latino è *Populus tremula* e l'equivalente italiano è *pioppo tremolo*. Nella forma *trepeliche* m. riconosciamo un metaplasmo della forma casuale croata (gen.sg./nom.pl./accus.pl.) *trepeljike*. La voce croata, di genere femminile, è passata al maschile per analogia di significato coll'italiano *albero* o *pioppo*.

5.7. Nel adattamento veneto i *pluralia tantum* femminili croati spesso passano al singolare. Ad esempio, nel dizionario di Miotto (pp. 93, 70) troviamo *gùsla* f. 'antico strumento monocorde' (< cr. *gusle* f. pl.), che appare nella frase *sonar la*

³⁸ Cfr. anche la frase citata s.v. *mustàci* (Miotto, p. 130): *i mustàci del Morlâco*. Nella descrizione del loro «aspetto fiero» leggiamo tra l'altro: «[...] di maschia fisionomia, con folti e lunghi mustacchi [...]» (Miotto, p. 124, s.v. *morlâco*).

³⁹ La voce *bergògna*, la cui provenienza non è segnalata in Miotto (cfr. s.v.), è identificata come un croatismo in Ursini 1987: 152.

⁴⁰ Anche nella parlata di Vis *bârk* m., pl. *bârci/bârki* (Roki-Fortunato 1997: 20).

⁴¹ Il termine culinario cr. *mlinci* m.pl. è inserito come lemma separato in Anić (2004: 766); tra i dizionari delle parlate costiere in quello di Sali (Piasevoli 1993: 188) e di Kukljica (Maričić Kukljicanin 2000: 162).

⁴² Cfr. a proposito Telečan 1981: 170.

gùsla (cr. *svirati gusle*)⁴³ e *dìpla* f. 'piffero doppio' (< cr. *diple* f. pl.), nella frase *sonar la dìpla* (cr. *svirati diple*).

Di uguale tipo è il metaplasmo presente nel croatismo veglioto *grabia* f. 'rastrello', che Rosamani (p. 447) riporta da Antonio Ive.⁴⁴ La voce croata sta al plurale, *grablje* f.pl. (dial. anche *grabje* f.pl.).⁴⁵ Alla sfera agraria appartiene anche *veïla* f. 'forca (da fieno, da letame), forcone', citata da Crljenko per l'istoromanzo di Rovigno (p. 281). Questa parola è l'adattamento roviginese del croato *vile* f.pl. 'id'. In istrorumenno troviamo gli stessi prestiti che conservano però il numero grammaticale della lingua donatrice: *gráb'li* f.pl. e *víle* f.pl. (Kovačec 86, 212).

5.8. La voce *opanak* m. 'specie di rozza calzatura' è normalmente maschile sia nella lingua standard che nei dialetti.⁴⁶ Partendo da tale forma, l'adattamento veneto prevedibile sarebbe *opanco*⁴⁷ (come cr. *volak* 'mollusco marino, murice' > ven.dalm. *volco*, o nel senso contrario cr. dial. *banak* < ven. *banco*, cr. dial. *marak* < ven. *marco*, cr. dial. *šporak* < *sporco*). Però, la forma registrata da Miotto (p. 139) è *opànca* f. ('scarpa del Morlacco'). Anche Rosamani (p. 703) e Doria (p. 412) citano lo stesso nome femminile. Pur essendo omofona al genitivo croato *opanka*, è verosimile che tale forma derivi dall'accusativo plurale maschile *opanke*, interpretato come femminile (cfr. la frequente locuzione *nositi opanke*, il cui equivalente veneto sarebbe *portar le opanche*). Il caso è analogo a quello del già menzionato croatismo *bogova* f., che è stato tratto dalla stessa forma casuale (cr. *bogove*, *opanke* acc.pl.m. > ven.dalm. *bogove*, *opanche* pl.f., da cui il singolare *bogova*, *opanca* f.).

⁴³ *Gusle* f. pl. è attestato ad es. nel vocabolario croato ciacavo di Hraste e Šimunović (1979: 261).

⁴⁴ Cfr. *Il Dalmatico* (Bartoli 2000, a cura di A. Duro), p. 183 del glossario veglioto.

⁴⁵ Nel dialetto di Omišalj *grābje* f.pl. (Mahulja 2006: 82).

⁴⁶ Ad es., nelle parlate di Brač e Vis *opānak* (Šimunović 2009: 607; Roki-Fortunato 1997: 354); a Split, a Kolan e a Pag *opānak* (Matoković 2004: 656, Oštarić 2005: 315; Kustić 2002: 273), come anche nella parlata di Vrgada (Jurišić 1973: 142); nel dialetto di Imotska krajina e di Bekija *òpanak* (Šamija 2004: 238); nel dizionario della parlata di Bejska Tramuntana sull'isola di Cres (it. Cherso), con la precisazione della costruzione modernizzata di questo tipo di scarpa, *opānak* 'cipela domaće izrade sa potplatom od autogume' (Velčić 2003: 279).

⁴⁷ Effettivamente, nella parlata istoromanza dignanese troviamo *opāncò* 'calcetto' (Dalla Zonca 198); nella parlata di Galesano *upanchi* m.pl. 'sorta di calzari' (Balbi/Moscarda Budić 273) e nel roviginese *upāncò* è «detto del vino dalmato in maniera spregiativa» (Pellizzer 1088; Crljenko 278-279). Nella parlata di Valle *jupānki* 'specie di rozza calzatura, ciocia' (Crljenko 241; cfr. anche Cernecca 56).

D'accordo con la forma veneta citata, nel dizionario croato-italiano di Parčić per il croato *opanak* viene proposto il traduce *opanca* (*calzare dei contadini*); *cioccia* (Parčić 1901: 588).⁴⁸ Tuttavia, dobbiamo aggiungere che anche in croato esistono varianti metaplastiche. Nel *Dictionarium quinque nobilissimarum Europae linguarum* cinquecentesco di Faust Vrančić troviamo il femminile *opanka* (Vrančić 1595: 77) e in seguito anche nella parte croato-latina del *Gazophylacium* di Belostenec (1740: 318), accanto a *opànyek* m., dove *opanka* f. è marcato come variante dalmata.⁴⁹

5.9. Oltre alla forma veneta *carbon* 'carbone', Rosamani (p. 172) registra per Trieste le forme *carbun* m. e *carbuna* f., di uguale significato. Nei dialetti croati troviamo *karbun*. Ad esempio, i dizionari delle parlate di Sali, di Kolan e del retroterra di Fiume registrano *karbûn* 'carbone' (Piasevoli 1993: 129; Oštarić 2005: 177; Lukežić/Zubčić 2007: 301). La forma veneta *carbuna* f. è un metaplasmo del genitivo croato di tale nome (nom. *karbun*, gen. *carbuna*). Si tratta del genitivo partitivo che viene spesso usato, ad es. nella frase *Dopeji vriću karbuna!* ('Porta un sacco di carbone!') della parlata del retroterra di Fiume (Lukežić/Zubčić 2007: 301).

Rosamani (p. 172) esemplifica il vocabolo femminile: *I cici vigniva vènder carbuna a Trieste*. Lo troviamo anche nella spiegazione del lemma *opanca*: «scarpa dei Cici che venivano dal Castelnovano a vènder *carbuna* a Trieste, e fascetti di legna da àrdere, gridando per le strade *carbuna, carbuna!* e *còpetefas* (comprate fascetti)» (Rosamani 703). Sono esclamazioni croate, la prima col nome al genitivo, mentre nella seconda riconosciamo l'imperativo croato *kupite* 'comprate'. In una poesia dialettale croata il poeta Drago Gervais mette in versi questa caratteristica esclamazione: *Karbuna, karbuna - / je jedan brižan Ćić po Opatije kričal / i karbun ponujal [...]*.⁵⁰

5.10. Nel Vocabolario giuliano troviamo il lemma *blata* 'roccia della pelle; sporcizia, sudiciume (in genere)'. Vi riconosciamo la parola croata *blato* n. 'fango'. Il secondo significato della voce, registrata per Lussingrande, viene esemplificato: *Ti ga visto quanta blata in quella casa!* (Rosamani 97). Come nel caso di *carbuna*, anche *blata* è il metaplasmo del genitivo croato. La parola croata *blato* n. effettivamente

⁴⁸ Nel dizionario Deanović/Jernej (1994: 533) *opanak* è tradotto con *specie di rozza calzatura (o di babbuccia o di cioccia)*.

⁴⁹ La forma femminile viene esplicitamente ripresa nel dizionario di Joakim Stulić, edito all'inizio dell'Ottocento, il quale però da *opanka* rimanda al lemma *opanak* (cfr. ARj IX, 22).

⁵⁰ Citato da <<http://www.istrianet.org/istria/illustri/gervais/works/poetry.htm>> (15/12/2009).

viene spesso pronunciata nelle espressioni *koliko blata* 'quanto fango', *puno blata* 'molto fango'.

5.11. Nei dizionari veneti troviamo il nome *boba* 'minestra', registrato già nel Cinquecento (Cortelazzo 2007: 190). Nel dizionario di Boerio (p. 84) leggiamo: *boba* «dicesi in gergo de' nostri Prigionieri, per *Minestra*; ma intendesi Quella comune delle carceri» (Boerio 84). Per l'etimologia spesso è stata proposta la soluzione onomatopeica. Ad esempio, Prati (1968: 18) definisce *boba* voce di natura imitativa-bambinesca. Basso e Durante (2000: 41) citano le forme *boba* e *sboba* 'minestra poco gustosa; poltiglia, fango' e annotano che *boba* era la minestra dei carcerati a Venezia, concludendo che il termine è di origine onomatopeica. Cortelazzo e Marcato (2005: 81-82) spiegano: «Quanto all'etimo, è stata proposta una derivazione dallo zingarico *boba* 'fava', ma è ipotesi che non ha avuto seguito; preferito invece un riflesso di una base elementare **bobb-* espressiva del rumore provocato dal rimescolamento di sostanze dense in qualche liquido o esprimente il concetto di 'umido, gonfo, denso'».

Però, nel dizionario di Antonio e Giovanni Pellizzer (I, 151) troviamo un'altra soluzione. Viene citata la voce roviginese *buòba* 'minestra poco gustosa, brodaglia, sbobba' che assume alle volte anche il significato di 'sostentamento'.⁵¹ È registrato il modo di dire *Fàva e buòba fi doùto oûna ruòba*, con l'esplicitazione: «fava e *bob* (nel cr. fava) è la medesima cosa, ossia se non è zuppa è pan bagnato». Il Pellizzer spiega che questa voce, tipica del linguaggio dei bambini, ha numerose varianti attestate nei dialetti settentrionali (*boba*, *sboba*, *bobba*, *sbobbia*) e riporta da Antonio Ive: «Parrebbe a primo aspetto importazione straniera, difatti *bob* (cr.) uguale fava, seppure non sia più ovvio pensare a una voce onomatopeica, riprodotte una minestra molto diluita, ordinaria». Però, il Pellizzer conclude: «spiegazione questa che non soddisfa. Da *bob*, cr., fava».

Doria (p. 78) cita lo stesso detto triestino, *fava e boba xe tuto una roba* 'se non è zuppa e pan bagnato' e ciò nonostante conclude che «non convince l'etimo del s.-cr. *bob* 'fava'». Però nell'appendice al dizionario registra che *boba* appare anche in altre parlate: 'cibo quotidiano' nell'umagheso, 'minestra scadente' nel vallesano, 'minestrone' nel veneto-dalmata, e propone come etimologia lo sloveno *bob* (gen. *boba*) 'fava'. Nel *Dizionario del dialetto fiumano*, che registra pure *boba* 'cibo in generale, minestra dei poveri' e *sboba* 'rancio', troviamo il menzionato proverbio *Fava e boba xe tuta 'na roba*, la cui spiegazione risolve il dubbio sulla provenienza della parola: «Il tutto diventa più intelligibile se s'avverte che *boba* deriva dal croato *bob*, fava, per cui il *prov.* stesso è una tautologia» (Samani I,

⁵¹ Cfr. nella parlata istroromanza di Gallesano d'Istria (Balbi/Moscarda Budić 33): *boba* 'cibo', es. *Che xe de boba ncoi?* (Che cosa si mangia oggi?).

18 e III, 27). Tale proverbio esiste anche nel vallesano (*fava e b. fé duta na ròba*), dialetto nel quale il primo significato registrato di *boba* è per l'appunto 'fava', mentre il secondo è il già menzionato 'minestra scadente' (Cernecca 23). Come nell'istroromanzo di Gallesano (cfr. nota 51), anche nell'istrogeno di Pola *boba* ha il significato di 'cibo', es. *Còsa fe de bòba?* (cosa c'è da mangiare?); *la bòba no màncà* (cibo a sufficienza) (Buršić Giudici/Orbanich 44).⁵²

5.11.1. *Boba* è un metaplasmo del genitivo croato o sloveno. Consultando vari dizionari delle parlate costiere croate troviamo che i piatti popolari semplici con le fave vengono denominati con i sintagmi nei quali il nome appare spesso al genitivo, *boba*. Ad es., nella parlata di Vis: *bobà i krùha* oppure *bobà kùhoniga* (Roki-Fortunato 1997: 33). Nel dizionario di tale parlata viene citata la frase esclamativa *Èvo tèpliga bobà kùhoniga*, propria dei venditori delle fave, in quanto «kuhani bob prodavao se, kao i kuhani slanetak, suh, s malo soli, u lokalima i na otovrenom, gdje se skuplja svijet, pred školom za školsku djecu i sl; na malo papira, malo boba, malo soli» (*id.*).

5.11.2. Il genitivo *boba* ricorre anche nell'espressione fraseologica comparativa croata che si riferisce alla numerosità: nel dizionario della parlata di Omišalj sull'isola di Krk (it. Veglia) leggiamo: *je jih kàko mälöga bōba* 'ima ih nebrojeno' (Mahulja 2006: 27). L'importanza concettuale di *bob* è dimostrata dal fatto che nelle parlate costiere croate tale voce ha anche il significato metaforico di 'un po' di qualcosa', ad es. a Split (Matoković 2004: 128), come anche a Trogir: *Mekni u juvu bob masti* (Geić/Slade Šilović 1994: 34).

In istrorumenno troviamo il prestito croato *bob* 'fava' (Filipi 708). Il menzionato uso metaforico di *bob* (equivalente di *un po'*) è passato anche in istrorumenno. Filipi (n. 612) annota che a Scabici *un bob* significa 'pezzettino'. Kovačec (p. 39) cita gli esempi con l'espressione *um bob* (un po'): *a verit um bób maj própe* 'došao je malko bliže', *um bób l'-am facút frike* 'malko sam ga zastrašio'.

5.12. Alla stessa sfera semantica appartiene il prestito il cui modello è *grah*, parola croata o slovena. Rosamani (p. 447) registra per Parenzo *graca* f. 'minestrone'.⁵³ È un'altro caso di metaplasmo del genitivo della voce che nel croato standard ha il significato 'fagiolo' e in sloveno 'pisello'. Però, nelle parlate croate lungo il litorale adriatico *grah* si riferisce ad una varietà di piselli: *gräh* 'grāšak' sull'isola di Brač (Šimunović 2009: 263), 'grah sjekirica (*Lathyrus sativus*)' a Poveljane sull'isola di Pag (Tičić 2004: 117).⁵⁴ Crljenko (p. 236) spiega che in

⁵² Nel dizionario polesano di Vera Glavinić (p. 26) *boba* – minestra, anche cibo in genere, es. *koga, fe fata la boba?* (cuoca, è preparata la minestra?).

alcune parlate ciacave croate tale voce è sinonima di *slanac*, *slanutak* 'cece'.⁵⁵ In istroromeno troviamo il croatismo *grâh* 'pisello' (Filipi 707), usato anche con il significato collettivo, come in croato (Kovačec 86).

Pur non essendo un metaplasmo, menzioniamo anche il lemma veneto-dalmata *gràvoliza* 'piccole fave lesse, salate, vendute ancora calde, con la misura di un bicchiere, nelle osterie', es. *comprar gràvolize* (Zara – Miotto 91), in quanto si tratta di un croatismo che si riferisce alla stessa famiglia di piante. Questo prestito conferma il passaggio frequente dei nomi dei piatti popolari, condizionato indubbiamente dall'uso consueto nella lingua donatrice. La voce corrisponde al croato *grahorica*: nelle parlate di Brač *grahòrica* 'vrsta graha' (Šimunović 2009: 263), nel dizionario di Šamija (2004: 116) *gràorica* o *gràorica* 'grahorica' (lat. *Vicia sativa*), a Sali *gràhorica* 'sočivica' (Piasevoli 1993: 98), a Kukljica *gràhorica* 'zrnati kukolj koji raste u žitu, vrsta sočiva' (Maričić Kukljičanin 2000: 78). Sull'isola di Vis *grahovica* è il baccello del menzionato *grah*.⁵⁶

6. Altri metaplasmi di genere

6.1. Le parole croate di genere neutro, che terminano in *-o*, normalmente diventano maschili nel sistema ricevente romanzo. Miotto (p. 55) registra il prestito *colo* 'danza slava popolare, a girotondo ed in costume' (< cr. *kolo* n. 'id'). Tale passaggio si verifica anche nell'istroromanzo di Rovigno, dove ad es. il croato *sidro* n. 'ancora' diventa maschile (Pellizzer 904).

6.2. Rosamani (p. 549) registra per l'Istria interna e per Lussingrande la voce *lonaz* m. 'pentola di terra (di forma ovoidale senza piedi, uguale alle urne cinerarie dell'età di ferro)'. Si tratta di un prestito non adattato del croato *lonac* m., pronunciato //lònats/, il cui significato è 'pentola'. Nel dialetto fiumano oltre

⁵³ Cfr. anche Crljenko 236. Per la discussione sull'etimologia esposta da Rosamani cfr. Telečan 1981: 167-168.

⁵⁴ La differenza semantica rispetto al croato standard è esplicitata nel dizionario della parlata di Kukljica sull'isola di Ugljan: *grâh* «vrsta sočiva (zrno mu je nalik na zub; nije isto što i grah u književnom jeziku), zovu ga i *grâh na sikiricu*» (Maričić Kukljičanin 2000: 78).

⁵⁵ Nella parlata di Vis (Roki-Fortunato 1997: 131): *grah* 'jedna vrsta graška, koji plodi vrlo malim uskim mahunicama, sa sitnim zrnom; mahune se zovu *grahovice*; gotovo potpuno iščezla poljoprivredna kultura'.

⁵⁶ Cfr. la nota precedente. Roki-Fortunato (s. v.) spiega che *grahovica* «pripreda se kuhanjem u samoj vodi i jede se, začinjena samo solju, tako da se kroz zube istisne mesnati dio mahune skupa s bobicama».

a *lonàz* 'pentola' esiste anche il diminutivo *lòncic* m. 'pentolino' (Samani II, 36). Col metaplasmo di genere si ha invece *loniza* f. 'id.', voce femminile che Rosamani (p. 550) riprende da Schuchardt. Il passaggio al genere femminile probabilmente è dovuto ad analogia semantica con *pignatta*, *pentola*.

Citiamo un'interessante voce ibrida collegata con questo lessema, *lonzepadale* m., registrata da Rosamani (p. 550) per Fiume.⁵⁷ È un esito di trasformazione per motivazione secondaria della prima parte del composto *conzapadale* 'stagnino, calderaiò', sinonimo di *conzapignate* (Rosamani 247; cfr. Telečan 1981: 166).

6.3. Possiamo menzionare un caso di adattamento più complesso di una parola croata che implica l'alterazione del genere. Oggi tale vocabolo fa parte dell'italiano standard. Si tratta del croato *zdravica* f. 'brindisi'.⁵⁸ Manzini (1994: 872) spiega: «*sdraviza*, poi *stravizzo* nel senso di 'smoderatezza nel bere', dal serbo *zdravica* (prestito già quattrocentesco)». ⁵⁹ Nel *Dizionario veneziano della lingua e della cultura popolare nel XVI secolo* troviamo il lessema *sdràvicia* f. «'brindisi', secondo l'usanza slava», coll'esempio cinquecentesco, in *Dalmazia le sdravice ghe brusa el figao* (Cortelazzo 2007: 1219). Esistono anche le forme *straviza* e *stravita*, usate nella locuzione *far stravita* (*stravita*) 'brindare', 'bere in eccesso', attestate nel veneziano della fine del Quattrocento: *trovono stratioti che havea fato straviza, et fono a le man è gajardo di la persona et fa stravita* (id., 525).

I risultati di adattamento di questa voce croata, entrati nell'italiano standard, sono entrambi maschili: *stravizzo* m. 'gozzoviglia, bagordo; banchetto che gli Accademici della Crusca tenevano in occasione del rinnovo delle cariche', parola oggi obsoleta, e *stravizio* m. 'eccesso, sregolatezza, nel bere, nel mangiare o nei piaceri dei sensi' (De Mauro 2000: 2623). La trasmigrazione di questo prestito da Venezia a Firenze è stata aiutata dalla trasformazione di *zdra-* in *stra-* e dal raccostamento alla voce italiana *vizio*, che ha anche influito sulla parte semantica

⁵⁷ Questa voce fiumana è marcata come prestito croato da Rosamani. Il Samani (p. 36) registra il fiumano *lonzapadale* m. spreg. 'vagabondo che si mantiene pulendo padelle'. In croato /*lonca*/ è uno degli allomorfi del lessema *lonac*. Nelle varianti del composto ibrido fiumano la prima parte *lonza-* corrisponde al gen.sg. cr. *lonca*, mentre *lonze-* corrisponde all' acc.pl. cr. *lonce*. Quest'ultimo era usato in funzione di oggetto diretto nelle frasi gridate per strada da stagnini (*Krpam/popravljam lonce!*).

⁵⁸ Il significato della voce croata è 'brindisi', ma nel dizionario di Parčić (1901: 1175) come primo è citato 'tazza o altro recipiente da cui si beve per turno'. Nel dizionario croato-latino di Bellosteneč (1740: 621) la locuzione cr. *zdravicze napiati* è tradotta in latino con *salutaria bibere, libare alicujus saluti*.

⁵⁹ I linguisti italiani spesso non fanno distinzione tra il serbo e il croato, oppure usano il termine impreciso *slavo*, che trattandosi dell'area di contatto col veneziano/veneto andrebbe sostituito con *croato* oppure con *sloveno*.

(cfr. Cortelazzo/Zolli 2000: 1628). La voce croata, “mascherata” con successo dall’etimologia popolare, è sentita come pienamente italiana. Da *stravizio* è derivato anche il verbo denominale *straviziare* ‘fare stravizi’ (Zingarelli 2004: 1806).

Rosamani (p. 1104) cita per Pola *stravisio*. È un adattamento della parola italiana *stravizio*, nella cui seconda parte vediamo la forma polesana *visio* ‘vizio’, registrata da Buršić Giudici e Orbanich (p. 293). La voce *vizio* appare anche nella spiegazione semantica del polesano *stravisio*, ‘abbandonarsi ad ogni vizio, smoderatezza’ (*id.*, 265), confermando il menzionato accostamento paretimologico come massimo grado di adattamento formale di una parola straniera che implica anche la reinterpretazione semantica.⁶⁰

6.4. Un’altra parola col suffisso *-ica* che è entrata in italiano è *šljivovica* f. ‘acquavite di prugne’ (it. *slivoviz* m., De Mauro 2000: 2476). Rosamani (pp. 1039, 1040) registra per Trieste *šligoviz* e *šlivoviz*, entrambe forme di genere maschile. Il cambiamento del genere rispetto al vocabolo croato è dovuto alla mediazione tedesca. Nei dizionari tedeschi troviamo le forme *Slibowitz* m. e *Slivowitz* m. (cfr. Duden 2007: 1254; Kluge 2002: 853). Doria (pp. 637, 638) cita le forme triestine *šlivoliz* m., *šligovis* m. e *šligoviz* m., nelle quali è accaduta la dissimilazione delle due *v*, e spiega che in tedesco l’adattamento *-witz* della finale *-vica* è accaduto per ravvicinamento alla voce *Witz* ‘spirito’.⁶¹ A differenza delle forme maschili citate, le forme femminili sono registrate per il fiumano (*šljivoviza*) e per il roviginese (*šliguvéisa*) (Doria 637).

7. Due aggettivi croati

7.1. L’aggettivo croato *čist*, *-a*, *-o* ‘netto, pulito’ è entrato nel dialetto veneto con il significato modificato. Miotto (p. 53) annota il croatismo *cìsto* ‘spogliato di denari, di averi’ (cr. *čist* ‘pulito, netto’), con le locuzioni zaratine: *eser cìsto*; *restar cìsto*; *eser cìsto in cana*. Ne illustra l’uso con una frase della stessa parlata veneto-dalmata: *se quei po che ga bori, i resta cìsti, vien soto i altri, e quei se fa in*

⁶⁰ Ricordiamo la constatazione di Roberto Gusmani (1993: 80) a proposito di influssi paretimologici sui prestiti: «essenziale è riconoscere il ruolo che la paretimologia ha nel processo d’integrazione dei prestiti, di cui rappresenta la forma più avanzata e più radicale».

⁶¹ Il dizionario Zingarelli (2004: 1712) parla di «sovrapposizione di *Witz* ‘alcol, spirito’», identificando per sbaglio uno dei traducenti possibili di *Witz*, it. *spirito*, con la voce italiana omofona (*spirito*, ‘sostanza alcolica’). Il tedesco *Witz* equivale alle parole italiane *barzeletta*, *spirito*, *arguzia*, *facezia*, *frizzo*, *battuta* (Giacoma/Kolb 2001: 1189).

disparte.⁶² Cita anche la forma *cista* 'squatrinato': *eser cista; restar cista perfeto; far cista* ('perdere nel gioco, non avendo segnato alcun punto'); *dar una cista* ('dare, nel gioco, una carta priva di valore'). Dall'ultimo esempio si può dedurre che si tratta della sostantivazione dell'aggettivo femminile croato.

Il dizionario etimologico dei dialetti italiani di Cortelazzo e Marcatò (2005: 150) registra che *cista* appare nella locuz. *eser cista, restar cista* (veneto giuliano) 'essere al verde', 'restar pulito (al gioco)', spiegando: «*cista*, che si usa anche assolutamente e che ha dato origine al verbo zaratino *cistar* 'spogliare uno di ogni suo avere' con altri derivati, è adattamento dell'aggettivo croato *cist* 'netto, pulito', da cui il verbo *cistiti* 'nettare, far pulizia'».

Nel dizionario del dialetto veneto di Capodistria di Manzini e Rocchi (p. 48) leggiamo che l'aggettivo *cista* 'squatrinato, al verde', il cui plurale maschile è *cisti*, è ampiamente diffuso in area istrogiuliana e dalmata.⁶³ Il trapasso semantico della voce (slov. e cr. 'pulito' → ven. 'squatrinato') viene spiegato coll'uguale semantismo della locuzione *restar neto* 'restare al verde' (Manzini/Rocchi 48). Nel veneto-dalmata troviamo anche il verbo *cistar* 'spogliare di denari, di averi', che ha dato origine al sostantivo deverbale *cistada* 'ripulita di denari, di averi'. Miotto cita anche la voce *cistite*, di uso ovviamente scherzoso, col significato di 'mancanza di denaro', negli esempi *sofrir de cistite, sofrir de cistite cronica* (cfr. Ljubičić 1992: 128).

7.2. La voce *polegàna* f. è attestata nei dizionari ottocenteschi di Boerio (p. 517) e di Kosovitz (p. 331).⁶⁴ Rosamani (p. 809) cita per Zara la forma *polagana* f. fig. 'flemma (freddezza, lentezza)' e *polegana* 'astuzia, politica, sagacia, scaltrezza' per Trieste e Lussingrande. Anche Miotto (p. 154) ha *polagàna* 'flemma accompagnata da astuzia ed abilità' (es. *co la sua polagàna el otièn tuto!*). Nel dizionario del dialetto di Capodistria (Manzini/Rocchi 166) viene registrato il nome *polegàna* f. 'prudente accortezza, maniera gentile, prudente e accorta': *Co' la polegàna a m'à cavà i paserini* ('col suo modo gentile e furbo mi ha fatto parlare più di quanto volessi').

Nel Boerio (p. 517) troviamo anche l'uso aggettivale: «Dicesi di chi, tutto intento a' propri vantaggi, procura segretamente e con accortezza di conseguirli». Basso e Durante (p. 199) registrano la voce come aggettivo e come sostantivo femminile. Ne danno i significati 'uomo scaltro; uomo flemmatico; modo di fare abile', citano la frase *el ze na polegana de omo* 'è un uomo flemmatico (o un uomo divertente)' e annotano che il significato può variare da provincia a provincia.

⁶² A differenza del veneto-dalmata, nel roviginese l'aggettivo *cisto* è indeclinabile. Cfr. Pellizzer I, 224.

⁶³ Nel dizionario ottocentesco del dialetto triestino di Ernesto Kosovitz (p. 106) vengono proposti gli equivalenti della locuzione *esser cista*: *ardere, essere brullo, essere bruciato di danari, non ne aver uno che dica due, soffiare nel borsellino*.

⁶⁴ Kosovitz (p. 331) cita gli equivalenti italiani: *astuzia, politica, sagacia, scaltrezza*.

I lessicografi concordano sull'origine slava di questa voce, che si è irradiata dal veneziano in gran parte dei dialetti settentrionali italiani.⁶⁵ Il suo modello è l'aggettivo croato *polagan*, -a, -o 'lento, piano' (Manzini/Rocchi 166), la cui forma femminile *polagana* appare non modificata nel veneto zaratino. Doria (p. 481) annota per il triestino *poligana* 'furbizia, scaltrezza, sagacità, il saper fare, l'arte di insinuarsi con lusinghe nell'animo altrui' e registra anche le forme *puligana*, *polegana*, *buligana*; nel friulano le varianti del nome femminile *polegane*, *poligane*, *puligane* hanno lo stesso significato (Pirona 1935: 789, 791, 823). Nella parlata roviginese *puligana* s.f. significa 'simulatrice': *Nu stàghe cridi, la fi oàna puligana noùmario oùn* 'non crederle, è una simulatrice numero uno' (Pellizzer II, 722-723).

8. Il verbo *spavit*

Nel dizionario triestino troviamo l'adattamento del verbo croato *spavat(i)* in *spavar*, da cui nascono anche i derivati ibridi *spavada* 'dormita' e *spavadina* 'dormitina, sonnellino' (Doria 660), registrati anche per il dialetto veneto-dalmata (Miotto 197).⁶⁶ Doria cita inoltre un'altra forma del verbo 'dormire', di uso scherzoso e familiare, *spàvit* (es. *Xe 'sài tardi: meio che andemo a spàvit*), con la spiegazione che si tratta di un «crudo slavismo, di fronte allo stesso *spavar* (v.), in quanto non viene nemmeno italianizzata la desin. d'infinito -it» (Doria 660). Però, dobbiamo constatare che, a differenza del croato *spavat(i)*, la forma in -it non è registrata né nei dizionari croati né in quelli sloveni. Tale pseudocroatismo o pseudoslavismo presenta il cambiamento di coniugazione, più precisamente, del morfema dell'infinito -at in -it, che è proprio del linguaggio infantile nelle parlate costiere croate.⁶⁷

⁶⁵ Prati (1968: 134): «dallo slavo *polagano* 'dolce, soave, piano'», ma Pinguentini spiega diversamente la voce triest. *poligana*, ven. *polegana*, friul. *poligane*: «Forse da "politica-na" o da "pullus" (Vidossi); poiché a uomo astuto si dice anche *un de quei polastri*... In origine, "polastro", "Polaco", "polèz", nei vari dialetti veneti, si usavano, al figurato, per denotare persona semplice, od inesperta per giovinezza (pollastro), indi gli stessi termini si usarono antifrasticamente».

⁶⁶ Per il veneto-dalmata cfr. Ljubičić 1992: 127.

⁶⁷ Mentre nel dizionario del croato standard troviamo la voce del linguaggio infantile *pàpati* 'mangiare' (HER 915), il dizionario della parlata di Split accanto a *pàpat* registra *pàpit* (Matoković 2004: 681), come anche *nànit* accanto a *nànat* 'fare la nanna' (*id.*, 597). Lo stesso uso delle forme infantili in -it si nota in molte altre parlate lungo la costa adriatica, ad es. *pàpit/pàpit/pòpit* e *nànit* sull'isola di Brač (Šimunović 2009: 635, 705, 524), a Sali *nàniti* e *pàpiti* (Piasevoli 1993: 204, 238). Anche nel dizionario della parlata di Labin (it. Albona) troviamo *nànit* (Milevoj 2006: 168).

9. Conclusione

Nel sistema linguistico veneto, soprattutto quello coloniale di Croazia, troviamo vari esempi di prestiti croati, alcuni dei quali sono riconducibili ai metaplasmi. Non di rado il cambiamento della forma, del genere grammaticale e qualche volta anche del numero, sono determinati da forme flessive croate nelle quali spesso ricorrono tali nomi (ad es. *le bubrighe* < cr. *bubrige*, m.acc.pl.; *la plucia* < cr. *pluća* n.nom./accus.pl.). I casi obliqui del nome *Bog* 'Dio', ricorrenti nelle esclamazioni e nei modi di dire croati, hanno dato origine alla lessicalizzazione delle forme *boga* f. e *bogova* f. nel dialetto veneto-dalmata.

I termini allocutivi, provenienti da vocativi croati, subiscono spesso cambiamenti semantici di natura metonimica (cfr. *brate*, § 4.1.). Lo stesso fenomeno si verifica anche in istroromanzo (cfr. *pobratine*, § 4.3.). Nell'assorbimento delle parole non è trascurabile la loro fonoespressività (*boba*). Non di rado in istrorumenico, che si trova a stretto contatto col croato, le stesse voci sono registrate senza metaplasmi: ven. *boba*, *graca* – istrorum. *bob*, *grâh* (cfr. §§ 5.11.2., 5.12.).

L'aggettivo *cista* 'squattrinato, al verde' nel dialetto veneto viene spesso usato assolutamente ed è anche sostantivato. Il suo significato nonché le forme derivate, assieme al gioco di parole sfruttato nella locuzione *sofrir de cistite cronica* attestano l'espressività di tali prestiti. L'uso scherzoso ha portato al metaplasmo di coniugazione del verbo croato *spavat(i)*, creando la forma pseudocroata *spàvit*, che nel dialetto triestino esiste accanto all'adattamento completo *spavar*. Questo infinito in *-it* è un interessante pseudoprestito, tipico delle aree bilingui, che attesta la competenza dei parlanti della zona di contatto tra il veneto/triestino e il croato a mutare le forme originali, producendo quelle che hanno l'aspetto di "crudi slavismi".

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O METAPLAZMIMA HRVATSKIH POSUĐENICA U MLETAČKOM DIJALEKTU

Pojedini kroatizmi koji su prodrli u mletački jezični sustav mogu se objasniti različitim vrstama metaplazama. Posuđenice, mahom imenice, katkad se ne preuzimaju u nominativu, te doživljavaju promjenu roda i broja u odnosu na hrvatski predložak. Ponekad dolazi do leksikalizacije. U članku se analiziraju slučajevi metaplazama hrvatskih posuđenica zabilježenih u mletačkim rječnicima (Boerio, Kosovitz, Rosamani, Doria, Miotto, Manzini/Rocchi, Samani, Glavinić, Buršić Giudici/Orbanich), ali i u rječnicima istroromanskih govora, koji su izloženi mletačkim/talijanskim i hrvatskim utjecajima (Dalla Zonca, Cernecca, Pellizzer, Balbi/Moscarda Budić). Prilagodbe istih hrvatskih riječi navedene su i iz istrorumunjskih rječnika (Kovačec, Filipi).

Ključne riječi: posuđenica, hrvatski, mletački, metaplazam, leksikalizacija

Parole chiave: prestiti, croato, veneto, metaplasmo, lessicalizzazione

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Sabo Bobaljević and the Translation of his Italian Verses*

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The Dubrovnik poet Savino de' Bobali Sordo (Sabo Babaljević Glušac) left in all 16 compositions written in Croatian and 254 poems in Italian. This disproportion should perhaps be ascribed to the manuscript form of transmission of Bobaljević's Croatian verses (which could be the vestiges of a much larger oeuvre that has been lost in the meantime), whereas the Italian verses have been preserved in printed form. Their posthumous publication in Venice in 1584 under the title *Rime amorose, e pastorali, et satire* was facilitated by the poet's brothers and rich relative Marin Bobaljević. There is no doubt that Bobaljević, member of the local Accademia dei Concordi, was primarily occupied with writing verses in Italian that were, in most of his works, fully at one with the stylistic standards of Bembo's Petrarchism, then the dominant trend in the sphere of elevated poetry. The Croatian verses are heterogeneous in form and in terms of themes, and give the impression of being the outcome of experimentation. In them the Petrarchism remodelled by Bembo has left almost no trace whatsoever; the only composition that might be referred to the influence of the Bembo aesthetic is contaminated by stylisation into the vernacular idiom. Most of the other, with their formalist mannerism of Provençal and late Latin derivation take us back to the archaic, *strambotto* version of Petrarchism, the status of which in Bobaljević's time and in Dubrovnik was questionable (a conclusion that the poet himself suggests in some of his verses). Hence they are closer, for example, to the Nikša Ranjina miscellany than to the Bobaljević Italian collection, and its fluent, musical verses, which with untroubled ease interweave the motifs and formal assemblages characteristic of the then Petrarchan mainstream; the occasional innovations are an echo of the "outgrowing" of the canonical Petrarchist forms by the generation of poets contemporary with him. An exception is the segment of satires and epistles, derived from the same archetypal pattern.

The paper adduces in broad lines the features of the translation of Bobaljević's verses into Croatian by Frano Čale, published in the edition *Pjesme talijanke* (Italian Poems). Čale has with a very careful selection composed a corpus of Bobaljević's best poems that – if they are the most acceptable for the present-day reader – give a somewhat

untruthful picture of his poetic attainments, for his Italian oeuvre as a whole shows him to be much more mediocre and conventional than he appears in the idealised image given by Čale and other authors who have concerned themselves with his verses – Milica Popović, Đuro Körbler and Arrigo Zink (the last two raised the question of Bobaljević's place within Italian and/or Croatian literature).

Sabo Bobaljević Glušac, as the Croatised version of the name that in the editions of his Italian poems reads Savino de' Bobali Sordo, was born in 1530 and died in 1585; he is a contemporary of Dinko Ranjina and Vetranović, and more or less a peer of Držić and Zlatarić. He belongs then to that generation of Dubrovnik Petrarchists that witnessed the universal affirmation of Bembo's interpretation and imitation of Petrarch, and itself, for the main part, inclined to this poetic trend, dominant in the homeland of Petrarchism. Bembo's followers, the immediate forerunners or contemporaries of our authors, were all without exception the most significant writers of the Apennine peninsula, from the Venetians Trifon Gabriele, Bernardo Capello, Domenico Venier and Orsatto Giustinano (orthodox Bemboists), to the southerners, heralds of the crisis, Angelo di Costanzo, Bernardino Rota, Luigi Tansillo and Galeazzo di Tarsia. The poets of Dubrovnik knew some of them personally, while they corresponded with others; Bobaljević himself – who unlike most of his fellow citizens, who belonged to the patrician class, had not lived in the centers of Italian culture – exchanged poetic epistles with Benedetto Varchi and Laura Battiferri, and sent sonnets to Domenico Venier (1517-1582), Annibal Caro (1507-1566) and the Neapolitan poet Ludovico Paterno. In Dubrovnik he became acquainted with Giambattista Amalteo, a poet in Italian and Latin, who occupied the position of secretary of the Republic, close to Domenico Venier and his Petrarchist circle.¹ Bobaljević, a civil servant in the last third of his life, after he had, because of armed conflicts and wounding of a fellow citizen, been imprisoned and an exile from the same state, racked by the syphilis that brought about his deafness, condemned by his enemies (just like Držić), but respected among the members of the Dubrovnik Accademia dei Concordi (founded in 1584 for the sake of cultivating Italian poetry but defunct after the death of Zlatarić), left an oeuvre in Croatian that is modest in number and incomplete: fifteen original compositions of various genres and metres and one translation (a octosyllabic composition "Amor fuggitivo", the epilogue to Tasso's pastoral drama *Aminta*)² in manuscript, because of which "only a haphazard little

* This paper was read in somewhat more condensed form at a conference in honour of Professor Frano Čale, Zagreb, November 10, 2007. Translated by Graham Mc Master.

¹ For details about the Italian lyric of the 16th century the reference work of Aurigemma 1973: 57-118.

collection"³ is left of his Croatian production – and 254 compositions in Italian, published posthumously in 1584 under the title *Rime amorose, e pastorali, et satire*, in Venice “at Aldus”, thanks to the care of his brothers Šišmundo and Maro and the financial support of his relative Marino Bobaljević.⁴

Bobaljević’s Croatian writings were presented to the reading public for the first time in the Zagreb Academy SPH edition,⁵ and then released in the *Five Centuries of Croatian Literature* series,⁶ again as part of the institutional, academic promotion of the national literary heritage. Together with a translation of selected Italian verses they were offered as object of general readerly interest and leisure-time reading in the Matica Hrvatska pocket edition of 1998.⁷ Bobaljević’s Italian verses were reprinted, together with verses of Miho Monaldi (who wrote only in Italian) in Dubrovnik, at about the end of the 18th century (1783) by the publisher Carlo Antonio Occhi, who actually started his publishing activity thereby.⁸ In

² For an analysis of this translation of Bobaljević and a comparison with the original cf. Pavlović 2000: 139-142. While S. P. Novak suggests a special reason for this kind of choice by Bobaljević: “Bobaljević translated part of Tasso’s *Aminta*, polemically translating the epilogue that Zlatarić in his integral translation of *Aminta* published in 1580 unaccountably omitted” (1998: 80), wishing by the introduction of an element of suspense to tickle the reader’s curiosity and additionally dramatise Bobaljević’s position, C. Pavlović mentions only “banal” poetry technique reasons: “Amor’s flight” does not function as an integral part of the work, and it is classified into *Rhymes*”, Dominko Zlatarić left out the epilogue “not considering it a part of a purposeful whole”. Pavlović 2000: 139. (The fate of *Aminta*, however, which came into being as a composition for a special occasion was influenced by political circumstances in the duchy of Ferrara).

³ Novak 1998: 80. “The absence of printers at home and leaving the work in MS were avenged here as in many others” remarks Kombol (1961:176).

⁴ A very exhaustive account of the biography of Sabo Bobaljević (among the sources accessible to us) is given in Popović (1963: 323-330). We can read them in a more condensed form in Čale 1988: 23-33. We would suggest reading the inspired afterword of S. P. Novak (“Sabo Bobaljević”, 1998: 77-86) the charm and suggestiveness of which would not lessen the necessary lowering of emotion of the occasional claim.

⁵ *Stari pisci hrvatski* (Ancient Croatian Writers): *Pjesme Nikole Nalješkovića, Andrije Čubranovića, Mikše Pelegrinovića, Saba Mišetića Bobaljevića i Jegjupka neznana pjesnika*, SPH VIII, ed. S. Žepić, Zagreb 1876, pp. 205-234.

⁶ “Zbornik stihova XV. i XVI. stoljeća”, *Pet stoljeća hrvatske književnosti*, 5, ed. R. Bogišić, Zagreb 1968: 333-348.

⁷ S. Bobaljević, *Pjesni razlike*, ed. S. P. Novak, Zagreb 1998.

⁸ *Rime del nobile uomo s. Savino de Bobali Sordo e del signore Michele Monaldi*, Ragusa 1783. With this volume Occhi wanted to start off a “rich collection of all the best Illyrian poets” and to offer the reader “a complete edition” of these poets, which up to that time “lovers of the Illyrian language had expected in vain” (*Avviso*, in the edition cited).

the meantime, at the beginning of the century (1718), three sonnets of his were published (with verses of Michelangelo, Della Casa, Tansillo, Tasso, Chiabrera and others) in a poetic chrestomathy printed in Bologna.⁹ And although, irrespective of the literary fashions and stylistic changes, an interest in an author who developed in one's own milieu is understandable, both the Dubrovnik edition and the Bologna chrestomathy prompt the question whether we are concerned with a Petrarchism that is a "sunken cultural property" or a Petrarchism that has been resurrected after the Arcadian "revolution".

Bobaljević's Italian verses, as object of reading, were partially revived by Frano Čale in his bilingual edition of 1988,¹⁰ at the same time making them accessible to those who do not know Italian; here, one need not totally exclude local patriotism as a motivation, accompanying the fascination with this multiply peripheral figure and interesting poetic personality. In the long preface that mostly consists of a detailed account of Bobaljević's poetic art through an analysis of individual sections of his body of works, the only work of this kind anywhere,¹¹ Čale refers to previous scholarly consideration of Bobaljević's Italian poetry: from Kombol and Medini via Körbler and his opponent Arrigo Zink,¹² to the account of Bobaljević's Italian verses written by the Serbian Italian studies expert Milica Popović, which was more detailed and accurate than the previous ones.¹³ The issue of whether Bobaljević's Italian poetry belongs to one national literature or the other, opened up trenchantly by Čale, was not an issue for the older critics: they tacitly resigned Bobaljević to the body of Italian writing – Kombol in his summary review just as much as Körbler in his much longer analysis.¹⁴ Reacting polemically to some shortcomings in Körbler's work, Arrigo Zink in the article "Nota sulla letteratura italiana in Dalmazia. 'Savino de' Bobali Sordo'", published in 1926, and then in another article in 1953, explicitly and determinedly classifies Bobaljević within the body of Italian poetry, considering Dalmatia an Italian province from the

⁹ Reported by the authors mentioned in n. 3. and Čale 1998: 41

¹⁰ In the already mentioned edition *Pjesme Talijanke*. Cf. n. 3.

¹¹ Cf. 1998: 34-83.

¹² This concerns the following essays and articles: Kombol 1961: 175-177; Medini, 1902: 178-188; Körbler 1916: 1-109; Zink 1926: 249-272; Zink 1953: 29-38; 1954: 19-32; 29-48, 45-52; 1955: 33-41, 39-46, 45-53; 1956: 57-60. Arrigo Zink, born in Zadar in 1892, was a high school teacher in the Italian colonies, and after WWII in Venice. He produced a number of articles about "Italian literature in Dalmatia" and events in Dalmatia in the 19th century. Cf. Semi – Tacconi 1992: 714.

¹³ The text is referred to in n. 3.

¹⁴ His biggest fault, in addition to insufficient competence, is the literal reading of Bobaljević's verses.

points of view of civilisation and culture. Čale, notwithstanding his acceptance of a number of Zink's criticisms of Körbler, in some issues insufficiently well-informed, opposes to his exclusive and militant "Italianising" viewpoint the view of the leading Italian Slavonic studies expert Sante Graciotti, according to whom the literary products in Latin, Croatian and Italian that were created in Dalmatia from the 16th to the 18th century are but channels of the same mainstream, an expression of the complex spiritual reality that had the features of an integral whole, although he distances himself from some of the accents in the author's theses (for example, concerning the "independent spiritual reality of Dalmatia").¹⁵ The literary aspects, says Čale, cannot be observed separately from the "geographical, historical, social and cultural components, the specific themes and natures of the works in each of the three languages, the indicativeness of their contents, the reason for their form, the ethnic affiliation of the authors, their non-literary, psychological and political situation",¹⁶ in order not to arrive at a violent imposition of a current perspective and a retroactive projection of modern points of view "concerning the complex aspects of the concept of the national... into a period of considerably more restricted exclusivities from this area of social awareness, of the kind that Bobaljević's century was."¹⁷

This article is partially prompted by these doubts, although it has no intention of embarking on any solution of them (if they should indeed need solving, it should not be as an alternative set up *a priori*). Very briefly, with a survey of some of the formal characteristics of Bobaljević's texts, we shall attempt to delineate what, in his case, at that formal level, involves his belonging to Croatian linguistic expression, what to Italian, taking into consideration the domesticated version of his Italian verses.

¹⁵ Cf. 1998: 17. Čale refers to the Graciotti work "Per una tipologia del trilinguismo letterario in Dalmazia nei secoli XVI-XVIII", published in the work of many hands *Barocco in Italia e nei paesi slavi del sud*, ed. V. Branca and S. Graciotti, Florence, 1983: 321-346. Zink's attack on the alleged nationalism of Körbler is incommensurate with the "remarkably restrained and actually for the subject less essential statements" (Čale 1998: 12) of the Zagreb author about Bobaljević's modest place in Italian Petrarchan poetry and his favouring Bobaljević as "virtually" a Croatian poet. Zink, in every event, is not so superior to Körbler as he thinks. For as Čale observes, in spite of his much more reliable taste and better knowledge of Italian poetry "he is still obsolescent in his methods, exhausts himself in impressionist judgements and abundant illustrative quotations, relies school-wise on a relative paucity of references and, for the most part, gets into less troublesome positivist digressions". 1998: 12.

¹⁶ Bobaljević 1998: 17-18.

¹⁷ *Ibid.* 1998: 69. It would be interesting to see how much the Italian and Croatian authors, talking of the literature and culture in Dalmatia in the past centuries, sinned against this principle.

Language itself writes literature – we would recall the thoughts stated many times by writers and critics¹⁸ – language as a poetic medium effectuates its basic structural givens and functional capacities via the mediation of normative parameters that are defined by the ideological and cultural systems current at a given period and in a given setting (partially absorbing its experience of acculturation). This particularly holds true for Petrarchism.

Bobaljević's Croatian compositions and a selection from Italian (turned into Croatian) are brought together in the already mentioned pocket edition that was edited by S. P. Novak,¹⁹ which took over for the Italian part the poetic versions of Frano Čale from the edition *Pjesme Talijanke*. The poems were taken as a unified body, and put in order according to theme and genre, thus eliding differences in their origins. But without verification with the help of the index we can distinguish the originally Croatian poems from the translations. On crossing the frontier the metric form, primarily, and then the language, will induce us to an adjustment of the perspective, to the change of the rhythm of reading and the focus of our attention, will enable us to drop anchor in the familiar or force us to set sail through what is more difficult to discern.

In the originally Croatian compositions Bobaljević makes use mainly of octosyllabics or double-rhymed duodecasyllables – traditional verse forms of poetic expression in Croatian; the alternation of duodecasyllabic and hexasyllabic couplets in the epistle to Maroje Mažibradić belongs to the same versifying practice.²⁰ The hendecasyllabic²¹ submersed in the dominantly duodecasyllabic environment, with, among other things, the help of internal rhyme, in the poem with an echo effect “Oholo pokli tač obraća svoj stupaj” (modelled on Tasso's “Darà fin presta morte al mio dolore”),²² which is in its lexis firmly anchored in the Croatian traditional context, is an exceptional *ad hoc* solution. The clichés of the idiom (“ti na semu sviti”, “slatko pridrago” and “slatke ljuvezni”) provide an identical contextualisation for the anacreontic “O slavni naš Bako”, which in

¹⁸ Čale recalls this, expressly invoking Goethe's verses on the topic.

¹⁹ A longer text is missed out; it is entitled “Majka Venere ište Kupida, svoga sina, od nje izgubljena”, published by SPH (see note 5) 1876: 228-234.

²⁰ For example “u trudu i suzah i vidiv jadovit, / da moj plač i uzdah bez svrhe ima bit', / i mojoj rani lik / da neću naći vik”, 17-20. Bobaljević 1998: 33. The introductory quatrain dedicated to the addressee is written in octosyllabics.

²¹ This is about the verse “Ufan'je njom sad obećat' ti hoće”, 3 (if our reading is accurate). *Ibid.*: 8.

²² The second verse goes: “O lungo corso di molti anni, Amore?- ore”. Tasso 1898: 38. The topic of both compositions is unrequited love, but Bobaljević is inspired by Tasso only from a formal point of view.

both theme and intonation stands out from the traditional body of literature in Croatian, and is entirely written in hexasyllabics.

In the translated Bobaljević poems, hendecasyllabics and septasyllabics, taken over from the original are absolutely dominant.²³ Among the metric forms we can identify the sonnet, the canzone, the madrigal, the capitolo, one ottava and one sestina each. In the Croatian body, not a single composition can be classified in any traditional term linked to Romance versification practice in terms of its strophic characteristics. The most frequent form of stanza is the octosyllabic quatrain, which builds compositions of uneven and non-obligatory length: from the four-stanza and five-stanza lists of *impossibilia* via the eight-stanza on the popular stylised dialogue "Majka kćerci tiho pravi", to the longer, amorous persuasion shot through with the traditional stylemes of popular intonation "Pokli kruno svih gospoja" (which contains 22 stanzas) to the similarly long "narrative" compositions ("Odgovor Pelegrinu", "Jegjupka", "Ariadna u diel'jen'ju Tezea govori", "Majka Venere ište Kupida, svoga sina, od nje izgubljena"). The poetry of the 16th century in Croatian absorbed the madrigal, but this did not happen thanks to Bobaljević, rather because of Dinko Ranjina. It did not take in the canzone, sonnet and sestina (an outstandingly demanding and very rare form in its original poetic environment)²⁴ and the hendecasyllabic verses associated with them, and our poets adapted the Italian verses to forms taken from the tradition.

A linguistic disparity at the level of lexis and morphology and syntax is a fact that is self-intelligible and factored in since Čale did not opt for the mimesis of Bobaljević's language, or the language contemporary to him, nor the particularly expressed archaisms. Such an option would have faced him less with the problem of the possible semantic opacity of Bobaljević's verses to the contemporary reader, and more, with reading that is certainly difficult, with his incapacity to put in place, in a universe mediated by forms that are too far away from our own language practice, that touch of empathy that, when it is a book offered to a general readership, both publisher and translator count on – just as does the possible reader. As writer in Croatian, Bobaljević is not – like the Bobaljević who writes in Italian – a stakeholder in linguistic panchrony, the measure of which

²³ Only occasionally, urged by the necessity of a semantic equivalence with the original, will the translator use some other verse, for example with five syllables: "dva tako slasna", 10. Bobaljević 1998: 113

²⁴ The sestina was "constructed" by Arnaut Daniel, but for the Croatian poets the country of its origin was Italy. Only Ranjina had the courage to get to grips with this form, translating the Petrarch sestina "A qualunque animal alberga in terra (cf. Ranjina 1891: 27). The translation, however, only partially reproduces the metrical features of the original (words of the rhyme, six line stanza). Cf. Malinar 2000: 241-262.

was determined by none other than Petrarch, to the establishment of which he himself contributes, and which from the middle of the 19th century is absorbed in the sphere of the general use of the Italian language.

Writing in Croatian, he makes use of the language that from a diachronic perspective was to remain a medium restricted in time and genre, although relatively close to new Stokavian, which was in the Illyrian and post-Illyrian periods accepted as the basis of the modern standard for poetry and ordinary usage. In addition to this, Bobaljević's language is contaminated with the occasional Chakavian and Ikavian forms, in accordance with the habits of his poetic surroundings.²⁵ And if some verse sounds entirely contemporary – lexically and in rhythm and structure, like “poštovani veseljače” (honoured merry-maker) in the anacreontic already mentioned “Slavni naš Bako”, the other verses or expressions in which we recognise the poetic clichés of the 15th and 16th centuries (*smeća huda, dubje, lipos, ljuvezni razlog od naravi, stavan coijete, obeseliš, dragi vjenče moj gizdavi, vik na dvoor, na saj svit, cviljenje s uzdasi, gospoje od svijeta koja si, plač s suzami, blažen poražen, privrne, razvrne, vesel'je i razgovor, trator i ružica, kruno ma biserna, plasi vjetri, glas ljuveni, kruno svih gospoja, koga plač s suzami, stopil bi tord kami, ukaži smrt tvoju, prikrati zlu boles, i muku vaj moju ki tač me spela jes*, the rhyme *bitju: prolitju*), from the contemporary point of view belong to the past state of the language, to communication reduced to formal and ritual forms. Perceived in the same way are the metrical form that conveys them and the rhythm and rhyme that are conditional upon them – for example, the repetition of single-syllable consonantal endings, the frequent inversions, the incongruent abridgements and the generally syncopated syntax, necessary for the compression of the sentence to the Procrustean bed of the metrical system. It is not just about individual lexemes or phrases, an individual element or a stratum, it is rather about the totality of characteristics and the totality of the impression of the linguistic structure of the 16th century.

The language of Čale's translations is undoubtedly the contemporary Croatian language of general usage (with the occasional tinge of the non-contemporary). We experience it as an expression of a high stylistic register, because of its specific lexical colouring – a great density of terms that activate a limited range of semantic fields – and its being mediated by the metrical form (which are the conditions set by the original). As means for the creation of style – which give the text a certain patina of authenticity, without at any time their appropriateness for the receptive sensitivity of the contemporary reader being called into question – we accept authentic archaisms such as *gospa, džilj, ljuveni, luči, zled, toli* (the two last

²⁵ For example *dil, gdi, gnjiv, lik, prigizdava, sridi, svit, umiti, umriti, vik, vitar*, most of which are used to produce rhymes.

are Bobaljević's terms). But the use of non-poetic and non-Petrarchan archaisms such as *grad*, *zaprt*, or the word *plakier*, typical of Držić, dialectal forms such as *odje* (ovdje), diatopically or diastratically inappropriate terms such as *pandur* and *čobanka* or loan-words that belong to the contemporary standard such as *lista*, *meta*, *norma*, *tema*, *trema*, reveal the pragmatic standpoint of Čale, directed in the first case to formal and metrical correspondence with the text of the original. The sonnet had to be translated by sonnet, hendecasyllabic by hendecasyllabic, heptasyllabic with heptasyllabic, that was the first and basic given that determined the selection and distribution of all the other components of the translation, with which (within the remaining possibilities) a replica of the original as faithful as possible should have been created (with 'faithful' not including just formal and lexical correspondence, but the entirety of the text) in the selection of lexemes, the transmission of enjambement and syntactic organisation and to renew that ability, fluency and musicality that he put forward as an important characteristic of Bobaljević's poetry.

In the segment of verse endings, Čale has to a great extent managed to neutralise the effect of the phonological structure of Croatian, so disastrous for euphony, characterised by a considerable density of consonantal clusters and a large number of words with a consonantal ending, while the typical Italian phonological scheme involves the alternation of vowels and consonants with a vocalic ending to the word. Most of his rhymes end with a consonant, and two-syllable words very often (as in the Italian original) occur in this position, Čale sometimes in musicality exceeding the original.²⁶

In his Italian rhymes Bobaljević has totally assimilated the classic Bembo principles, recording at the same time – if marginally, taking into account the whole of his oeuvre²⁷ – a reverberation of the new tendencies in Apennine

²⁶ For example in the sonnet that begins with the verses "Gospoja nježna, poput pravog cvijeta, / ljubezna, lijepa, puna svakog sklada, / zbog koje zgriješit mogo bih i sada / ovako sijed, ko i za mladih ljeta", 1-4, as translation for "Una donna gentil, ch'è proprio un fiore / di grazia, di beltà, di cortesia, / che sola ricondurmi ancor potria / così canuto al giovanile errore". Quoted after Čale 1998: 142-143. (In the Italian text, among other things, the somewhat popular intonation of the first half a line is bothersome.)

²⁷ There is a considerable numerical disproportion between Bobaljević's corpus in the Čale selection and the total number of compositions published in the two original editions, particularly in the sonnet sections: 56 to 216. This does not mean a mere numerical fact, rather a "structural shift" that brings about a different evaluation of Bobaljević's oeuvre, particularly that part visible to the general Croatian reading public. Čale offered a representative selection of the best of Bobaljević (according to contemporary criteria and sensibilities), pushing into the background many compositions that represent the author as a skilled, fluent, routine rhymers, sometimes on the border of mere verse-mongering

Petrarchism which bring into the canonical form, whose measure was established by Bembo, new and more restless tones and a more distinct measure of intellectual complexity, announcing the crisis of Petrarchism as world view and the dissolution of the firm, predictable structure of Petrarchan metaphor. The motif of the dream, the origin of which is the *Canzoniere*, which is repeated by Bembo, now however transformed into a kind of topos – we can mention Della Casa and Tansillo, poets who were imitated by Ranjina²⁸ (albeit there is practically no 16th century Petrarchist who did not dedicate at least one composition to it) – very carefully worked out rhetorically as well – is an indication of duality and ambiguity as increasingly pronounced characteristics of the mentality of the age – and is also recorded in Bobaljević's Italian lyric poetry.²⁹ The topos of the unrequited lover and the more immediate Petrarchan influence recorded by contrast (of *stilnovismo* origin) between the lady's moral elevation and the lover's sinfulness (which is an occasion for autobiographical allusions here and there), are sometimes conveyed with powerfully negatively coloured expressions of Dantean spirit and form.³⁰ Here Bobaljević is breaking the rule of the authorisation of such expressions by the example of Petrarch (expressions that are very rare in Bembo, so as not to call into question the principle of stylistic *medietas* and

(Many were directly encouraged by the poetic communication in the Accademia dei Concordi.) From the autobiographical epistle to Evander he has left out verses clearly less interesting in their contents, those that speak of Bobaljević's everyday professional and social activities. On the basis of this selection, S. P. Novak, through a further selection, has particularly brought out the mannerist component of Bobaljević's poetry, which – if the whole of Bobaljević's oeuvre is taken into consideration, where the rare innovative compositions are drowned in the sea of "middle level" routine Bembo-style material – is extremely fragmentarily indicated, but it is undoubtedly attractive enough for the contemporary general readership, and also most stimulating for the contemporary expert.

²⁸ Cf. Ranjina 1891: 118 and 111.

²⁹ In the sonnets "Sonno, riposo d'ogni cura umana", "Perché si piangi ognor? Perché t'affanni?" and in the madrigal "Donna che sola ogni mio spirito avviva". Cf. Čale 1998: 102, 184 and 130.

³⁰ For example in the canzonas "Bench'un vago desire ognor mi spinge" ("tanti martir soffersi e tanto toscio / io ne gustai...", 17-18), "Così godendo della gran beltade" ("... Or quali some / d'aspri ceppi ch'io porsi e 'l duol più duro", 4-5) and in the sonnets "Almo mio Sol, mentre facesti il mondo" ("mi guidasti a salir da questo immondo / abisso a quell'eterno alto soggiorno", 5-6), shot through with reminiscences of the language of Dante's *Inferno* (Alluma, o sommo sol, colla tua luce" ("sempre le sia dappoi che fia ritolta / a sì atra notte sua ...", 6-7; "Col tuo santo calore il ghiaccio rio, che sì la cinge e serra d'ogni intorno", 9). Čale 1998: 108, 114, 240 and 252.

expressive harmony). A metaphor that rests on a paradoxical combination and reveals its nature as intellectual game, deviating from the model, is also to be found in Bobaljević's verses: the veil no longer covers the lady, rather protects the lover from the flames of her eyes,³¹ the heart turned to glass in the 7th sonnet of Bembo's *Rime*, through which, predictably and banally, the lady is able to see into the interior of the lover's heart, is here turned into a precious crystal that enables "quel che mal si vede" (that which is seen poorly) to be seen.³²

Bobaljević did not take the motif of the glass heart into his Croatian verses. He wrote only one love poem "N'jeka lijepa moja vila",³³ which can be experienced as his debt to Bemboism, as a remodulation of the manner proper to Bemboism with the resources of the Croatian language and Croatian poetry. This simply stylised, popularly intoned octosyllabic composition breathes some charming simplicity, and the most patent indication of refined Petrarchism is the absence of all rhetorical embellishments, except those that belong to the zero degree of Petrarchan language.

The other poems of this love mini-canzoniere take us back to pre-Bembo "strambotic" Petrarchism, an anachronous and degraded form as compared to the elite mainstream cinquecento Petrarchism. Two compositions are based on a variation of adynaton,³⁴ a figure of Provençal origin shunned by high Petrarchism,³⁵ the third "Srce mi je puno jada" strings together common Petrarchan antitheses,³⁶ the fourth is built with the figure of *replicatio*,³⁷ much loved in the Middle Ages (it is actually a figure of medieval Latin origin): its tracks, in the context of Romania, lead from the Provençals, via the Sicilian school and the Provençal imitator Guittone d'Arezzo to the so-called first generation of South Italian Petrarchans. Bobaljević is here close to the Bembo antipodes, of the kind that Olimpo di Sasso was for example, whom in one Italian capitolo shot through with polemical irony he mentions as a poet despised in the Dubrovnik

³¹ In the madrigal: "Se non mi fesse schermo il velo bianco" and the canzone "O bel, gentil, leggiadro e bianco velo". Čale 1998: 148-150.

³² Čale 1998 : 98.

³³ The first stanza goes: "N'jeka lijepa moja vila / ka sunčanom nje lieposti / smrtno me je izranila / bez nijedne jaoh! milosti", 1-4. Bobaljević 1998: 15.

³⁴ They begin with the verses "Na sniegu će cvietje biti" and "Žarko sunce pri'e će biti". Bobaljević 1998: 9 and 10.

³⁵ It is extremely rarely used by Petrarca (but more frequently by Bembo).

³⁶ The most worn out are certainly "gorim stojeć vas u ledu, / a slas kušam u gorkosti", 15-16. Bobaljević 1998: 6.

³⁷ It begins with the verse: "Krila tva, ljubavi, i zlatna perja taj". *Ibid.*: 14.

setting.³⁸ The Croatian and Italian bodies are enclosed in their own language traditions and are essentially determined by their history of acculturation, without any bridging of the discontinuities that thereby came into being.³⁹ Still, some, at least partially different possibilities, can be sensed by the quatrain entitled "Ptica svezana govori vili", by the adoption of a motif of Petrarch's 8th sonnet,⁴⁰ although in expression (very skilfully turned) it does not change the existing "balance of forces".

The segment of satires and epistles – an appropriate and privileged place for the manifestation of Bobaljević's autobiographical writing – is the only one that does away with the border and brings the two bodies of writing closer, even merging them. This is an expression of genetic identity, of common derivation from the Latin mainstream, irrespective of whether for example in the epistle to Maroje Mažibradić, written in Croatian, Bobaljević, sketching out the end of the world, invokes John's *Apocalypse* as subtext, and finds inspiration for the praise of deafness in the Italian epistle to Amalteo in the capitolo in praise of the plague as the golden age of mankind by Francesco Berni, a prime figure in Italian burlesque poetry, the antipode to Bembo.⁴¹ And anyway, the ultimate model of Berni's verses is the same literary model more immediately present in Bobaljević's Croatian text.

³⁸ Čale 1998: 280.

³⁹ Still, what links the Italian verses of Bobaljević with the Croatian is a certain provinciality (which does not vitiate the virtues that have been pointed out by critics), visible in the selection of quotes and semi-quotes from other, mainly tradition-consecrated, authors and the way they are put together. Such a statement of course would need to be substantiated in detail and supported by examples.

⁴⁰ And perhaps someone closer in time, modelled on Petrarch's composition. The starting point for the Petrarch sonnet is an episode (Paolo and Francesca) from the 5th Canto of Dante's *Inferno*.

⁴¹ "Master and father of the burlesque style" ("Maestro e padre del burlesco stile") as he is called by Anton Francesco Grazzini in the foreword to the edition of his *Rhymes* of 1548. Longhi 2001: 629. Berni's texts that are being referred to are "Capitolo primo della peste, a maestro Piero Buffet) and "Capitolo secondo della peste", 2001: 756-762 and 763-768. Invocation of the plague can be found in one composition by Tebaldeo, a canonical example of the *disperata* genre, interpreted by Berni and Bobaljević in the ironical key. For the characteristics of the genre and the sources of its topical inventory cf. Russel 1982: 175-182.

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SABO BOBALJEVIĆ I PRIJEVOD NJEGOVIH TALIJANSKIH STIHOVA

Dubrovački pjesnik Savino de' Bobali Sordo (Sabo Bobaljević Glušac) ostavio je za sobom svega 16 sastavaka na hrvatskom jeziku i 254 pjesme na talijanskom jeziku. Taj nerazmjer možda treba pripisati rukopisnom obliku transmisije Bobaljevićevih hrvatskih stihova (pa bi oni mogli biti preostaci u međuvremenu izgubljenoga većeg opusa), jer su nam talijanski stihovi sačuvani u tiskanom obliku. Njihovo su posthumno objavljivanje, u Veneciji 1584. godine, pod naslovom *Rime amorose, e pastorali, e satire*, omogućila pjesnikova braća i bogati rođak Marin Bobaljević. Nedvojbeno je da je Bobaljević, član lokalne Accademia dei Concordi, bio u prvom redu zaokupljen pisanjem talijanskih stihova, u punome skladu, u većini svojih ostvarenja, sa stilskom normom bembijanskog petrakizma, tada dominantnoga usmjerenja u sferi visoke poezije. Hrvatski stihovi heterogeni su i po formi i po temama te se doimlju kao rezultat povremena eksperimentiranja. U njima petrarkizan (pre)oblikovan Bembom gotovo da i nije ostavio traga: jedini sastavak koji bi se mogao pripisati utjecaju bembijanske estetike kontaminiran je stilizacijom "na narodnu". Većina ostalih svojim formalističkim manirizmom provansalske i kasnolatinske derivacije vraćaju nas arhaičnome, strambotističkom petrakizmu, čiji je status u Bobaljevićevo doba, i u Dubrovniku bio upitan (zaključak na koji upućuje sam pjesnik nekim svojim stihovima). Stoga su bliže, primjerice, *Ranjininom zborniku* nego Bobaljevićevoj talijanskoj zbirci, i njezinim tečnim, muzikalnim, stihovima, koji neproblematičnom lakoćom prepliću motive i formalne sklopove karakteristične za tadašnji petrarkistički *mainstream*, a povremene "inovacije" odjek su propitkivanja kanonskih oblika petrarkizma njemu suvremene generacije pjesnika. Iznimka je segment satira i poslanica, deriviran iz istog arhetipskog uzora.

U članku se u glavnim crtama iznose osobine prijevoda Bobaljevićevih stihova na hrvatski jezik iz pera Frana Čale, objavljenog u izdanju *Pjesme talijanke*. Čale je pomnim odabirom sastavio korpus Bobaljevićevih reprezentativnih stihova koji - ako su i najprihvatljiviji za današnjeg čitatelja - daju ponešto nevjerodostojnu sliku njegovih pjesničkih

postignuća, jer ga ukupan njegov talijanski opus pokazuje znatno prosječnijim i konvencionalnijim, nego što odgovara idealiziranoj slici koju promiču i Čale i drugi autori koji su se bavili njegovim stihovima: Milica Popović, Đuro Korbler i Arrigo Zink (posljednja dvojica otvarajući pitanje Bobaljevićeva mjesta unutar talijanske i/ili hrvatske književnosti).

Key words: Sabo Bobaljević Glušac, Pietro Bembo, Frano Čale, Italian original, Croatian translation, Bemboist Petrarchism, strambotic Petrarchism.

Ključne riječi: Sabo Bobaljević Glušac, Pietro Bembo, Frano Čale, talijanski izvornik, hrvatski prijevod, bembijanski petrarkizam, strambotistički petrarkizam.

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Deixis sociale dans les langues romanes

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Dans le cas des langues romanes, la deixis dite sociale est orientée essentiellement vers l'allocutaire comme référent. Son aspect qui nous intéresse ici est le choix de la personne grammaticale dans un discours interactionnel pour marquer le niveau de respect du locuteur vers son allocutaire, à savoir les solutions différentes présentes dans les idiomes romans contemporains.

Sous l'apparence d'une distribution simple, surtout si nous ne prenons en considération que les catégories de personne et de nombre, caractéristiques de toutes les langues, les pronoms personnels cachent des difficultés considérables concernant leur définition (par exemple, la troisième personne doit-elle être considérée comme un démonstratif ou comme un pronom personnel proprement dit?) et surtout leur emploi. Le phénomène de leur emploi déictique, où le référent ne peut pas être déterminé hors la situation de communication, mais exclusivement par rapport aux interlocuteurs, la première et la deuxième personne désignant respectivement et à tour de rôle le locuteur et l'allocutaire, est déjà fascinant par soi-même. Même si, appliquant la notion de prototype basée sur la fréquence d'apparition d'un phénomène dans la parole, nous écartons

comme anomaux certains emplois (la première personne du pluriel pour désigner l'allocutaire unique, par exemple), il nous reste le phénomène de la deixis dite sociale, qui encode d'une certaine manière l'identité sociale, à savoir le rapport entre le locuteur et son allocutaire établis dans un acte de communication en reflétant leurs statuts respectifs basés sur des éléments de la réalité sociale dans laquelle ils se trouvent.

Certaines langues connaissent un très haut degré de grammaticalisation des rapports mentionnés. Le japonais, très souvent cité dans des contextes concernant la présente problématique, connaît, par exemple, plusieurs pronoms personnels dont le choix est déterminé par des facteurs relationnels (statut social, âge, genre).¹ Nous pouvons mentionner ici certains de ces pronoms :

- pour désigner un locuteur unique, porteur de sa propre identification

watakushi et (moins austère) *watashi* – poli et relativement neutre

boku – employé par un locuteur du genre masculin dans des situations informelles pour s'adresser soit aux hommes soit aux femmes

ore – pronom très familier, presque vulgaire, utilisé exclusivement par des hommes

- pour désigner l'allocutaire

anata – pronom neutre qui marque une certaine distance sociale ; employé aussi par des femmes lorsqu'elles s'adressent à leur mari ou à leur ami

kimi – employé avec une valeur de familiarité par un homme âgé s'adressant soit aux hommes, soit aux femmes ou par un garçon s'adressant à son amie

omae – assez familier, employé par les hommes qui se connaissent depuis l'enfance ou qui fréquentaient l'école ensemble, ou encore par les parents s'adressant à leur fils

¹ Les langues telles que le japonais ou le coréen possèdent également d'autres moyens langagiers d'expression du rapport social entre les participants d'une conversation et des degrés de respect ou politesse, qu'ils soient réciproques ou asymétriques : les paradigmes verbaux spéciaux (en coréen, nous pouvons distinguer cinq « styles » différents, qui peuvent être nuancés davantage) ou le choix spécifique de certaines unités lexicales, voire la dérivation. Pourtant, nous nous limiterons ici aux pronoms personnels, à leur rapport aux personnes qu'ils désignent. Dans la partie du présent exposé consacrée aux langues romanes, nous ne mentionnerons les phénomènes que le choix du pronom impose (accord du verbe ou emploi des possessifs correspondants) que dans la mesure où cela s'avèrera indispensable.

kisama – employé parmi les hommes lorsqu'ils s'adressent à des subordonnés ou des personnes de rang ou grade égal, dans l'armée ou une équipe de sport, par exemple (dans une autre situation, l'emploi de ce pronom serait insultant).

Dans les langues d'Asie du Sud-est, telles que le thaï, le birman ou le vietnamien, pour ne citer qu'un autre exemple, nous rencontrons des systèmes de pronoms personnels d'une extrême complexité reflétant des rapports très nuancés qui vont de l'humilité et de l'effacement (le pronom personnel désignant la première personne dérivé du terme qui désignait un *esclave* ou un *serviteur*) avec donc un respect affiché pour l'allocutaire, jusqu'à l'arrogance et à une dépréciation rude de l'allocutaire. La situation est encore plus compliquée par l'emploi déictique des termes de parenté. Ainsi, en vietnamien, le terme *bà*, signifiant *grand-mère*, est utilisé comme deuxième personne du pronom exprimant le respect (ce qui du reste reflète les valeurs de la société : une dame française traitée de grand-mère ou de mémé dans un lieu public ou un commerce, par exemple, se sentirait probablement fort peu flattée). Il peut également être utilisé comme référence à la première personne quand une grand-mère s'adresse à ses petits-enfants. En revanche, employé par une femme dans une autre situation, une dispute notamment, ce terme prend une valeur d'extrême arrogance.

La situation dans les langues romanes est nettement moins compliquée. Pour voir dans quelle mesure la deixis sociale peut représenter un facteur de diversification dans la *Romania*, nous avons fait une étude comparée des solutions offertes par certains idiomes romans, basée sur les descriptions existantes. Dans la présentation des résultats obtenus nous nous limiterons ici aux actes de communication directe, à savoir à la conversation spontanée entre un locuteur unique et un allocutaire unique. Aussi simplifiée soit-elle, cette approche ne nous a cependant pas mis à l'abri de certains problèmes : nous avons dû étudier les idiomes romans comme des unités discrètes (tandis que la réalité de la *Romania* est en fait un continuum) ; le choix des idiomes sous étude dépendait de l'existence de descriptions disponibles les concernant et il fut par conséquent relativement arbitraire ; notre étude comparée est restée nécessairement assez généralisante (voire superficielle), nous forçant à négliger certaines particularités intéressantes.²

² Nous affirmons ainsi que l'italien est caractérisé par l'emploi du pronom *lei*, tandis que le pronom *ella* peut être également utilisé dans des discours officiels et solennels et des textes administratifs et que certaines régions de l'Italie connaissent également l'emploi (parallèle) du pronom *voi*.

Un locuteur d'une des langues romanes utilise un seul pronom personnel, disons neutre, pour faire sa propre identification dans un acte de communication. Pour désigner un allocataire unique, la plupart de ces langues offrent un choix (au moins sur un plan formel) entre deux degrés de politesse : soit la familiarité et/ou l'égalité approximative de statut social (ce degré est marqué par *I* dans le Tableau 1, qui systématise les résultats de notre recherche)³, soit le respect et/ou la distance sociale (marqué par *III*). Pour s'adresser à un allocataire que l'on respecte ou que l'on ne connaît pas bien, comme par exemple à l'occasion d'une première rencontre, les locuteurs des idiomes romans utilisent soit la deuxième personne du pluriel, soit la troisième personne du singulier.

³ Nous n'y citons que les formes contemporaines de base (qui ne sont pas modifiées par des phénomènes tels que l'élision ou la liaison), sans prendre en considération certaines variantes (orthographiques, par exemple) existantes. En mentionnant les formes, nous avons négligé les normes d'emploi de majuscules imposées par l'orthographe de certaines langues.

Idiome \ Pronoms déictiques	Locuteur unique	Allocutaire unique			
		Degrés de politesse : <i>familiarité</i> → <i>respect</i>			
		I	II	III	
				Deuxième personne du pluriel	Troisième personne du singulier
Français	je	tu		vous	
Jèrriais	jé	tu		ou	
Picard	èje	te		o	
Occitan	ieu	tu	vos		
Catalan	jo	tu		vós	vostè
Valencien	jo	tu			vosté
Majorquin	jo	tu			vostè
Aragonais	yo	tu			busté
Espagnol	yo	tú			usted
Espagnol sud-américain	yo	vos / tú			usted
Judéo-espagnol	yo	tu			el, eya
Asturien	yo	tu			vusté
Galicien	eu	ti			vostede
Portugais	eu	tu / você			o senhor, a senhora
<i>Vallader</i>	eu	tü			el, ella
<i>Puter</i>	eau	tü			el, ella
Sursilvan	jeu	ti		vus	
Surmiran	ia	te		vous	
Sutsilvan	jou	tei		vus	
<i>Cherdëina</i>	ie	tu		vo	
<i>Badiot</i>	iö	tö		os	
<i>Fascian</i>	gé	tu		vo	
Fourlan	jo	tu			lui, jê
Piémontais	mi	ti			chiel, chila
Génois	mi	ti			voscià / lé
Bolonais	mé	té			ló, lí
Milanaï	mì	fi			lù, lee
Vénitien	mi	ti			lu, ela
Italien	io	tu			lei
Corse	eu	tù		voi	
Sicilien	iu	tu			lei / vussia
Logoudorien	deo	tue	bois		bosté / isse
Campidanien	deu	tui	fusteï	bosu	sa mertzei
Roumain	eu	tu	dumneata	dumneavoastră	
Aroumain	eu	tini		voi	
Istro-roumain	jo	tu		voi	

Tableau 1 – Distribution des pronoms

Il faut souligner le cas du roumain, qui connaît un degré intermédiaire(II), à savoir le pronom *dumneata*, que nous employons pour nous adresser, par exemple, aux jeunes personnes ou à quelqu'un d'une position sociale inférieure sans toutefois être rudes ou impolis, ou bien à un membre de la famille respecté ou âgé. Le sarde possède un système encore plus nuancé, qui peut être présenté schématiquement de la manière suivante :

	familiarité	→	—————→	respect			
Logoudorien :	<i>tue</i>	→	<i>bois</i>	→	<i>bosté</i>	→	<i>isse</i>
Campidanien :	<i>tui</i>	→	<i>fustei</i>	→	<i>bosu</i>	→	<i>sa mertzei</i>

Les formes *bois* et *fustei* supposent à la fois la familiarité et le respect (pour les parents ou certains membres de la famille), tandis que les pronoms *bosté* et *bosu* sont réservées aux personnes hors du cercle de la famille (la distribution n'est pas identique en logoudorien et en campidanien: *bosté* est destiné aux personnes d'une certaine position sociale et *bosu* aux individus appartenant approximativement à la même classe; ce pronom est utilisé aussi dans les prières). *Isse* et *sa mertzei* impliquent une distance et un respect accentués.⁴ Néanmoins, les formes *bois* et *fustei* sont les plus usitées. Le pronom catalan *vós* marque également un respect, qui est pourtant moins distant que celui reflété par *vostè*.⁵ Ajoutons pour finir que l'emploi de *voi* en istro-roumain, probablement sous l'influence du croate, est d'une date relativement récente.

Le phénomène de l'accord ne présente pas de problèmes. Les verbes s'accordent avec leur sujet grammatical,⁶ visible clairement, dans la majorité des cas, dans le Tableau 1. Toutefois, il convient de fournir une explication additionnelle à propos du pronom *vos* de l'espagnol sud-américain : la forme du verbe correspond, en règle générale,⁷ à la deuxième personne du pluriel, mais on

⁴ V. Blasco Ferrer 1986: 107, 108.

⁵ Ce que nous avançons ici concerne le catalan standard, tandis que les autres variétés du catalan, comme d'ailleurs la plupart des autres idiomes romans mentionnés ici, exigeraient une recherche plus détaillée, qui dépasse le cadre prévu de la présente revue.

⁶ Nous pourrions pourtant mentionner le phénomène de l'accord du participe (et de l'adjectif) avec la personne de l'allocutaire unique (singulier), tandis que le verbe est à la deuxième personne du pluriel.

⁷ Nous rencontrons, outre les formes archaïques, une variation régionale énorme. D'ailleurs, le fait même d'établir une généralisation en parlant d'un espagnol *sud-américain* nous donne très mauvaise conscience.

tolère aisément qu'elle cohabite avec des possessifs correspondant au pronom *tú* (donc à la deuxième personne du singulier), voire avec la forme oblique de ce pronom (*te*). De même, ce n'est pas sans hésitations que nous avons attribué sa place dans notre Tableau au pronom portugais *você* (les différences entre l'usage européen et celui des régions différentes du Brésil pourraient représenter un sujet à part), d'autant plus que ce pronom fait l'accord avec la troisième personne du singulier. Quant aux cas que nous avons nommés intermédiaires, le *dumneata* du roumain exige la deuxième personne du singulier et les pronoms sardes *bois* et *fustei* réclament respectivement la deuxième personne du pluriel et la troisième personne du singulier. Après le pronom catalan *vós* le verbe est à la deuxième personne du pluriel.

Le choix du pronom dans une situation de communication concrète est pourtant beaucoup plus compliqué que notre représentation schématique ne le suggère. Si, par exemple, une jeune Espagnole d'un statut social élevé s'adresse à sa femme de ménage beaucoup plus âgée qu'elle, emploiera-t-elle *tú* ou bien *Usted*? La femme de ménage pourrait se poser la même question. C'est probablement le facteur de l'âge qui prévaudra, mais nous n'en pouvons aucunement tirer une règle générale. Quelqu'un apprenant l'espagnol ou une autre langue étrangère peut être vite découragé par cet état de choses (traiter, pour plus de sûreté, tout le monde de *Usted*, à savoir du pronom qui lui correspond dans une autre langue apprise, ne serait pas non plus une solution). À première vue, nous pourrions reprocher aux descriptions existantes, et surtout aux manuels d'apprentissage d'idiomes, de ne pas nous fournir assez d'informations pour nous permettre d'opérer un choix prudent dans nos conversations avec les locuteurs de telle ou telle langue. Cependant, lorsqu'on prend en compte que les locuteurs natifs eux-mêmes se trouvent souvent dans des situations où le choix mentionné se révèle très délicat, il devient évident que la problématique en question dépasse les limites d'une description linguistique formalisée et que la recherche la concernant devrait prendre en considération une multitude de facteurs extralinguistiques.

Ce que nous venons d'avancer peut sembler décourageant, mais peut également représenter un défi. Il serait intéressant, par exemple, d'étudier certains autres aspects de la communication (dérivés d'une certaine manière de l'aspect à notre avis fondamental, à savoir de la conversation directe et spontanée) comme celui lié à la publicité ou celui qui figure sur les sites Internet.⁸

⁸ Un tutoiement familier est-il une bonne option pour un message publicitaire consacré à un produit de beauté anti-âge, et pour quels produits une telle approche au consommateur serait-elle à coup sûr couronnée de succès? Ou encore, pourquoi lisons-nous : *Si vous n'êtes pas [...], cliquez ici*. sur les sites Internet français, tandis que *Si no eres tú, pulsa aquí.*, prédomine sur les sites espagnols?

Une recherche comparée telle que l'étude dont les résultats nous avons présentés ici doit malheureusement rester très générale, voire superficielle, et elle peut difficilement donner une réponse satisfaisante à la multitude de questions qui s'imposent. Nous croyons toutefois qu'elle peut former une base solide et orienter de nouvelles recherches plus détaillées, de longue haleine.

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DRUŠTVENA DEIKSA U ROMANSKIM JEZICIMA

U romanskim je jezicima takozvana društvena deiksa poglavito usmjerena sugovorniku kao referentu. Njezin vid koji nas ovdje zanima izbor je lica kojim u razgovoru govornik označava poštivanje prema svom sugovorniku, odnosno različita rješenja koja na tom području nude suvremeni romanski idiomi.

Mots-clés: langues romanes, deixis sociale, pronoms personnels, personne, accord

Ključne riječi: romanski jezici, društvena deiksa, lične zamjenice, lice, slaganje

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Instructed Early SLA - Development of Attitudes

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The paper focuses on attitudinal development of Croatian young learners of English as L2. A longitudinal study carried out as part of *the Early Language Learning* project is described. Data collected during three years of following development of young learners' attitudes to learning, teaching and using English, and development of their linguistic self-confidence are analysed and interpreted. The findings point to dynamic changes over time in all the investigated variables.

1 Introduction

The optimal age to start second language acquisition (SLA) has been one of the key issues in applied linguistics for a very long time now. Although no definite answers have been obtained yet, it has stimulated research within a number of disciplines among which perhaps the most relevant ones are second language acquisition research and L2 learning and teaching. Within the former, research has mostly focused on testing the Critical Period Hypothesis (CPH) (Ellis 1986; Nikolov 2002; Scovel 1988; Vilke 1979), according to which language can best be learned during childhood because with the onset of puberty there is a decline in our ability to learn language effortlessly and naturally, and successful language learning becomes difficult or, even, impossible. Within the latter discipline,

researchers have been investigating effects of the early start in L2 learning and compared achievement of early starters to later starts in order to decide on the optimal starting age that could guarantee successful outcomes (Johnstone 1994; Mihaljević Djigunović & Vilke 2000, Nikolov 2002, Vilke & Vrhovac 1993, 1995; Vrhovac et al 1999; Vrhovac 2001). Here, too, findings have not yet resulted in definitive conclusions and both small-scale and large-scale investigations are still under way (e.g. Enever, Moon & Raman 2009; Nikolov 2009a; 2009 b; Nikolov et al. 2007).

Studies on CPH have come up with a number of explanations (e.g. neurobiological, cognitive, social, linguistic) and these reflect four positions on early language learning: 'the younger the better' (e.g. Hatch 1983), 'the older the better' (e.g. Harley & Hart 1997), 'the younger the better in some areas' (e.g. Bongaerts et al. 1997; Nikolov 2000), and 'the younger the better in the long run' (e.g. Snow & Hoefnagel-Höhle 1978).

A considerable number of studies on early L2 learning and teaching have been carried out in bilingual settings and have focused on immersion students (e.g. Harley & Hart 1997). However, there are some highly relevant and significant differences between early L2 learning in L2 contexts and foreign language (FL) contexts, such as quantity and quality of exposure, teacher characteristics, methodology of teaching etc. (for a more detailed analysis of the differences see Nikolov & Mihaljević Djigunović 2006). Another major contextual difference to be considered before generalising results refers to whether L2 is being learned in a formal context (usually in the classroom) or picked up informally in a naturalistic context. During the last 15 years or so early language programmes mushroomed all over the world providing opportunities for comparative research that would include contextual variables too (Edelenbos, Johnstone & Kubanek 2007; Mihaljević Djigunović, Nikolov & Ottó 2008; Moon & Nikolov 2000; Nikolov & Curtain 2000).

2 Attitudinal aspects of early L2 learning

For a long time it was believed that young L2 learners are very similar to one another, which dismissed the need to study individual differences in that age group. However, recently early learning specialists have become aware that the study of differences among young language learners is not only possible but is highly necessary too as children do vary among themselves (MacIntyre, Baker, Clément & Donovan 2002). One of the individual learner differences that is considered to have a great explanatory potential of young learners' achievements are attitudes. As Bartram (2006) stresses, investigating young learners' attitudes is

a very demanding endeavour as children find it hard to articulate their perceptions: a range of methods need to be used in order to access children's attitudes.

2.1 *Insights from attitudinal research to date*

Traditionally, language attitudes were considered to be stable constructs that contributed to language learning motivation and to learning achievement (Gardner 1985). More recently, there occurred a shift towards a more dynamic perspective: researchers now start from the premise that learner attitudes change over time, and have started focusing on their development as a key to understanding the process of SLA. This new approach requires a longitudinal perspective. To date there have not been many longitudinal studies on learner attitudes. Those that have been carried out (e.g. Low et al. 1995; Mihaljević Djigunović 1993, 1995; Nikolov 2002; Szpotowicz, Mihaljević Djigunović & Enever 2009) emphasise that children usually adopt attitudes of their significant others (parents, siblings, relatives, friends, teachers etc.). However, their first experiences in L2 learning enable them to form own attitudes. These are usually shaped by L2 classroom processes (Nikolov 1999) and the L2 teacher usually has an important formative role in attitude development (Vilke 1993).

Studies focusing on age-related differences in L2 learners' attitudes have come up with ambiguous results. Some findings suggest that earlier starters' attitudes are more positive than those of later starters but turn less positive over time (Chambers 2000; MacIntyre et al. 2002; Nikolov 1999), others (e.g., Cenoz 2003; Mihaljević Djigunović 1998) point to positive attitudes being maintained over extended time, while still others (e.g., Lasagabaster 2003; Williams, Burden & Lanvers 2002) find no significant age-related differences in young L2 learners' attitudes to L2 learning. It can be assumed that the different findings listed reflect differences in the research designs researchers employed, as well as in the learning contexts investigated. Contextual influences, both at the macro and micro levels, are increasingly being recognized as a significant factor in attitudinal research (Mihaljević Djigunović 2009).

An interesting recent perspective on young L2 learners' development of attitudes suggests that young L2 learners may become bored or disillusioned after a few years of L2 learning, especially in case of less successful learners who do not make much progress over a longer period of time (Bolster 2009). Such a development may negatively affect the young L2 learner's linguistic self-confidence. The solution suggested is to start a different language after a time (e.g., with a new stage in primary education): it is claimed that a fresh start in language learning would lead to positive attitudes to L2 learning (Driscoll & Frost 1999).

2.1.1 Linguistic self-confidence

The concept of linguistic self-confidence as defined by Clément (1980) refers to the L2 learners' belief that mastering L2 is well within their means. Research on linguistic self-confidence is connected with investigations of language anxiety. This is because language anxiety can impact on linguistic self-confidence by, as Csizér & Dörnyei (2005: 28) stress, challenging the 'basic learner disposition of trust in one's ability to learn a FL'. When linguistic self-confidence is endangered in initial stages of L2 learning, this could result in long-lasting effects on future learning. Evidence of such developments can be found in recent literature (e.g., Nikolov 2001).

3 The study

The study to be described looks into the development of attitudes of young Croatian learners of English to various aspects of learning this language.

3.1 Context of the study

The investigations of attitudinal development in early SLA were carried out as part of the *Early Language Learning in Europe (ELLiE)* project¹. The main aim of this multinational longitudinal project, in which the same investigations are simultaneously carried out in Croatia, England, Italy, Netherlands, Poland, Spain and Sweden, is to find out what can realistically be achieved in state schools, where relatively little time is available for L2 learning. The project involves about 1,200 learners drawn from 6-8 schools per country.

Croatia has a long tradition in early L2 learning. For many decades L2 learning started in grade 4 (age 9-10 years) (or grade 5 in some schools where there were not enough qualified L2 teachers) of primary school. The popularity of different languages varied over the years, with English becoming increasingly popular in more recent times. Since 2003 L2 has been a compulsory school subject of the primary curriculum from grade 1. More than 70% of first graders (age 6-7 years) start with English; the second foreign language introduced in grade 1 is most often German (Medved Krajinović & Letica, 2009).

¹ The ELLiE research project is supported by a European Commission grant under the Lifelong Learning Programme, Project n°. 135632-LLP-2007-UK-KA1SCR. An additional British Council grant supports the Croatian research team.

The Croatian cohort in ELLiE includes learners who started learning English in grade 1 and were followed for three years.

3.2 Aims

The aims of the study are twofold. First, we wanted to find out about the attitudes of Croatian young learners to the following aspects of learning English: attitudes to English as a school subject, perception of English classes, attitudes to teaching, attitudes to classroom activities, linguistic self-confidence, and attitudes to using English. Second, by comparing findings in grades 1, 2 and 3 we wanted to gain an insight into attitudinal development of young learners.

3.3 Sample

A total of 172 learners participated in the study. They were drawn from seven schools: two metropolitan, two small town and three village schools. From this main sample, a subsample (six learners per school from six schools) was formed for those parts of the study that aimed at a more in-depth look at learner attitudes. It included two high-ability, two average-ability and two low-ability learners per class, based on teacher report. Thus there were 36 focal learners, who were administered additional attitudinal measures.

3.4 Instruments

A multi-method approach was used in the study. To gather quantitative data a smiley questionnaire was designed and administered to whole groups. Qualitative data was collected by means of interviews. The core of the instruments was the same throughout the three years to capture the development of attitudes but some parts were altered to be more age-appropriate and more relevant to the teaching and learning content of particular grades. Items in the smiley questionnaire probed attitudes to speaking, listening to stories, playing and singing in the English classes as well as to how easy or difficult classes were compared to the previous year. The focal learner interview elicited attitudes to English as a school subject, to classroom activities, to using English in real life and to self as a language learner. A separate section of the interviews in grades 2 and 3 included four pictures depicting a different classroom setting each. The first one (traditional arrangement) showed a traditional classroom with children sitting in rows of desks facing the blackboard with the teacher pointing to something written on the board. The second picture (group work) portrayed a classroom

where group work was going on, pupils were cooperating and the teacher was overlooking the class. The third picture (circle) showed the teacher and children sitting on the carpet, in a circle, and doing an activity involving flashcards. The last picture (mixed) displayed a chaotic classroom scene where some learners were throwing things around, others were jumping around, some were trying to learn and the teacher seemed to be out of control.

Using a number of instruments to look into young learners' attitudes secured triangulation of data and helped in the interpretation of findings.

3.5 Procedure

Throughout the three years data on attitudes were collected towards the end of the school year. Smiley questionnaires were administered to whole groups. Interviews with focal learners were carried out individually in a separate room and audio-recorded. The recordings were later transcribed. Smiley questionnaire scores were processed quantitatively, while a mixed quantitative-qualitative approach was applied in analysing interview data.

3.6 Results and discussion

The results will be grouped according to the different aspects of learning English in grades 1-3 that were focused on. Some of these aspects were included from the beginning, others were introduced only in later grades.

3.6.1 Attitudes to English as a school subject

Each year the young learners were asked about their favourite school subject. The frequencies of the obtained answers are presented in Table 1.

Table 1. Frequencies for favourite school subject

	Grade 1	Grade 2	Grade 3
English	13	7	2
English as one of the favourite subjects	11	10	7
All subjects are favourite	2	0	0
English was not mentioned	8	15	26
Number of participants	34	32	35

As can be seen from Table 1, over the three years there was a steady decrease in the number of children who reported English as their favourite subject, and an increase in the number of those who did not mention English at all. However, when asked directly whether they liked English, the learners generally reacted positively. While positive responses were obtained from all learners in grades 1 and 2, in grade 3 five learners stated explicitly that they did not like English very much. Four out of the five learners were from the same class: the explanations they offered were, interestingly, related to the teacher's lack of classroom management skills. The present findings contrast those of the Zagreb project of early FL learning (Mihaljević Djigunović 1995), which showed that in grade 3 – compared to grade 1 - there was a significant increase in the number of young learners for whom English was the favourite subject. Since the earlier project was an experimental one and involved particularly favourable conditions of learning (for more detail see Vilke & Vrhovac 1995), the explanation of our findings relates to the fact that the participants we followed learned English in large groups (up to 29 learners per class), had only two lessons of English per week and their teachers varied in the type of teaching qualifications they had obtained. This is corroborated by findings in another study carried out with Croatian young learners of English under non-experimental conditions (Mihaljević Djigunović 2009).

3.6.2 Attitudes to classroom activities

As a part of the interview in each grade the learners were asked about what they liked most in their English language classes. The frequencies of the different choices are presented in Table 2 below.

Table 2. Frequencies for favourite activities in English classes

Activity	Grade 1	Grade 2	Grade 3
learning new things	9	10	6
revising vocabulary	6	3	3
taking tests	2	1	2
drawing	10	10	4
playing	9	12	9
singing	0	0	10
listening	0	3	5
reading	1	0	2
speaking	1	0	1
writing			

From Table 2 it is apparent that in the first two grades the top activities were the same. Some of them (drawing, playing and singing) included game elements, while the next most favourite activity involved learning something new and was

commonly labeled by the learners as “learning new things”. In grade 3 there was a slight shift towards the activities that involve learning elements. Even though singing remained among the top activities, just like “learning new things”, the learners’ preferences were now expressed in terms of particular language skills, and listening came out as the most liked activity in English language classes in grade 3.

The same question about the favourite activity in English language classes was asked in the smiley questionnaire filled in by the larger sample in grades 2 and 3. In grade 2 playing and singing were the most favourite activities (see Figure 1), and in grade 3, playing and listening were most frequently reported as favourite activities (see Figure 2). Additionally, in grade 3 the learners were asked to name the favourite language skill, and again listening was most frequently reported as their favourite skill (see Figure 3).

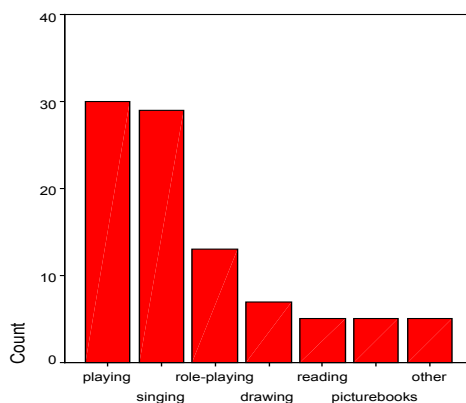


Figure 1. Favourite activity in grade 2

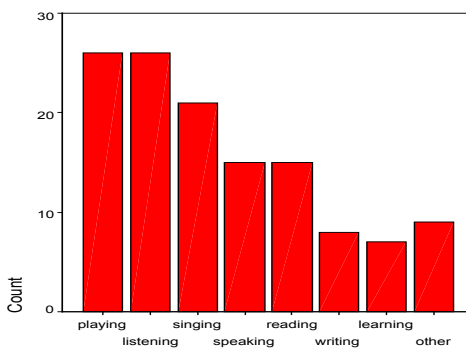


Figure 2. Favourite activity in grade 3

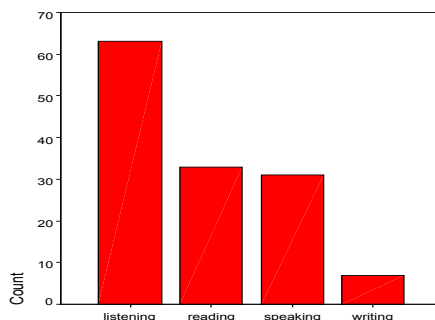


Figure 3. The favourite skill in grade 3

Listening obviously plays an important role in early L2 learning. It is connected with stories, songs and rhymes, short dialogues and the like. Listening is often followed by speaking activities such as repeating the material just heard. Thus listening may be seen as related to things that young language learners enjoy because they are exciting and not too demanding. Oracy is, no wonder, commonly listed as a main focus in the early L2 learning programmes in most contexts because of its affective impact on young learners.

Throughout the three years the learners were also asked about their least favourite activity. From Table 3 below it is obvious that they had been developing negative attitudes towards some activities. While in grade 1 a great majority of the young learners could not decide on the activity they did not like, by grade 3 writing and taking tests appeared as the least favourite activities. Even though it seems logical to assume that written production is highly complex for children, causing writing to be liked less than other activities in class, from the answers in the interview it seems that the learners complained more about the physical than the cognitive efforts involved in the process of writing (e.g., L7523: *We do too much writing and my hand hurts*). This physical aspect has mostly escaped the attention of researchers, but our study suggests it should not be ignored as it may be a decisive factor in forming their attitudes towards this language skill.

Table 3. Frequencies for least favourite activities in English language classes

	Grade 1	Grade 2	Grade 3
likes all activities	20	14	7
taking tests	2	1	5
writing	-	-	9
reading	-	3	1
drawing/colouring	2	1	1
singing	2	-	-
speaking	1	1	-
learning difficult words	1	2	-
revising	-	1	-

3.6.3 Attitudes to teaching

Responses to the four pictures depicting different classroom settings (traditional, group work, circle and mixed) in grades 2 and 3 (see Table 4) indicate that a vast majority of the young learners selected the traditional classroom setting as the context in which they would learn English best.

Table 4. Frequencies for classroom settings in which learners would learn English best

Classroom setting	Grade 2	Grade 3
traditional	23	21
group work	3	5
circle	5	9
mixed	1	0

No major changes in the two years were found in the reasons the learners gave for choosing a particular classroom as the best learning setting. Those who opted for the traditional setting often reported that they liked it because everybody was in their place, nobody was making a mess, and learners were learning all the time. It seems, however, that in grade 3 the learners became more aware of the learning/teaching aspects of their English classes giving the most prominence to the classroom blackboard and its importance in the learning process (e.g. L7207: *She explains using the board*; L7402: *There is writing on the blackboard, the teacher explains, the pupils listen.*).

Regardless of the classroom setting the learners chose as the one where they would learn most, the most popular reasons given for their preferences could be grouped into four categories: those that facilitate effective learning (L7612: *The teacher is helping. They are learning through playing games*), provide more effective communication (e.g., L7523: *Because they sit in a circle and talk, one child guesses the animal, the other shows the flashcard*), eliminate problems with discipline (L7406: *The pupils are well-disciplined, don't talk, are not bored, look at the blackboard*) or simply seem most enjoyable (e.g., L7522: *They have fun sitting on the carpet and learn new things. I think their radio is on, too*). The majority of explanations belonged to the first category – the fact that the setting facilitated effective learning.

An analysis of the responses relating to the classroom setting where they would learn the least indicates that the learners' attitudes remained the same in both years: almost all the young learners chose the mixed arrangement as the setting in which they thought they would learn nothing (see Table 5). The most frequent explanation for choosing the mixed arrangement as the least favourable was the perception that the learners in the picture were not doing anything other than playing and making a mess.

Table 5. Frequencies for classroom settings in which learners would learn the least

Classroom setting	Grade 2	Grade 3
traditional	1	1
group	3	0
circle	1	1
mixed	33	33

In order to look into the young learners' ability to explain their position from the point of view of the teacher, they were also asked to imagine that they were teachers and to choose the classroom setting in which they would like to teach. Even though the results (Table 6) show similar patterns to preferences for their own learning given in grade 3 (see Table 4), a closer look at the explanations given by individual learners shows that almost half of the learners in fact changed their preferences upon assuming the teacher role.

Table 6. Frequencies for classroom settings in which learners would like to teach

Classroom setting	Grade 3
traditional	18
group	5
circle	12
mixed	0

Explanations of preferences for the traditional teaching setting can be illustrated by the following quotes:

L7113: *It's quieter, and I manage to do everything with the children.*

L7223: *They are listening carefully and are not misbehaving.*

L7406: *The pupils are attentive.*

L7523: *Because it's the same as our classroom, the seating arrangement. It's nice, they have a radio.*

Some of the explanations for the second most frequent classroom setting were the following:

L7522: *Because every morning we also do the carpet activity with our class teacher.*

L7613: *The teacher is happy when playing with children.*

These findings suggest that in grade 3 many young L2 learners already have the ability to think about the processes of language learning and teaching. Their preferences seem to get increasingly more defined from grade to grade. In our view, this is evidence of young learners' metacognitive development, which is potentially a significant factor in early L2 learning in the instructed setting.

3.6.4 Perception of English classes

The grade 3 interview elicited responses to changes in liking English classes and in the perception of English classes as a whole.

Half of the learners reported they liked English more than the year before, while the other half said they liked it as much as they did earlier (Table 7). None of the students reported liking the classes less.

Table 7. How much learners liked English compared to the year before

	Grade 2
more	16
same	16
less	0

Those learners who preferred English in grade 2 most often explained this by referring to various learning or teaching aspects, for example to the fact that in grade 3 they were learning more new words, and that they were also learning how to write in English. For such learners, apparently, the new input was not well-gearred but overwhelming.

In the grade 3 interview the young learners were asked whether their English classes were similar or different to the classes in grade 2. Frequency of the responses is presented in Table 9.

Table 9. Are English language classes similar or different than last year

	Grade 3
similar	18
different	17

Despite the fact that in both grades half of the learners claimed there were no changes in their classes compared to the year before (Tables 8 & 9), almost all mentioned some aspects of the learning process that had changed. In grade 2 some mentioned learning new words, more difficult tasks, taking more tests, understanding more etc. The fact that the perception of differences and similarities is a very subjective construct is obvious from the learners' explanations in grade 3. Regardless of the answers given, it is obvious that the learners were very much aware of the changes in terms of the tasks done in class, amount of vocabulary introduced, language skills being practiced etc. The only difference seems to lie in the degree of similarity and difference that the learners were expressing their judgments about. A similarly high degree of awareness of the learning and teaching processes was found in Mihaljević Djigunović (2001).

3.6.5 Linguistic self-confidence

Each year the learners were asked to assess their ability in English in comparison to their peers. Interesting changes in linguistic self-confidence were noticed across the three years. The results are given in Table 10 below.

Table 10. *Is learning English harder, as easy as, or easier for you than for others in class?*

	Grade 1	Grade 2	Grade 3
easier	20	12	7
as easy as	10	12	20
harder	4	6	8
cannot tell	2	1	0

As the results in Table 10 clearly show, during the three years the young learners became more realistic about their abilities. A consistent drop can be noticed in the number of learners who claimed that English was easier for them than for others, or that they did better in English than the others in class. Interestingly, already in grade 2 many felt the need to elaborate on their answers either in terms of the specific learners that did better or worse than they did or in general terms:

L7522: *I understand more than them.*

L7612: *When we read a text I'm neither ahead nor behind.*

L7402: *I get a bad grade regularly.*

A number of additional explanations for their assessments were offered: e.g., trying to explain how they could tell that English was harder for them in grade 2 than in grade 1, they said they were not able to pronounce some words, they could not remember all the words, etc. There is indication that in grade 2 the young learners started relating their learner self-perception to the grades they were assigned by the teacher and to the amount of effort they were investing in learning at home. In grade 3 most learners reported that learning English for them was as hard as for the others in class. Their explanations suggest that they constantly compared themselves to others in terms of the amount of time needed to do a task or invest in learning at school or at home.

Another type of comparison was elicited as well. In grades 2 and 3 the learners were asked whether they found English easier or more difficult than in the previous grade. Similar results were obtained in both years, as can be seen in Table 11.

Table 11. *Is English easier or more difficult than last year*

	Grade 2	Grade 3
easier	17	20
more difficult	6	9
same	8	6

In both years those who found English easier gave similar reasons: they claimed that the fact they knew more made it easier, and that many words were repeated so they could profit from what they had learned the year before. The most often quoted reason why English was more difficult in grade 2 was that it involved both more learning and more game activities (!). In grade 3 the learners complained about the amount of vocabulary they had to memorize as well as about spelling difficulties.

The following quotes can illustrate the findings:

L7504: *When we read, I understand but with oral questions it is difficult to understand the teacher always.*

L7404: *Because I learn fast. My brain works well.*

L7406: *Longer words, more to remember, more difficult to pronounce.*

The patterns of answers that emerged in our analyses suggest that young L2 learners' linguistic self-confidence also changes over time. Its development is impacted by the growing cognitive maturity as well as by the accumulating evidence of their own and their peers' language learning achievements.

3.6.6 *Attitudes to using the language*

Each year the learners were asked whether they had met anyone who spoke English, or did not speak Croatian. In grade 1 the learners were not always sure who such people could be: they often referred to people who spoke in one of the Croatian dialects. In grade 2 their awareness of English-speaking people increased. As second graders most young learners reported meeting someone during summer holidays. However, they themselves were rarely addressed in English, or had the opportunity to speak English on such occasions. By grade 3 as many as 20 young learners had met someone who spoke English. Thirteen of them claimed that they managed to communicate a little in English and all of them felt good about it. Only one learner reported being confused: he was not able to answer the question he was asked because he did not understand his interlocutor.

Direct contact with native speakers or with other L2-speaking people is assumed to contribute to positive attitudes to L2 learning. Thus, Marschollek (2002)

found the contact with native speakers to be the strongest factor that contributed to maintaining motivation for L2 learning all through primary school.

3.7 Conclusion

The findings of our three-year investigations confirm that young learners start their L2 learning with positive attitudes to classroom activities. At the start, practically all that goes on in the language classroom is liked and enjoyed and first graders find it hard to even think of an activity that they might not like. They are eager to learn new things and, although game-like activities are their top favourite activities, learning new words is high on their list too. However, under less than ideal conditions (learning in large groups and having only two lessons per week, teachers that are not always fully qualified or trained to work with children), which is the current reality in many contexts in Croatia and elsewhere, some young learners soon start to develop negative attitudes to L2 learning and for some of them L2 becomes just another school subject.

Young learners start their L2 learning with overly favourable perception of their language abilities and achievements. As their language learning experience develops they soon start building up their self-perceptions more realistically basing them on comparisons with peers, feedback from the L2 teacher, comparison of their current performances to previous ones, and on how much effort they need to put in to master what they are assigned to learn. Metacognition seems to develop quite fast with some young L2 learners: they are able to elaborate on their attitudes already in grade two.

Our findings also suggest that young L2 learners' attitudes to language teaching are also a dynamic phenomenon. From an indiscriminately positive view of the teaching they are exposed to they very soon form their own criteria for evaluating it. Although they seem to generally prefer those teaching approaches that they have experienced themselves, their evaluation criteria for good teaching (facilitates learning, secures more effective communication in class, eliminates discipline problems and provides enjoyment) reflect a high degree of awareness of both language teaching and language learning.

The study described here is one of the rare longitudinal studies on attitudinal development of young L2 learners. It starts from the premise that attitudes are dynamic and change over time as learners develop cognitively, affectively and linguistically. It is this very development that can offer significant insights into instructed early SLA.

3.8 *Future analyses*

When our findings are compared to those from the other countries in which ELLiE is under way (England, Italy, Netherlands, Poland, Spain and Sweden), a valuable broad basis will be offered to understand the perceptual, emotional and social development of this age group. Such insights will shed more light on the very process of acquiring a different communication medium.

3.9. *Implications for further study*

Designing profiles of young L2 learners that include their attitudinal characteristics together with the other relevant variables will enable us to understand better their role in young L2 learners' language development. Interaction of attitudes and achievement, for example, will throw light on both the influence of attitudes on learning outcomes and of the impact of outcomes on attitudes. Adding macro and micro contextual characteristics in which early SLA is taking place into the equation will make the picture even more complex but also more revealing and contributing to our understanding of early language learning processes.

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RANO USVAJANJE DRUGOG JEZIKA U FORMALNOJ SREDINI – RAZVOJ UČENIKOVIH STAVOVA

Članak se bavi razvojem stavova kod hrvatskih učenika engleskog kao stranog jezika u ranoj dobi. Opisuje se longitudinalno istraživanje provedeno u sklopu međunarodnog projekta *Early Language Learning in Europe*. Analiziraju se i interpretiraju podaci prikupljeni trogodišnjim praćenjem razvoja učenikovih stavova prema učenju, poučavanju i uporabi engleskog jezika te razvoja jezičnog samopouzdanja. Dobiveni rezultati upozoravaju na dinamične promjene svih promatranih varijabli.

Key words: early L2 learning, attitudes, linguistic self-confidence

Ključne riječi: rano učenje drugog jezika, stavovi, jezično samopouzdanje

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Speranza di Bona, soggetto nomade dell'Adriatico

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Fino alla recente scoperta di un volume, l'immagine della poetessa Nada Bunić (*Speranza di Bona*) era offuscata dalla fama di altre Ragusee del Cinquecento che, secondo la leggenda, fecero parte dell'Accademia dei Concordi. Ora, i più di cento componimenti poetici stampati (sonetti, canzoni, serie di ottave e di terzine) preceduti da una prefazione di ventidue fogli, datata il quattro settembre del 1569, ci permettono di considerare l'opera della prima poetessa croata, che scrive in italiano. Oltre alla sua biografia, che si muove tra Dubrovnik e Manfredonia, sono anche gli argomenti trattati da *Speranza di Bona* (di natura politica e sociale), la forte coscienza della propria appartenenza al genere femminile, e lo stile che sbocca, a momenti, in amara ironia, a farne, secondo l'autrice del contributo, un soggetto nomade *ante litteram*.

Nell'ambito della storia della letteratura croata, a differenza di quella italiana, la manifestazione "palpabile", stampata, dell'attività poetica delle donne, sembrava, fino a pochi anni fa, risalire a date settecentesche.¹ Fino a quando, cioè, lo studioso Ennio Stipčević, perseguendo le sue ricerche musicologiche, non avesse trovato nella Biblioteca comunale di Siena (già Accademia degli Intronati) un canzoniere cinquecentesco.² L'autrice ne è Nada Bunić (*Speranza di Bona*), personaggio che non aveva destato particolare interesse tra gli storici della letteratura ragusea e/o

¹ Nel 1758 Ruđer Bošković fece stampare a Venezia la pastorale di sua sorella Anica Bošković *Razgovor pastirski vrhu porođenja Gospodinova*.

² Segnatura 111 Q IV

croata, non apparendo per niente centrale nemmeno nelle "Poetesse dell'antica Ragusa" di Zdenka Marković (Marković 1970). L'immagine di Speranza di Bona risultava, nel sopramenzionato fondamentale libro come nelle fonti storiche e letterarie a esso precedenti, offuscata dalla fama di altre Ragusee del Cinquecento che insieme con lei, secondo la leggenda, fecero parte dell'Accademia dei Concordi, tra cui Mara Gundulić (Maria Gondola) e Cvijeta Zuzorić (Fiore Zuzzeri Pescioni),³ ma anche Julija Bunić (Giulia di Bona), sorella minore di Nada.⁴

³ Tra i membri maschi dell'Accademia figurano inoltre petrarchisti quali Dinko Ranjina, Horacije Mažibradić, Sabo Bobaljević, Nikola Vitov Gučetić e Dominko Zlatarić. Maria Gondola, oltre a essere una delle due interlocutrici che appaiono nei dialoghi neoplatonici di suo marito, Nikola Vitov Gučetić (Edito a Venezia nel 1581, oggi con la traduzione croata di Natka Badurina a fronte.), è nota anche come autrice della prefazione della di lui opera *Discorsi di M. Nicolò Vito di Gozze, gentil'huomo raguseo, Dell'Accademia de gli Occulti, Sopra le Metheore d'Aristotele, in dialogo, & divisi in quattro Giornate. Interlocutori Esso M. Nicolò di Gozze e M. Michiele Monaldi*, Venezia 1584. Nella prefazione, prendendo spunto da Plutarco, da Pitagora, da Platone, Mara Gundulić parla delle eccellenti qualità delle donne celebri dell'antichità, per soffermarsi infine sugli esempi a lei coevi che dimostrano "quanto sono le donne più facili all'imparare, e quanto hanno intelletto più acuto, e più disposto alle discipline, che non hanno gli huomini". L'altra interlocutrice dei suddetti dialoghi e prima destinataria della prefazione della Gundulić, (Fiore Zuzzeri Pescioni), poetessa le cui poesie andarono perdute, è viva da secoli nella letteratura croata come nome e come immagine, come significante scivolante a cui significati possibili sono stati procurati dagli storici della città di Ragusa, poeti dell'epoca che le dedicarono i loro componimenti (tra cui Torquato Tasso) e da drammaturghi e narratori fino ad oggi. Sull'argomento cfr., a.e., TORBARINA 1931 e Torbarina 1940. Sulla leggenda "muta" della Zuzorić cfr. inoltre Grgić 1996;

⁴ Il poeta raguseo Michele Monaldi aveva incluso una stanza scritta da Giulia di Bona nel proprio canzoniere dedicato alla Zuzzeri e pubblicato a Venezia nel 1599. Si tratta dell'ottava intitolata "La signora Giulia Bona inferma al Monaldi", accompagnata da una risposta del poeta. A questa partecipazione di Giulia (non Speranza) di Bona allo scambio di componimenti poetici tra donne e uomini colti, consuetudine dell'epoca, si aggiungono i primi versi di un sonetto del Monaldi dedicato a Giulia: "Qual dirò di te, che di sacro alloro / Cinta le tempie honestamente vai?/ Et rime si leggiadre udirne fai?" Un sonetto fu dedicato a Giulia anche da Savinio de Bobali Sordo (Savo Bobaljević Glušac), mentre un sonetto del Monaldi è dedicato ad ambedue le sorelle. In esso le paragona alle due Muse, Euterpe e Clio, lodando il loro ingegno, la loro arte e il loro "leggiadro stile". Altre notizie su Speranza, sempre scarse, si trovano in Appendini 1803, dove l'autore menziona le due sorelle come contemporanee della Resti, cioè di Nikoleta Rastić, dotta gentildonna fattasi monaca nel 1550, chiamandole "donne di grande spirito" e "poetesse in italiano". Tutti gli altri autori che si occuparono della storia della letteratura ragusea, come Sebastiano Slade (Dolci), Serafino Crijević (Cerva), Ignjat Đurđević (Giorgi) e Daniele Farlati, menzionano solo Giulia Bona.

Il canzoniere di Speranza Vittoria di Bona, di cui il luogo e la data di pubblicazione rimangono per ora ignoti,⁵ fu pubblicato sotto il titolo *Difesa de le rime et prose de la signora Speranza et Vittoria di Bona in difesa di suo honore, et contra quelli, che ricercò farli infamia con sue rime*. Contiene più di cento tra sonetti, canzoni, serie di ottave e di terzine precedute da una lunga prefazione (di ventidue fogli), datata il quattro settembre del 1569, a Ragusa. Il paratesto e i componimenti, di cui alcuni firmati da altri autori (dedicati a Speranza di Bona o scritti in risposta a dediche poetiche che la poetessa, a sua volta, e secondo la consuetudine dell'epoca, inviava loro), vanno oggi letti e interpretati come un tutto unico, sebbene lo siano diventati solo *a posteriori*, quando, cioè, l'autrice aveva unito i suoi testi poetici (di cui nemmeno uno di argomento amoroso,⁶ situazione alquanto strana se si considera il canone petrarchista nell'ambito del quale l'autrice opera, e quindi possibilmente scelti per creare l'immagine che Nada Bunić desiderava dare di sé) al testo in prosa per difendersi da calunnie, come decise di rilevare anche nel titolo. Ma quale l'argomento, il contenuto, quale la ragione di queste calunnie? E in che maniera ci contribuirono delle poesie ("rime")? E, ancora, da chi furono scritte queste poesie di carattere offensivo? A queste domande ci è finora stato possibile rispondere solo in parte, poiché la lunghezza della prefazione non funziona, purtroppo, come garante della sua chiarezza. La totale assenza di nomi degli "scelerati" (sic!), menzionati a più riprese, che portarono "infamia" all'autrice e alla sua famiglia (disponiamo solamente, nella parte poetica del volume, delle iniziali di un certo "fraudolente" A. N., "empio di stratagemme" e fattore di "ingiusti oltraggi" (Bona 1569:45) nonché il generale tono allusivo del testo in prosa (in cui gli unici due appoggi cronologici vengono offerti dalla menzione degli anni del 1565 e 1566, come quelli in cui avvennero i fatti più fatali per la famiglia), sono, in una determinata misura, spiegabili dal fatto che il suo primo destinatario, il "MOLTO MAGNIFICO, ET VIRTUOSO SIGNORE, IL SIGNOR MICHELE LUCCARI NOBILE Ragugeo" (Bona 1569:22-23), al quale

⁵ Se il libro fu stampato a Venezia, come la maggioranza dei libri di autori ragusei dell'epoca, o in un'altra città italiana (a Ragusa, come è noto, non esisteva una tipografia prima del 1783), come, perché e quando giunse a Siena? Ennio Stipčević ha suggerito che potesse far parte della donazione di Alberto Fortis all'Accademia degli Intronati, ma la comparsa del libro a Siena, fa gli ingressi dell'Accademia degli Intronati, è più probabilmente motivata, a mio avviso, dalla presenza di due testi firmati da Virginia Martini de' Salvi. Del canzoniere della Bunić ho già scritto, con Tonko Maroević, in un articolo in cui ci siamo però occupati di altri suoi aspetti, quelli pertinenti agli elementi del petrarchismo dell'epoca presenti nei componimenti. Cfr. Grgić, Maroević 2006.

⁶ Ad eccezione di un componimento in cui il soggetto lirico è l'Orlando ariostesco. Cfr. Grgić, Maroević 2006: 79.

l'autrice chiede protezione e al quale dedica i primi due sonetti della raccolta (il terzo è dedicato alla di lui consorte, la "MOLTO MAGNIFICA et Virtuosa Signora Madalena Luccari"), possa averne già conosciuto i presupposti.⁷ Al lettore/lettrice di oggi non rimane che procedere passo per passo nella ricostruzione della dolorosa vicenda che fu l'ovvia causa dell'uscita di Nada Bunić dalla sfera privata, dalla reclusione riservata alle donne del suo tempo, verso la talmente temuta, in modo particolare per una Ragusea, sfera pubblica, al fine di opporsi alle definizioni di sé formulate dal proprio ambiente,⁸ o, nella formulazione della storica della coscienza Teresa De Lauretis, "porre i termini di una questione". (De Lauretis 1996:17)

Appare, nel testo esaminato, quasi al suo inizio, il nome della nobildonna senese Virginia Martini de' Salvi, stella dell'ambiente letterario romano, autrice della raccolta *Lettere e sonetti*, le cui poesie furono incluse in diverse miscellanee dell'epoca.⁹ Speranza di Bona la menziona però quasi la *causa efficiens* delle proprie pene, dell'ira che i suoi concittadini ragusei cominciarono a nutrire nei suoi confronti, tanto che, secondo l'affermazione che si trova in uno dei testi poetici più avanti nel volume, "ingiustamente" tutta la città le "mosse guerra senza hauer mai tregua", e durò, la quasi insostenibile situazione, ben "tre lustri" (Bona 1569:62). L'intento dell'autrice è di mostrare "esser oltra ogni credenza incredibile" il comportamento che la famiglia ha scoperto "ch'in opresssione de la casa nostra ha la crudelissima patria tenuto da che per le risposte ch'io feci a li sonetti de la Signora Virginia Salvi de l'inclinatione mia" (Bona 1569:2). I sonetti di Virginia Salvi, inclusi pure nella raccolta posposta al testo della prefazione, sono due interventi poetici di natura più propriamente politica. Vennero scritti in lode di Enrico II, il re francese che, dopo Francesco I, guerreggiò contro Carlo V (1500-1558), figlio di Filippo d'Asburgo, arciduca d'Austria, e di Giovanna la Pazza, regina di Castiglia, dal 1519 imperatore delle Fiandre, della Francia Contea, degli stati ereditari asburgici, dei regni di Castiglia e d'Aragona, di Napoli e di Sicilia. In essi la Salvi chiama Enrico "serenissimo Re dei franchi inuitto", si riferisce alla rinuncia francese al ducato di Milano (che avvenne con la pace di Crépy-en-Laonnois, conclusasi nel 1544) in favore di Carlo V come a una situazione temporanea, promette a Enrico un futuro glorioso, soprattutto per quanto riguarda le vittorie sull'Impero Ottomano.¹⁰ Mentre Carlo V viene giudicato chi con "poco

⁷ La citazione conserva i caratteri usati nel volume. Cfr. Speranza di Bona, pp. 22,23.

⁸ O ambienti, dal momento che, come si dirà in anche seguito, Speranza di Bona passò la sua vita tra Ragusa e Manfredonia, fra le due sponde dell'Adriatico, appunto.

⁹ Un sonetto di Virginia Salvi che ricalca il modello petrarchesco in chiave femminile fu musicato da Pierluigi da Palestrina; una sua canzone fu inclusa nell'edizione settecentesca, ampliata, del *Canzoniere* di Pietro Bembo (Roma, 1753).

¹⁰ Cfr., per Carlo V, *Enciclopedia Zanichelli*, *sub voce* e Foretić 1980:262.

ingegno" si vuole alzare più del suo "costume", "& arrivar al ciel con debil piume", a Enrico II Virginia Salvi (erroneamente, come più tardi si seppe) professa: "Et il furor di Spagna hauerai spinto / per terra cacciarai l'vcel di Gioue / e toglierai lo scettro a Carlo quinto" (Bona 1569:30). Speranza di Bona, indignata, risponde a Virginia Salvi con ben quattro sonetti. Secondo lei l'"inuitto" non può essere che Carlo V: "Virginia Salvi è pur quel Carlo inuitto / che di Vittoria ha dato piu d'un segno / & hor conquistarà il Gallo regno". Enrico II non sarà capace di opporgli resistenza, non essendone al livello, "che mal puo contrastar Bacco con Gioue / ne il secondo Henrico a Carlo quinto." (Ibid.).

Ma che cosa può aver spinto i cittadini di Ragusa, città-stato che si era dimenata già per decenni, con proverbiale abilità, tra le egemonie spagnola e francese (oltre a, com'è noto, quella ottomana), a giudicare con tanta severità l'intervento della concittadina Speranza di Bona, "che non solo tutta la patria (...) si sparse di quel veleno ma quel di, che tra l'altre cose incredibile restamo stupite fu che volendo essi dimostrare il mondo verso di noi inimico di virtù, e bontà, & a danni nostri intento hanno, ciò sempre con gli effetti mantenuto"? (Bona 1569:12). La motivazione della persecuzione cui fu sottoposta la famiglia rimane inspiegabile da fattori di immediato pragmatismo politico; essa non può essere interpretata che come l'espressione di una generale ostilità nei confronti di una donna ragusea che prende pubblicamente una posizione politica, esprimendo giudizi concernenti la situazione di tutta la sua comunità, funzione altrimenti riservata alla élite nobile e maschia di Dubrovnik. Questa persecuzione, in cui un ruolo importante ebbe anche la messa in ridicolo della nostra autrice (uno dei metodi di controllo dell'attività/attivismo femminile noti nella storia) non può, in altre parole, essere compresa che tenendo conto delle circostanze della vita di una donna relativamente colta appartenente al ceto medioalto (commerciante, non identificabile con l'antico casato nobile dei Bunić/Bona, che diede alla città diversi dogi, e di cui un discendente illustre fu il famoso poeta Dživo Bunić) nella Ragusa del Cinquecento. Solo in parte comparabili, queste circostanze, a quelle delle città italiane alle quali, per altri versi, Dubrovnik viene spesso confrontata nel periodo rinascimentale, circostanze caratterizzate da un'estrema mancanza di libertà personale. Nella prefazione l'autrice, difendendosi dalle calunnie di cui rimase vittima, chiama pertanto la città natale "l'ingrata patria", "la crudele patria", la "Spartana Repubblica" e, ancora, nella serie di ottave sotto il titolo "ALLE MVSE", "il fier nido natio dentro cui nacqui". (Bona 1569:5,6e12).

D'altro canto, nel creare lo spazio discorsivo del proprio testo, Speranza di Bona adotta strategie retoriche che potrebbero svelare, a una lettura più attenta, il tentativo di decostruire gli stessi stereotipi cui apparentemente si vuole mostrare del tutto armonizzata.¹¹ Insiste sul fatto di scrivere versi solo per tenere la cronaca

della famiglia (“sol per tenere del soggetto appo Noi memoria”), in occasione di eventi memorabili, e, come appare di massima importanza per una donna ragusea, “senza studio e senza diletto”, vale a dire senza dedicare all’attività troppo tempo, senza provarne grande gioia e senza nutrire ambizioni. Confessa appena un’inclinazione per il verseggiare in italiano (“quel po’ che mi diletto di cose volgari”, Bona 1569:2,7,9) che trova il suo sbocco negli argomenti che a una signora ragusea si addicono: le visite alla famiglia o il passaggio di personaggi di rilievo per la città di Manfredonia, in Puglia (dove il padre, come altri commercianti ragusei, si era trasferito per motivo di affari – a.e. i principi di Molfetta, i coniugi Ferrante e Isabella Capua Gonzaga), la morte delle sorelle dell’autrice, e, in un primo tempo, anche l’amore per la patria – la città di Ragusa.¹² In un primo tempo, appunto, dal momento che, in seguito a una serie di eventi spiacevoli che dal testo, impostato soprattutto su allusioni e rivolto, come si è già detto, a una persona che ne conosceva probabilmente le coordinate, si deducono (per ora) solo in parte, la patria diventa luogo di martirio per Speranza Vittoria di Bona. Molti dei suoi testi poetici sono quindi l’esito di una tesa e difficile motivazione sociale. Dal testo dedicato a Michele Luccari si intuisce che può essere stato il padre, infermo, a richiedere da Speranza di difendere in qualche maniera l’onore della famiglia, minacciato anche dall’attività poetica (che nel caso di Speranza era diventata anche politica) delle figlie, vista di mal occhio dal severo ambiente raguseo che le considerava poco adatte al matrimonio e, dall’altra parte, poco disposte al monastero - uniche due possibilità offerte alle donne del cetto sociale di cui stiamo parlando (e del tutto escluse le altre possibilità di relativa libertà note all’ambiente italiano)¹³. La famiglia non aveva figli maschi, “solo” sei figlie - oltre a Speranza e Giulia, apprendiamo in parte dalla prefazione e in parte dai componimenti anche i nomi delle sorelle Lucrezia, Cassandra, Isabella e Angela Maria. Questo spiega la disponibilità del padre di affrontare le spese per la stampa del volume. Ridotta alla necessità di difesa e affermazione della sua famiglia offesa e minacciata, Speranza di Bona, sottomessa al giudizio di un’austera mentalità repubblicana, non conosce, mentre vive a Ragusa, il mondo fuori le mura di casa, seppure, contro consuetudine, frequentata da poeti la cui fama si

¹¹ Cfr. „le donne sono definite dal discorso patriarcale, ma solo in esso possono costituirsi soggetto“ (De Lauretis 1996:25).

¹² Ambedue i due sonetti sotto l’unico titolo “Alla illustrissima città di Ragusa” “iniziano con le parole “alma città”. Cfr. Bona 1569:23e24.

¹³ Mi riferisco alla libertà creativa, per quanto relativa, della cortigiana rinascimentale italiana. Sull’argomento, nonché sull’educazione delle donne dell’epoca in generale, cfr. a.e. Bianchini 1996. Inoltre Larivaille 1983 e Tassini 1969. Per la situazione della donna nella Dubrovnik dell’epoca, non dissimile da quella medievale, cfr. Janeković Römer 1994, e Janeković Römer 2007

espande ben oltre la Repubblica di Ragusa, come lo erano Michele Monaldi (Miho Monaldić, data incerta-1592)¹⁴ e Savinio de' Bobali Sordo (Sabo Bobaljević Glušac 1529/30-1585), autore delle *Rime amorose e pastorali e Satire* pubblicate a Venezia nel 1589.¹⁵ Nella prefazione dice lei stessa che viveva "ritirata da ogni pratica", come richiedevano i costumi ragusei, tanto che ancora due secoli più tardi, in una nota alla sua traduzione di un'opera di sua sorella Anica, Ruggiero Bošković sente necessario spiegare al pubblico italiano "A Ragusa le zitelle scansano la vista di quelli, che non sono stretti parenti. Qui si insiste lunghissimamente su questo ritiro...."¹⁶

Il soggiorno a Manfredonia offre invece a Speranza di Bona la possibilità di contatti con gente erudita italiana, e con numerosi sonettisti ai quali indirizzava i suoi testi e otteneva la loro risposta. Risposero, per esempio, Cornelia Carrafa, Catarina Vilella d'Aldana, Giambattista Pagano, giudice a Manfredonia, il noto poligrafo antipetrarchista Pellenegra e altri ancora. E per la figlia di un commerciante straniero che vive a Manfredonia, non maritata, e scrive versi, nelle risposte non lasciano intravedere altro che segni di rispetto, seppure forse non condiviso, questo rispetto, dal più largo ambiente della città di Manfredonia, l'antica Siponto, come si deduce da una delle due ottave del Pellenegra ("l sipontin popol stolto e cieco") incluse nel volume, dissimili dal giudizio generale che questa donna e poeta incontrò nella città natia:

S'io potesse d'amor ragionar teco
perch'ho 'l capo canuto e'l mento bianco
e 'l sipontino popol stolto e cieco
reprenderia & non saria mai stanco.
Alzarti in ciel che sola sei suo speco
ne donna alcuna ti puo star al fianco
Zenobia qual tu sei non fu mai tale
ancor ch'al mondo sia fatta immortale.¹⁷

¹⁴ Cfr. le note 3 e 4. È incerta, ancora, anche la data di nascita e quella della morte di Speranza.

¹⁵ Sulla data di nascita, ancora disputata, di M. Monaldi, v. Jelašić 1909. Su Savinio Bobali v., a.e., Mrdeža 2006, pp. 93-112.

¹⁶ "... conforme a quel di S. Ambrogio – Trepidare virginum est, et ad omnes viri ingressus pavere." Così Ruđer Bošković nella sua introduzione, *Boschovich 1758*: 3.

¹⁷ Bona 1569:32. L'altra ottava inizia con il verso "Sola sei in Manfredonia honesta e bella".

Per quanto sotto la protezione del padre, Speranza di Bona dovette varcare l'Adriatico per trovare un ambiente in cui la sua condizione esistenziale "irregolare" non destasse grande scandalo.¹⁸ Come elemento emancipatore si presenta quindi lo spostamento, il viaggio, per secoli una dimensione lontana dal mondo femminile, in quanto legato all'azione, prerogativa dell'uomo, "al quale è stato riservato il mondo esterno, pubblico, in movimento". (Silvestre, Valerio 1999: VIII). Le chiuse mura della casa o del chiostro erano, al contrario, riservate alla donna "divenuta sinonimo di stanzialità", e nella Ragusa dell'epoca questa situazione si trovava spinta agli estremi. (Silvestre, Valerio 1999: IX). Il viaggio si presenta quindi chiaramente, nel caso di Speranza di Bona, sebbene nella sua prefazione non ne parli esplicitamente, come la chiave concettuale che altrimenti ci è arrivata mediata da modelli maschili, almeno nell'epoca di cui parliamo. (Silvestre, Valerio 1999: X). Viaggiano, all'epoca, però, donne di estrazione diversa da quella di Speranza: principesse che intessono rapporti politici e diplomatici, fondatrici di religioni che attraversano il mondo con zelo missionario, profetesse investite di un ruolo carismatico all'interno della chiesa, esploratrici spinte da desiderio di avventura. Tutte queste donne "rompono un cerchio di protezione, accettano un cambiamento, un divenire, un lasciarsi trasformare". (Silvestre, Valerio 1999: XI). Se ne è lasciata trasformare, ci dimostra il suo Canzoniere, anche Speranza di Bona.

Anche Cvijeta Zuzorić cambiò più volte dimora tra le due sponde, (tra Ragusa e Ancona), anch'essa fu vittima di calunnie basti citare Mara Gundulić a proposito dell'onore della Zuzzeri, sugli "invidiosi (...) i quali per la propria e natural manlignità sono sempre pronti a morder e lacerar l'altrui cose". (Gozze 1584: 4). Ma come si è rispecchiata la situazione su Nada Bunić, una delle sei figlie non maritate di una famiglia ragusea nemmeno, come si è già detto, nobile? Per lei, in qualche maniera non solo migrante, ma anche esule dalla propria patria, il viaggio oltre l'Adriatico si è trasformato in metafora, aprendole quella sfera pubblica, quella possibilità di intervento negata del tutto nella città natale. Prendendo pubblicamente la parola in prima persona, nei sonetti indirizzati a Virginia Salvi e nella prefazione al suo Canzoniere (cosa che la molto cantata Zuzzeri non aveva mai fatto), Speranza di Bona difende se stessa, le sue sorelle, la madre e il padre, vittima, da quanto si è potuto discernere finora, di un'ulteriore calunnia. Diventando, diciamolo stavolta con la studiosa Rosi Braidotti, nei termini proposti per nominare situazioni del ventesimo secolo, nel suo influente libro *Soggetto nomade*, non solo un soggetto letteralmente "disperso", (per utilizzare un termine usato invece metaforicamente da uno dei maestri di Braidotti, Gilles Deleuze), ma anche una coscienza nomade, che resiste all'assimilazione e

¹⁸ Sulla posizione delle "irregolari" cfr. l'introduzione di Maria Bellonci in Stampa 1994.

all'omologazione alle modalità dominanti della rappresentazione del soggetto (in questo caso, femminile Braidotti 1995).¹⁹ Secondo la prefazione di A.M. Crispino all'edizione italiana del libro di Braidotti, questo tipo di coscienza "pone l'originaria e irriducibile differenza sessuale a fondamento della propria strategia discorsiva" (Braidotti 1995: IX). A conferma di quanto la particolare condizione esistenziale di donna viene a plasmare non solo la situazione in cui Speranza deve ovviamente difendersi da plagi da parte di chi le ha ascritto versi di natura "men che virtuosa", e anche a conferma di come la coscienza di questa situazione detta le caratteristiche formali del paratesto di cui abbiamo parlato, basti ricordare l'insistenza sul luogo comune della modestia, che stavolta appare come "brevità" (si parla del "breve disegno" e del "picciol foglio" in cui l'autrice si è risolta a descrivere le proprie pene) (Bona 1569: 1), e alcune delle sue parole chiave, o "parole concettuali", che ritornano sempre ad essere "virtù, onestà, franchezza, ritiro, onore, verità" (Bona 1569, passim).

Il poeta Michele Monaldi cercò di mostrarsi difensore anch'egli, in un sonetto, come già il Pellenegra nelle ottave menzionate, dell'onore delle due sorelle di Bona. Il sonetto è stato molto citato, ma vale la pena citarlo un'altra volta, visto che, dopo la lettura della prefazione al Canzoniere di Speranza di Bona, un verso, in particolare, che agli studiosi della letteratura ragusea era apparso di ispirazione puramente convenzionale, appare ora sotto un'altra luce. Mi riferisco soprattutto al sintagma "pure e onorate carte" che, letto *a posteriori*, rivela la motivazione di Monaldi mediante la sua insistenza sulla "purezza" delle poesie delle due sorelle – mentre virtù, onestà, e anche "ingegno" e "arte" sono dei *topoi* della descrizione petrarcheggiante del "tu" lirico, la "purezza" è entrata, a mio avviso, nel testo monaldiano proprio come difesa dagli attacchi – quando si trattava di una donna, il frequentare la poesia, e in modo particolare il lasciare gli uomini vedere e sentire le proprie parole, ci viene ricordato un'altra volta, veniva uguagliato dall'ambiente raguseo alla mancanza di castità, all'immoralità.²⁰

¹⁹ V. anche Braidotti, 2002. Teresa De Lauretis parla, invece, del "soggetto eccentrico". Cfr. De Lauretis, 1999.

²⁰ Cfr. "The behaviour of early modern women was carefully policed by the dominant male hierarchy of their age: the ideal woman was chaste, silent and obedient. The act of writing was clearly an impingement upon 'silence', since the written word was a material validation of female articulacy, but to go further and publish their works also laid women open to charges of immoral behaviour in that, by allowing all men to see/hear their words, they came to be regarded as unchaste. These condemnations explain why many women of the period chose to allow their works to exist only in manuscript form and to be read privately by their own families – certainly not to be displayed in printed form for the general public." Wynne-Davies 1999: xxvi. Né il canzoniere di Speranza di Bona conobbe una grande diffusione; l'esemplare di cui mi sto occupando ne è finora l'unico reperito.

Qual coronate di sacrata fronde
Talor insieme vanno Euterpe, e Clio,
Cantando lungo di Parnasso il rio
E'n tanto Cirra lor dolce risponde;

Vidi in maniere già belle, e gioconde
Passar queste gentil due suore, chi'io
Con umil'atti onoro, e con desio
Alto, che virtù rara al cor m'infonde.

Chi vuol veder quanto d'ingegno, e arte
In gradita opra a noi mostrasi lice,
Che altrui piacer, e meraviglia apporte.

Legga le pure, e onorate carte
Di Speranza e di Giulia, o ben felici
Ch'il lor leggiadro stil inuola a morte.

Sia il testo in prosa, sia i componimenti poetici di Speranza di Bona, dedicati in parte a personaggi di grande rilievo, e in parte a quelli la cui importanza è limitata alla vita privata dell'autrice (la madre, le sorelle, il medico o la serva di famiglia) oppure non ancora identificati, meritano altre ricerche, che completeranno l'immagine di quella che, oggi lo sappiamo, è la prima poetessa croata. Che si fosse espressa in italiano è un'ulteriore prova di quanto avesse superato la sorte destinata al suo sesso nella Ragusa del Cinquecento, in cui le donne, in generale, a differenza degli uomini della stessa classe sociale, non conoscevano l'italiano. D'altra parte, per chi conosce il ruolo storico che la cultura italiana occupò nella formazione dell'identità letteraria croata, e un'informazione tutt'altro che sorprendente. Però il fatto stesso che a Ragusa l'italiano, lingua dell'alta cultura molto più che idioma veicolare, non venisse insegnato alle donne, si può leggere come un'ulteriore imposizione di silenzio previsto dall'ordine patriarcale. L'uso di questa lingua fa di Speranza di Bona una di quelle "esiliate linguistiche"²¹ per le quali il difficile rapporto con un linguaggio acquisito dopo la lingua madre si presenta come un altro versante della generale reclusione simbolica cui risultavano condannate. Gli argomenti, inoltre, trattati da Speranza di Bona (di natura politica e sociale), la forte coscienza della propria appartenenza al sesso/genere femminile (e quindi della propria "differenza sessuale"), e lo stile che

²¹ Termine usato da Teresa De Laurentis in De Laurentis 1996: 18. Per il parallelo tra l'esclusione dalla *polis* e dalla *koiné* cfr. De Laurentis 1996: 26.

sbrocca, a momenti, in amara ironia, di cui si serve nella sua prosa, ne fanno un soggetto nomade *ante litteram*. Essendo i punti dei suoi spostamenti Dubrovnik e Manfredonia, un soggetto nomade emblematicamente adriatico.

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NADA BUNIĆ, NOMADSKI SUBJEKT NA JADRANU

Do nedavnog otkrića tiskanog sveska u Općinskoj knjižnici u Sieni, Nada Bunić (Speranza di Bona) u povijesti hrvatske književnosti bila je držana manje značajnom među dubrovačkim pjesnikinjama šesnaestog stoljeća. Njezina knjiga, koja sadrži više od stotinu pjesničkih sastavaka (soneta, kancona, nizova oktava i tercina) popraćenih predgovorom od dvadeset i dva lista, omogućuje sada proučavanje opusa prve hrvatske pjesnikinje. Autorica u prilogu pokazuje da su, povrh pjesnikinjina životnoga puta, koji se kretao između Dubrovnika i Manfredonije, također i teme koje Speranza di Bona obrađuje (u velikoj mjeri, osim intimnih, političke i socijalne), njezina snažna svijest o pripadnosti ženskom rodu te stil što se na mjestima približava gorkoj ironiji, činitelji na temelju kojih njezino djelo možemo proučavati u očistu u suvremenoj teoriji već ustaljenog pojma "nomadskog subjekta".

Parole chiave: Speranza di Bona (Nada Bunić), poetesse del Cinquecento, Ragusa (Dubrovnik), Adriatico, soggetto nomade

Ključne riječi: Nada Bunić (Speranza di Bona), pjesnikinje 16. stoljeća, Dubrovnik, Jadran, nomadski subjekt

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Two Croatian Reinscriptions of *Hamlet*

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This paper focuses on two reinscriptions of *Hamlet* in the second half of the 20th century - Brešan's *The Performance of 'Hamlet'* (1965) and Paljetak's *After 'Hamlet'* (1993). These two reinscriptions differ from the previous reception of *Hamlet* in Croatian culture since the stress is not so much on Hamlet's fate and his psychological anxieties, but on *Hamlet* as an arche-text. The paper argues that *Hamlet* as a revenge tragedy ending with catharsis answers man's universal need for order and justice. However, these two reinscriptions of *Hamlet* subvert this ideological subtext in ways that perform how these failures of *Hamlet* to fulfill this archetypal function point to ethical crises brought about by the lack of collective moral values. Brešan's re-writing of *Hamlet*, the performance of which is staged in a backward Yugoslav village can be described as carnivalesque (the tragedy is re-written as a burlesque). Yet, while the play ends with the character with Hamlet's destiny being silenced--his truth having no relevance because nobody listens while the *Kolo* sings its celebration of carnal pleasures--it nonetheless expresses a nostalgia for a time in which tragedy (therefore catharsis) was possible and Hamlet could revenge his father. In this respect it is similar to Paljetak's *After Hamlet*. Though a different sort of a play, one that uses *Hamlet* in a postmodernist way in the sense that it treats it as "already written" (Hutcheon), Paljetak's play is also nostalgic for a world in which justice is carried out. Written during the siege of Dubrovnik, this play, without referring to this event, is a critique of postmodernity. Blocked by its philosophical approach to the truth as something multi faceted, postmodern Europe is perceived as being ineffectual in its political decisions and unable to act. The world it portrays, (it is set one generation after Hamlet) is therefore unheroic, populated with characters who lack any sense of purpose or moral responsibility.

At the turn of the century, in the period known as *Die Moderne*, interest in Shakespeare grew considerably in Croatia, even if the reception of his works was still mediated mainly through German literature. The importance that Shakespeare

had for the Croatian *Moderne* is testified to by the numerous literary texts in which not only intertextual references and allusions to Shakespeare can be traced, but also transpositions of the themes and motifs of his plays.¹ Most important in this period were his histories. For Miletić, the art director of Zagreb National Theatre founded in 1895, the histories bore witness to the greatness of English history and, as such, provided an excellent example of patriotic drama. In a country struggling to reinforce its sense of national identity, these plays were to form an important part of the repertoire of the Croatian National Theatre. Shakespeare's tragedies, in particular *Hamlet*, were also well received.² Although the similarities between Denmark and Croatia as states that were spiritual prisons were often stressed, attention was not particularly accorded to the political import of this tragedy. Rather, the focus was on the character of Hamlet as a man who, as Goethe saw it, lacked willpower;³ who was an intellectual and a melancholic rather than a man of action. The character of "a redundant man" featured regularly in Croatian literature of the period: an intellectual unable to find his place in society, whose idealistic struggle with the forces of social corruption ends tragically, has been often compared to Hamlet. Therefore, in the period prior to the World War I, this Hamlet-like character (who was neither Oedipal nor politically engaged, but just an unfortunate young man unable to counteract the corruption and evil surrounding him, whose worldview was described as *hamletovština* (Hamlet-ness)⁴ became a constitutive part of Croatian cultural memory.

In this fashion *Hamlet* functioned as an ideologically marked archtext for two later 20th century Croatian playwrights, who rethought this function in a highly politicised way. Ivo Brešan's *The Performance of 'Hamlet' in Central Dalmatia* (1965) and Luko Paljetak's *After 'Hamlet'* (1993) use Hamlet as a hypotext which they subvert.⁵ Ideologically, this hypotext functions as a tragedy—as a play with a cathartic *telos*. Tentatively, Brešan's play can be described as an avantgarde gesture that transposes the tragedy of *Hamlet* into a carnivalesque mode. While avantgarde plays generally subvert the ideologemetic impact

¹ See Gjurgjan, Ljiljana Ina: "Shakespeare i hrvatska moderna," *Umjetnost riječi*. 46 (2002), 3; 165-187

² See Ivo Vidan, *Engleski intertekst hrvatske književnosti*, Biblioteka "L" Zavoda za znanost o književnosti Filozofskoga fakulteta u Zagrebu, 1995

³ This fact also testifies to the influence of German culture on Croatian intellectuals

⁴ This theme usually has a postcolonial slant – a young talented man from Croatian province is sent to one of the Austro-Hungarian universities. Upon return he cannot adjust and therefore loses sanity and /or commits suicide.

⁵ After Genette's *Palimpsestes*. Metatext would be another possible term.

of their arche-texts,⁶ Brešan's play, is nostalgic rather than critical of *Hamlet's* ideological tradition. Its intertextual relation to its arche-text is realized by the disjunction it performs between the ideological presuppositions of *Hamlet* and Socialist Realism. This was not quite such a brave move as might be imagined since Socialist Realism as a cultural policy had already been officially denounced by some leading political figures in Yugoslavia in 1952.⁷ However, as my colleagues from Hungary and Poland have testified,⁸ the play, and in particular the film version of it, made a strong impression in the countries behind the Iron Curtain in which Socialist Realism was the official policy. What was more daring in the Yugoslav context was the presentation of the double standards of the local communist leaders (a theme that was easily updated in the recent Rijeka National Theatre adaptation of the play, which portrayed the corrupt relationship between contemporary big business and politics).

Paljetak, on the other hand, has written a postmodern play, which is much more playful and arbitrary in relation to its arche-text. On a first reading, it leaves the impression that it does not desire to contest *Hamlet* on ideological grounds, but uses it as a cultural product, something "already made" (Hutcheon, 1993). Its relation to its arche-text could be described as a "postmodernist parody / which is/ a value problematizing, de-naturalizing form of acknowledging the history (and through irony, the politics) of representation" (Hutcheon, 1993:94). However, the process of radical questioning that is performed in the play is more than a postmodern re-writing. In subverting the structure of a tragedy, the teleological rationale of which is catharsis (evil is punished and good and justice triumph in the end), the play also destabilises the ideologemetic tenor of its arche-text. It evokes as its locale Paljetak's home town of Dubrovnik, which prior to the 1991-92 siege had witnessed numerous performances of *Hamlet* on its city walls and in its fortresses. However, these productions could not continue

⁶ The term arche-text is based on Genette's notion of the genre (Cf. Genette, Gérard: *The architext: An Introduction* (1992), transl. Lewin, Jane A., Berkley, U. of California Press), but also takes into account Derridian notion of arche-writing and Foucauldian archaeology of knowledge, in particular his contention that each discursive practice is structured around some fundamental ideologemes which underlie it. See also Genette, Gérard: *Paratexts: Thresholds of Interpretation (Literature, Culture, Theory)* (1997) transl. Lewin, Jane A., Cambridge: Cambridge U. Press

⁷ Miroslav Krleža's speech at the second Assembly of the Yugoslav Writers Union marked the definite victory of the group of liberals over the social-realist tendencies in Yugoslav culture.

⁸ I am referring to the discussion on my paper at the ESSE conference in Zaragoza in 2004.

during the siege. In this context, *After Hamlet* is a serious questioning of the humanistic values that *Hamlet*, as one of the most prominent canonical texts about power and revenge, represents. The idea that justice will triumph in the end, Paljetak's play maintains, belongs to the realm of the mythical. In reality, indecisiveness and the indifference of the European political structures prevent any action. For this reason, I will argue, Paljetak's *After Hamlet* should not be read as one of the postmodernist reinscriptions, but as a forceful and radical subversion of the ideological presuppositions of one of the landmarks of the European humanist canon.

* * *

Ivo Brešan's *The Performance of 'Hamlet' in Central Dalmatia* is a travesty of Shakespeare's tragedy. In contrast to the traditional 19th and early-20th century Croatian interpretations of *Hamlet*, which were largely concerned with the destiny of the main character, Brešan's play lays the stress on the circumstances of the staging of *Hamlet*. Specifically, it juxtaposes two competing aesthetics: the humanistic, represented by the original play, and the Social Realist, which must necessarily subvert the play's aesthetic criteria through its ideal of "culture for all".⁹ The action takes place in a small, backward village in Central Dalmatia (or, in the Croatian title, Mrduša Donja – a name that suggests an underdeveloped and backward place) in the early fifties, when according to Communist propaganda of "culture for all", each village was supposed to organize its own cultural society. A group of activists decide to stage a play. As it happens, one of them has recently been in Croatia's capital, Zagreb, where he saw a performance of *Hamlet* which has made an impression on him. Though the intellectual, the Teacher, advises them against it and warns of the difficulties, they disregard these warnings, and settle for nothing less than Shakespeare. The irony is that the play they chose to stage is seen by the official ideologists as reactionary, which Brešan shows by interpolating into the play a radio review of the Zagreb production of *Hamlet*. In this, the critic notes that within two years there have been two successive productions of *Hamlet* at the Zagreb National Theatre and declares that such a repertoire policy does not serve the aims of the progressive society. "The theatre", he maintains, "is not an ivory tower, but ... a forum in which the nation's crucial social and political issues may be debated." (Brešan, 1992: 68) The interpolation of this official assessment of the play's ideological impact makes their choice even more grotesque, as it is obvious that they did

⁹ This privileging of proletarian aesthetics over bourgeois was suggestively evoked in Mayakovsky's claim that he would play his new nocturno using a drainpipe as a fiddlestick.

not decide to produce the play because they are impressed by its artistic quality, and wanted to assert them in defiance of the authorities. On the contrary, their choice involves a mixture of ignorance and arrogance regarding traditional cultural values. They decide to stage *Hamlet*, but before doing so they ask the local teacher to get rid of the royal setting and titles and accommodate the play to the taste and understanding of local uneducated population by simplifying it linguistically (even the original names are changed accordingly). Such an appropriation of the original text turns it into a travesty.

However, Brešan's play is not just a simple re-writing of *Hamlet* in a comic mode. *Hamlet's* story parallels that of the main actor, (albeit with a different ending), and through this device Brešan satirises the totalitarian ideology of the Communist regime, under which civil institutions protecting individual rights to truth and justice have been abolished. Within such an ideological frame, any individual endeavour will fail and any difference in opinion is dangerous. Consequently, the cathartic ending is subverted, as Skoko, the young man playing the role of Hamlet, can not fulfil Hamlet's tragic destiny. Though his father has hanged himself in prison after being wrongly accused of stealing money and falsifying the co-op's accounts, he is not given a chance to avenge him. The villain, the person who has really stolen the money, is a Liberation War veteran (the literal translation of the status of the Partisan soldier) and so belongs to the political oligarchy which makes him the most influential person in the village: he is as untouchable as a king. By ascribing to him the role of the king, Brešan shows his understanding of the power relations in Shakespeare's *Hamlet*, since Hamlet not only lacked the will to claim justice, but also the judicial power to regain the crown from his uncle and thus secure a position from which he could judge and prosecute. Therefore, his revenge is also his death sentence. Yet, as we are reminded several times in the play, Hamlet is loved by the people, who in this fashion serve as a silent chorus. They will remember his story and make his sacrifice meaningful. Skoko, on the other hand, is limited by different circumstances (and also by a different genre) and cannot gain revenge. Consequently, it is he (Hamlet) and not Bukara (the king) who is defeated in the end. The totalitarian system has alienated people from one another and they have lost any sense of moral justice; fear and pettiness prevail. Skoko's truth only manifests itself for a moment and then it melts into thin air. Everybody, even the Teacher and Andje (Ophelia), let him down. In the anti-climax, Hamlet remains alone and deserted, while the voracious, burlesque *Kolo*¹⁰ song is heard

¹⁰ Wheel dancing or *Kolo* stands for togetherness and merriment, but it does not suggest a unity of moral judgement as a chorus does.

offstage. Symbolically, the play ends with the lights being turned off and a voice shouting: "Light! Let us have some light! Light!!!" (Brešan:81)

Brešan uses *Hamlet* to present an almost archetypal scene of the darkness of the human soul when it is loosened from the outer control.¹¹ As the play's hypotext, *Hamlet* does not function only as a matrix for a burlesque re-writing, but primarily as the arche-text of intrinsic humanistic values, such as truth and justice. The relationship between the arche-text and its reinscription is therefore clearly hierarchical, both in terms of the relationship between a low and a high art form (tragedy vs. travesty) and, even more importantly, in terms of the difference between the two ideological systems that are represented. The fact that catharsis cannot be reached at the end of Brešan's play indicates a nostalgia for the loss of any sense of moral responsibility in a society in which the rhetoric of the collectivist ideology (an individual does not matter, the collectivity does) prevents any individual moral action. It is therefore symbolic that in the end the role of chorus in ancient tragedy is usurped by the *Kolo*, which celebrates material goods and carnal pleasures. This gesture, as we take it from Bakhtin, is both subversive and liberating. However, the transposition of a tragedy into a travesty means the annulation of the most important constituent of tragedy, namely catharsis: the justice and order that are finally imposed justify all the suffering. If Hamlet, as a tragic hero, has to die, it is history (his/story) that will remain. History thus turns into a myth, and this myth, in a way, justifies history (his/story). As Charnes in her rather politicized reading of the play claims: "For Horatio, the task will be to generate a 'usable past' out of an unusable one: to turn a mess into a message and a thwarted inheritance into a respectable legacy". (Charnes 2006:9) In other words, pain, suffering and betrayal become parts of a larger pattern that is concerned only with ultimate good and evil. But with travesty, there is no catharsis: the concern with bare survival, represented by the *Kolo*, prevails and points to mediocrity and spiritual death.

Brešan's play is therefore highly political. It is a critique of the totalitarian regime in which democratic mechanisms of social control are nonexistent. In this scenario the political oligarchy can get away with anything, even with false accusations and the suicide of an innocent man. As has already been noted, the *Kolo*, which replaces the traditional chorus of Greek tragedy, makes a very significant political statement in Brešan's play. On an ideological level it negates

¹¹ Cf. Conrad's *Heart of Darkness* in which Kurtz's fate suggests to Marlow what happens even to the best of men when "there is no policeman at the corner" to provide structure and order and so keep the passions and rage of the human soul at bay.

the chorus's role in classical tragedy. Representative of collective moral values and judgment the *Kolo* stands exactly for the opposite of the chorus (such as the one in Sophocles' *Antigone*, for example). Although it represents accepted social values, these are of a fundamentally different character.¹² Instead of representing collective moral values and addressing issues of good and evil, it celebrates basic carnal pleasures. This retreat from spirituality renders any ideological sacrifice meaningless. Skoko, in the role of Hamlet, cannot make a heroic gesture. Even if he went all the way and revenged his father in blood, his gesture would have no impact. A society that believes in the Golden Calf has no need for Skoko's sacrifice. Therefore, the only appropriate ending is darkness and the only ideologically possible generic arche-text is that of a parody.

In this respect, Paljetak's play differs from Brešan's. Written during or immediately after the siege of Dubrovnik in 1991-2, it is much less affirmative of the humanistic values symbolised by Shakespeare's tragedy. Its intertextual relationship with *Hamlet*, (which is achieved through a mirroring of the dramatic complications of the tragedy, through the similarity of the characters, and through allusions or direct quotes) is neither nostalgic nor parodic. Rather, it is a sober

¹² "Enjoy yourselves as best you can
And let the blasted world go hang".
(The *Kolo* turns faster and faster reaching giddy, delirious climax.)
Šimurina: Red wine and brandy and olives and beans,
ham and salami and pickled sardines.
Bukara: Hop, hop, hop! Right and left and back again!
Left leg now, and back again, hop, hop, hop!
Šimurina: Perfumes and panties to tickle the senses,
Holiday villas and paid up expenses.
Bukara: Turn around and turn about, and left leg in and right leg out,
and hop, hop, hop!
Šimurina: Oh, guzzle and gobble and giggle and piddle,
get on and get off and get under and fiddle, turn up and turn on shove under and
over, and slobber and slumber and roll in the clover!
Bukara: Hop, hop, hop, hop! Squatting, farthing, buttocks all smarting.
Jumping and skipping, life is just ripping, hop, hop, hop!
Šimurina: Quicker, quicker, quicker! Half a nicker, half a nicker!
Kolo: He who drinks no brandy never will be randy, living like a savage, eating nob-
but cabagge.
Šimurina: Fancy cakes, motor cars, villas and money.
Management councils, life is all honey, borough committees, with ices and cream,
lashings of sweet breads, social dream, sudden inspection, beggarly diet, crooked
accountant, keep it all quiet.
Kara: Hop, hop, hop, hop! Quicker, quicker, quicker! (Brešan 1965: 80-81).

interrogation of what happens when all values collapse and when postmodernism is not an intellectual pose but an existential actuality.

Paljetak's text is not about renewing a *Hamlet* that has tired us, that, as the semiotician Ian Mukařovský might claim, has become automatised, and is in need of stylistic and formal innovation. Instead, it asks what happens when the questions that *Hamlet* raises are no longer relevant in a postmodern culture in which a humanistic morality, a belief in the human ability to discern between good and evil, has been brought into question. *After Hamlet* portrays the time one generation after Hamlet's death, time in which Fortinbras's reign has brought moral decay and sterility. Hamlet's ghost prompts Horatio to tell his story, but Horatio is aged and senile and cannot remember the story. So, all we are left with is Orrick's Ghost, a correlative to Horatio in Shakespeare's play, who orders the cannon to be silent, and Mistress Worm to wait, "for the feast is as yet but fraudulent."

The parallel with the situation in Croatia in 1991-2 is obvious, and yet Paljetak's play is not an allegory of that contemporary political situation, or an interrogation of one particular historic moment. Rather it is an examination of a culture the values of which have crumbled without it being aware of the fact. This culture has been too long deprived of a mirror, so that now, when Yorick brings the mirror on stage, it refuses to recognise its ageing and moribund self.

In Paljetak's play, *Hamlet* functions primarily as a symbol of European high culture. It represents all those *Hamlets* that have become an integral part of that culture and its value system. When this fractures, there is no longer any point in performing *Hamlet*. Unlike Brešan's drama, Paljetak's play is not a travesty in which there is a juxtaposition of high and low, moral and amoral. Rather it most closely echoes the exploration of the relationship between private and public that is performed in Anouilh's *Antigone*, which was written in a similar historic context, during the Nazi occupation of Paris. The heroic sacrifice that rises above the fate of the individual to defend general religious and moral principles in Sophocles's *Antigone* is limited in Anouilh's version to the personal, since there is no longer a collective faith in accepted moral and religious values that would give this sacrifice a universal significance. This juxtaposition is repeated by Paljetak, who, like Anouilh, questions the basic presuppositions of the European culture of which *Hamlet* was one of the central arche-texts. Paljetak's drama portrays a time that is characterised by the death of individuality in Kantian terms; an individual, that is, who assumes moral responsibility not only for his own deeds and actions, but for the world at large. Thus, the basic structural relations between the contemporary texts (of Anouilh and Paljetak) and their traditional hypotexts

(of Sophocles or Shakespeare) are identical: in both cases the ethical presumptions of the hypotextual model is de-hierarchised.

Anouilh and Paljetak base their ethical revaluations on the fact that these texts have become such common cultural assets that they have been semanticised into a value symbol of European culture, and are thus a part of its cultural memory. Anouilh's revaluation offers a parallel between antiquity, when there was a strong moral sense of collectively accepted values, and the modern period in which self interests paralyze moral judgments and actions. So, although the plot replicates the classical model through the fates of the heroes, in contemporary life the collective mission is impossible. Thus, Antigone's sacrifice is reduced to a personal level: she only answers her own urge towards heroism. On a collective level, her heroic act has no significance and brings no catharsis, as the people around her are governed solely by personal interests and concerned only with the problems of everyday survival. In such a world, the point of Truth is lost: it has become little, trivial and individualised. Thus, Polyneices and Eteocles, the symbols of Good and Evil in the classical value system, become ordinary people, each of them equally human, equally bad, and are only turned into symbols of Good and Evil for political purposes. Suitably, the language of Anouilh's drama is also de-hierarchised, and the use of everyday, colloquial, ordinary speech suggests the banality of the fates of ordinary contemporary men.

The selfishness of the characters in Anouilh's *Antigone* also evokes parallel with Brešan's *Kolo*. But, whereas the *Kolo* can be interpreted in an ambivalent fashion--its carnality being also a sign of vitality--the absence of the chorus in Anouilh's *Antigone* unambiguously signals moral deterioration.

Paljetak's language also points to a reversed parallel. While through its employment of puns, unexpected conceits and strong metaphors it reveals its links with *Hamlet*, the language of which is harbinger to the rhetoric of the Baroque, Paljetak's language is nonetheless the language of a popular and shallow verbalism. Unlike the language in Brešan's play, which is picturesque and concrete in its down-to-earth concern with worldly pleasures, here language reflects a spiritual space in which there is no longer either Message or Truth. In this world all the characters and actions are minimized. Helia's death at the end of the drama (Helia being a counterpart to Ophelia), like her guarded virginal purity, is grotesque, as is the main protagonist, the Gravedigger's Nephew, the obtuse apprentice gravedigger, who is revealed at the end to be the illegitimate son of Hamlet and Ophelia. Although, on the level of plot, he fulfils his destiny, the Gravedigger's Nephew is not a counterpart to the young Hamlet of Shakespeare's tragedy. But his insignificance is not the basis of the reduced parallel that this text

establishes in relation to its arche-text. The most important case of reductivism occurs in the character of Horatio. Instead of being a guardian of tradition and interpreter of Hamlet's message, Horatio is old, forgetful and confused; incapable of being a Messenger of Truth. Horatio's recollection of Hamlet's words is also a forgetting of them, an erasing of their significance: "He said to me: I am dying Horatio, / I am dying, my Horatio. / That's what he said to me. Tell the world / my story Horatio, all the rest is silence, / silence is all, he said to me..." At this point, rather than bear witness to Hamlet's Message, he stops and dithers about the point of these last words: "This, of course," reflects Horatio, "because of the significance of this multi-signifying word, might be understood as follows: Silence is: a rest, a break. Silence is a prop, a buttress" (Paljetak, 1993: 44).

Through such procedures the ethical *telos* of Shakespeare's tragedy is subverted and the postmodern relativism is mocked. Therefore *Hamlet* is turned into an arbitrary sign to which Paljetak's text refers to as a source, free of any sense of nostalgia or criticism. This is the way in which, the grotesque world of the postmodern culture is created; a world in which nothing is real, in which the existential search for meaning is dismissed. This is a world of relative and, hence, unimportant values, in which neither life nor death means very much, and in which truth has many faces. This cynical relativism makes everything in the play, from war to death, grotesque and pointless. In this pointlessness even the arche-text (Shakespeare's *Hamlet*) turns out to be pointless. Typical in this respect is Fortinbras's command to Voltimand:

We mean to take a little piece of
that country, as small as an earth
closet, insignificant, that save for
the name means no kind of gain,
not sixpence worth; worthless;
we've already gone to war for it:
and then comes scene four of the
fourth act which belongs to us – in
that very scene I am by Rosen-
crantz and Hamlet seen...
(Paljetak 1993: 56).

War too here is postmodern: it is not real in the sense that it does not aim at any kind of justice or real profit; it is a war of signifiers, separated from their signifieds. But this is not the only way in which we witness the postmodern separation from reality in this drama. The direct intertextual reference to *Hamlet*

("then comes scene four of the fourth act") emphasises the play's artificiality, the fact that it does not refer to reality but to a play, and the theme of *After Hamlet* is the relation between two artistic epochs that are the signs of two different worldviews. While the historical understanding underpinning *Hamlet's* time was one in which there was a firm belief in morality and justice, the attitude towards history in *After Hamlet* is parodic. History has become only a story; moreover, a pointless story without a *telos*, since there is no cognition, no catharsis in the end.

This open-endedness is brought to an absurd end when the main *movens* of the play, Hamlet's ghost, does not reappear.

He has not appeared to instruct
me what else I must relate, and I
do not know it I have not perhaps
just overslept while waiting for
him, or perhaps I never recognized
him; (Paljetak 1993: 293)

Similar to the Beckettian world, this waiting for a Godot indicates a metaphysically empty space. However, the end of this play does not suggest the avantgarde absurdity of a dehierarchised mythical space that is typical of Beckett. Instead, at the end the piece turns in on itself, recalling that everything is just a play:

all of you are witnesses who perceive
affairs the way you see them
from your chairs, and all the rest is
interpretation (Paljetak 1993: 294).

In this postmodern world of opaque signifiers, the truth that Hamlet's ghost could perhaps tell us is, in any case, irrelevant, since everything is subjective, only an interpretation. The frame of mind of such a world that can be described, to use the title of Kundera's novel, as the unbearable lightness of being.

After Hamlet is a postmodern text that is neither nostalgic nor ironic towards its arche-text. However, it does express a nostalgia for a time in which Hamlet's sacrifice was meaningful. Nostalgia is thus shifted from the intertextual tension within the play to the juxtaposition between the play and the political context in which it is being written. This juxtaposition clearly privileges the world in which decisive action was imperative and in which the cosmic order had to be ultimately re-established. The impossibility of such a cathartic plot in postmodernity might

be seen as liberating since it destabilises the determinacy of a closure and opens the possibility of multiple choices. Yet, in the context of the Dubrovnik siege, it also meant the indecisiveness of European politics which, by refusing to make a clear distinction between the good and the bad guys (those shooting and those being shot at) turns postmodern relativism into a travesty. In this context the lightness of being equals the postmodern refusal to take responsibility for a decisive action. Therefore, there is an implicit nostalgia in the play for the times when such an action had to be taken, whatever the consequences.

It is for this reason that *After Hamlet* should not be read as the postmodern rewriting of the canonic text in which the good and the evil are universal ethical categories, and which by undermining them subverts the ethical closure. On the contrary, it uses *Hamlet* as the metonym for European values that was so many times evoked in the political discourse during the siege. This juxtaposition between postmodern arbitrariness and the reality of the siege highlights the ethical unbearableness of the lightness of being that has become the epistemological credo of the postmodern world., which sees everything as relative and multi-faceted, and so resigns from any moral responsibility

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DVIJE HRVATSKE REINSKRIPCIJE *HAMLETA*

U članku se raspravlja o dvije reinkripcije *Hamleta* - Brešanovoj *Predstavi 'Hamleta' u selu Mrduša Donja* (1965) i Paljetkovoj *Poslije 'Hamleta'* (1993). One se razlikuju od prethodne recepcije *Hamleta* u Hrvatskoj jer naglasak nije na liku Hamleta kao neodlučnog čovjeka i melankolika, već na *Hamletu* kao arhe-tekstu. Naime, žanr tragedije koji završava moralnim pročišćenjem zadovoljava čovjekovu univerzalnu potrebu za pravdom i redom. Međutim, ove dvije reinkripcije subvertirajući žanr tragedije ukazuju na etičku krizu svog doba lišenoga kolektivnih moralnih vrednota.

Brešanova reinkripcija *Hamleta*, predstava kojeg je smještena u Mrdušu Donju je karnivaleskna jer je tragedija preinačena u burlesku. No, kraj komada, kada glumac koji glumi Hamleta, ali i dijeli njegovu sudbinu, ostaje u svojoj potrazi za pravdom napušten od svijeta, dok "kolo" pjeva svoju pohvalu tjelesnosti i požudi, a svjetla na pozornici se gase, izražava nostalgiju za vremenom kada je Hamlet mogao osvetiti oca i pravda biti zadovoljena. U tome je sličnost s Paljetkovim *Poslije 'Hamleta'*. Iako se radi o postmodernom komadu koji je "već napisan" (Hutcheon), Paljetkov komad je isto nostalgičan za svijetom u kojem pravda biva zadovoljena. Napisan neposredno poslije blokade Dubrovnika, on je kritika postmodernosti, koja, uhvaćena u mrežu etičke relativnosti nije u stanju reagirati. Svijet generacije poslije Hamleta je stoga svijet umanjjenih vrijednosti i likova bez osjećaja svrhe i moralne odgovornosti.

Key words: Shakespeare, Brešan, Paljetak, intertextuality, reinscription, avantgarde, postmodernism

Ključne riječi: Shakespeare, Brešan, Paljetak, intertekstualnost, reinkripcija, avangarda, postmodernizam

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American Capitalism Abroad: Culture and Cash in Billy Wilder's *One, Two, Three*

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As the Berlin wall was about to go up in 1961, Billy Wilder was shooting a film called *One, Two, Three* about a multinational company executive on location in Berlin. The film contains an interesting discourse of commentary on cultural changes in American and global society in the early 1960s, that is, in the middle of the Cold War and at the outset of a new stage in the development of American capitalism, its transnationalization. While hardly a well-crafted work of art, the film's vigorous engagement with a whole range of contemporary cultural trends is particularly interesting for its perception of an increasing ability of capital to affect cultural production. The essay is designed as a close reading of the film with a focus on its representation of American culture and of emerging transnational capitalism, but it also provides an examination of the generic choices rehearsed by the movie, and in particular, the film's parody of what Stanley Cavell called the comedy of remarriage.

Among Billy Wilder movies, little critical attention has been accorded to his 1963 Cold War comedy, *One, Two, Three*.¹ Made at a time when the cinematographic styles, genres and production economies of the golden era of the 1940s and 1950s Hollywood were experiencing a crisis, this film did not seem to herald in any new esthetic or have much of an impact or cultural significance in the context of major changes happening in American culture in the 1960s. There was nothing esthetically provocative or intellectually stylish about this movie that could have

¹ The plot centers on Macnamara (played by James Cagney), a mid-level executive in charge of Coca-Cola operations in West Berlin, who dreams of becoming chief of the London office of the company. His daily routine is changed by the arrival of Scarlett Hazeltine, daughter of the Atlanta director of the company, whom he is supposed to

earned it the status of an iconic commentary on the Cold War that soon came to be enjoyed by its near-contemporary, Kubrick's *Dr. Strangelove*. In addition, the movie's topicality was in a sense so time-specific that it made its subject matter almost instantly antiquated: set in Berlin at the tail end of a temporary thaw in the East-West relations and just prior to the construction of the wall, it was finished as the wall went up, and released soon after. True enough, as a film directly dealing with the Cold War it should necessarily have a place in the studies of the cultural Cold War (not that it has been widely studied in that context so far). But more than just for its topicality, and more than just for its contextualization in Cold War discourses, *One, Two, Three* is interesting as a rather complex engagement with the issue of representing American capitalism at a time when it was being redefined as a global affair. The intriguing focus on the matter of globally expanding American capitalism, and particularly on the relationship between culture and capital in that new context, is the movie's central interest. At the same time, the movie rehearses an older Hollywood plot formula identified by Stanley Cavell as the comedy of remarriage,² but while Wilder's film can be said to deal superficially with the story of a husband's alienation from his wife and their eventual reunion (or a symbolical remarriage), it in effect undermines this old Hollywood convention in order to present a comprehensive social satire that in fact leaves little room for the optimism of social transformation which Cavell attached to the genre as its driving force. The satirical impulse in the Wilder film can be seen as coterminous with its understanding of contemporary society as a novel social culture comprehensively restructured by a new phase of capitalism.

chaperon during her visit. However, she falls in love and marries Otto Piffel, an East Berlin communist. Since the Hazeltines, Scarlett's parents, are arriving to Berlin, Macnamara decides to put on a show for them, and transforms Piffel into a German aristocrat and a promising young member of the Company's leadership in Berlin. Preoccupied as he is with the charade, and his marriage and family neglected, his wife Phyllis readies to leave him. Scarlett's parents are successfully duped, but Macnamara is posted back to Atlanta, which also saves his marriage. The plot is based on a one-act 1930 play by Ferenc Molnár. Wilder updated it with the Coca-Cola and Cold War elements.

² See Stanley Cavell, *Pursuits of Happiness. The Hollywood Comedy of Remarriage*. Cambridge: Harvard University Press, 1981. Cavell regarded romantic comedies such as *It Happened One Night*, *His Girl Friday*, *The Lady Eve*, *The Philadelphia Story*, made between 1934 and 1949, as a "principal group of American comedies after the advent of sound and therewith one definitive achievement in the history of the art of film" (1). These comedies presented stories of husband and wife working out a new marriage arrangement after divorce or threat of divorce, with emphasis being on the heroine, thus also creating a new symbolic space for imagining change for women in society.

While its treatment of Cold War discourse is sometimes crude, often hilarious and occasionally insightful, the movie finds its central cultural preoccupation in the depiction of a world emerging independently of Cold War dynamics: a world of a radical expansion of capital into all spheres of human experience.

An additional word about the Cold War connection: the movie is separated by some years from the crude propagandist style of Hollywood's concern with the red menace in the late 1940s and the early 1950s, and in fact it looks back to the levity of *Ninotchka's* pre-Cold War approach to general social comparison between capitalism and communism.³ Both movies rendered communism almost casually as an aberrant and coercive experiment in modernization, characterized not only by poor results in modernization programs but also by its ultimate inability of containing or controlling free thought and self-reflection. On the other hand, the Wilder movie does bear some distant affinity to the somberness of the political satire of *The Manchurian Candidate* or to the apocalyptic political satire of *Dr. Strangelove*, in that all of these very different movies displayed some interest, in the broadest sense, in exploring critically what they saw as problems in specifically American social practices and experiences. The Wilder movie was made during a relative thaw in the Cold War in the late 1950s with the rise of Khrushchev in the Soviet Union and the waning of McCarthy's anticommunism in the U.S. In 1959, as part of a cultural exchange treaty the USA and the USSR hosted each other's national exhibitions, with Nixon and Khrushchev famously trading observations on the respective accomplishments of the two systems of modernization in an American model kitchen displayed in Moscow as part of the American exhibition.⁴ Even during the thaw the relations remained strained and volatile, but the aftermath of the hysteria of the early 1950s certainly left Hollywood with more room to begin rehearsing other ways of dealing with the difficult global politics of the day, and Wilder filled in this new opportunity with an approach of jokiness.⁵ The seeming

³ Billy Wilder was one of the writers of the script for *Ninotchka*.

⁴ See David Caute, *The Dancer Defects. The Struggle for Cultural Supremacy during the Cold War*. Oxford: Oxford University Press, 2003.

⁵ The rapid pace of the movie's attempts at humor evoked the tradition of screwball comedy, but some contemporary reviewers thought poorly of the quality of humor. Pauline Kael attacked the low register of some of the movie's humor, wondering at other contemporary reviewers who apparently believed the movie to be a tour-de-force satire of the Cold War. It is certainly true that much of the jokiness in the movie is banal to say the least, and that the movie is far from being a well-crafted piece of visual narrative, but it is also true that the movie's interest lies precisely in its unrelenting satire of the new world of (American) consumerism (which interest Kael acknowledges even as she dismisses the satire as excessive). See Pauline Kael, "Review of *One, Two, Three* by Billy Wilder." *Film Quarterly* 15 (3) 1962, pp. 62–65.

letup in the Cold War was a short-lived affair, with new tensions surrounding the making of the movie: as Wilder was shooting the movie on location in Berlin the wall was being constructed, which Wilder worked into the movie; Khrushchev had already banged his shoe on the lectern in the United Nations about the U2 affair (also worked into the movie); and the Cuban missile crisis was about to unfold (anticipation of the Cuban situation is also worked into the movie).

But there were other, broader developments as well: between 1939 when *Ninotchka* was made and the 1961 Wilder movie *WW II* had taken place and the Cold War had started, but also major shifts occurred in capitalism as a world-system. For instance, *Ninotchka* was an indication of the ability of Hollywood to absorb international subject matter and moviemaking talent—the German director, Swedish star, French setting, Russian characters, American actors and production. At that time, the world went to the US, but the US still largely kept to itself, or more precisely, to its immediate sphere of political and economic influence in the Americas (I hasten to add that American cultural products were already being marketed around the world, films included). The Wilder movie was made in a different world: one marked by American capital decisively going global as well as by a global ideological jockeying for power between the capitalist West and the communist East, all of which also affected in many ways the place of Hollywood as a purveyor of some sort of globally circulating product. In spite of its unavoidable work in ideological comparison, the Wilder movie, I would like to suggest, is primarily interested in the emergence of a new form of global capitalist relations dominated by American-based transnational capital. My reading of this movie is primarily a close reading that seeks to locate the movie's production of meaning in the context of its own emphasis on representation of new economic conditions, which makes the movie into something of an artifact of the rise of American transnational capitalism that seeks to understand this very rise. What I will attempt to do is approach this emphasis through four short sketches—the movie's simultaneous dealing with the topical and the larger constellation of the field of culture; its reflection on America; its use of Coca Cola as an emblem of the new global development of capitalism; and the generic brush the movie has with that genre of Hollywood comedy that Stanley Cavell called comedy of remarriage. The plot of remarriage comedies in Cavell's analysis was primarily about a redefinition of stereotypical (patriarchal) gender roles through dialogue (he speaks of remarriage comedies as endorsing "the reciprocity or equality of consciousness between man and woman" and "a struggle for mutual freedom," pp. 16–17); Wilder rehearses and then abandons such a plot. It would be too simplistic to see in this undermining of the convention an allegory for Wilder's radical questioning of any possibility of social change under conditions of the global shifting of gears into a new capitalist order: rather, I see the parodying

of the remarriage convention as a statement that the old Hollywood clichés (including the trope of remarriage as a metaphor for renegotiation of social convention through dialogue) have lost their persuasiveness for Wilder in the face of such massive restructuring of American life by capital. Much as I will pursue an analysis of the movie's representation of American capitalism, I am aware that the movie requires other perspectives of examination, such as the history of Hollywood at the time of the disintegration of the studio system, or the history of the Cold War, and in particular, the history of the cultural Cold War, in the sense proposed by the historian David Caute, or even more specifically, the history of the work of American cultural ideologies in West Germany, such as was attempted by Jennifer Fay in an article about *Ninotchka*.⁶ Such other perspectives can only be briefly touched upon here, but each would provide interesting new light on the movie and the various contexts it engages.

From topicality to cultural exploration

While the movie makes claims of historicity and even of raw topicality of the Cold War, its engagement with historical issues takes place within discourses of self-referentiality that inform the movie's fabric with the reminder that the mimetic aspirations of the movie are a highly constructed affair. In the Lubitsch movie, a Soviet bureaucrat is asked if his last name spells with two fs, or with a single f, both of which are incorrect renditions of the Russian original, which strongly suggests the movie's awareness that its representation of Soviet apparatchiks is secondary to its own narrative use of the matter of Soviet communism. We find a similar warning against crude representationalism in the Wilder movie: one of the characters is named Peripetchikoff, reminding us that his function is primarily that of moving the plot along a certain line of peripety, rather than epitomizing an authentic rendition of the communist apparatus of power. Yet, it would be equally wrong to assume that the Wilder movie uses the Soviet theme as merely a formal pretext for rehearsing a particular genre of vacuous humour or comedy; in fact, my reading is intended to demonstrate that this movie seeks to situate itself in the difficult cultural debate over such large issues of 20th century history such as communism, capitalism, and even globalization. Moreover, I would

⁶ Jennifer Fay, "Becoming Democratic: Satire, Society, and the Founding of West Germany." *Film History* (18) 2006, pp. 6-20. The Lubitsch movie was made before WW II, but, according to Fay, the U.S. government used it in its occupation zone in Germany to counter Soviet propaganda, and in particular, to endorse American consumer capitalism.

argue that the movie's streak of self-referentiality is in itself greatly historically inflected, as it has to do with its understanding of the movie business as a form of capitalist industry with a global reach.

A more focused analysis of the effects of generic choices rehearsed in the movie would have to do with the fact that it encodes its topical relationship with historical realities in a format of comedy that is often perceived as low: there is much of the burlesque or vaudeville in the relentless and quite theatrical marshalling of jokes that makes up much of the movie. With the advantage of historical hindsight it now appears that the movie can be read as the end of a line for a Hollywood tradition of screwball comedy, or a late attempt to revive this once central but antiquated genre; at the very least, its apparent lack of esthetic discipline can look quite out of date in comparison with the new forms, aspirations and tonalities of moviemaking that were to emerge in the 1960s (much as Wilder was widely regarded in the early 1960s as a premier Hollywood director.) But the burlesque screwball quality of the movie is not just a random collection of jokes: rather, it often opens up symbolic discourses the kinds of which were little present in American cinema up to that point, and in fact, some of the issues raised by the movie, such as transnational capitalism, American management of the Cold War, the civil rights movement, consolidation of consumerist ideology, and a critical examination of American social practices, were yet to be more significantly tackled by a reorientation of Hollywood in the 1960s.

A convenient though necessarily cursory way to approach this apparent critical stream of social commentary in the movie is to register the function of an episode of quipping involving Macnamara and Piffel, in which the individual arguments raised by either side on the advantages and disadvantages of capitalism vs. communism are offered not as instances of fully deployed critical rationality but rather as catalogues of problems that would have resonated with contemporary American audiences. Piffel for instance characterizes the American way of life as "unemployment, discrimination, gangsterism, juvenile delinquency." Such references to actual problems of American life proliferate in the movie, with comparisons to Soviet experiences mainly serving to underwrite the American situation. When Macnamara acerbically points out to Scarlett that if her child were to be raised in the Soviet Union, "that kid /would/ be parading all the time," his wife Phyllis adds a comment that immediately refocuses the debate on the American situation: "Well, at least that will keep him off the street." While the indoctrinating engineering of juvenile socialization in the Soviet Union is held up for ridicule in this short exchange, the exchange concludes with a shift to American failures of generational socialization. It is not that in this way the movie really articulates a greatly interesting piece of social analysis; however, it does tend to articulate the need for it, or a need for American cultural self-

examination, thus also trying to avoid occupying the position of the posturing of superiority or complacency as common American ideological default positions in the Cold War. On the other hand, the Soviet culture is not really viewed in the movie as a viable counterpart, let alone a social alternative deserving serious reflection, since the principal premise of the movie, like that of other American popular culture at the time, is that the Soviet way is fundamentally flawed. The quality of life for the people living under communism is presented in the movie as inferior, and the movie challenges contemporary Soviet sympathizers in the West not to ignore the deprivations of Soviet life (speaking of her pending move to Moscow with Piffel, Scarlett says "They assigned us a magnificent apartment just a short walk from the bathroom."). The very location of Berlin with its wall, its one-way traffic in defectors and its remarkable cultural contrasts between the East and the West provide a backdrop that the movie does not need to invest with too much strenuous ideological tweaking. But it is also the political difference that makes the important difference: the Soviet system is characterized as a political dictatorship which cannot be substantially improved in its own terms (and the basic flaw in the idea that the existing system could be given a more acceptable face is illustrated by the episode in the East Berlin Grand Hotel Potemkin, in which Khrushchev's picture slips from its frame to reveal the face of Stalin underneath). The film thus proceeds from a premise it finds incontrovertible: the Soviet modernization is flawed and it will lose out to the Western version of modernization not merely because its industrial methods will prove to be inferior (the movie does insist on the overall technological inferiority of the Soviet system as well, regardless of its recognition of the current Soviet lead in the space race), but rather because it will also suffer what David Caute, a historian of the cultural Cold War, called a "moral, intellectual and cultural defeat" (2), that is, a defeat in the cultural Cold War.

From another angle, one must add that the question of topicality cannot be effectively separated from questions of the overall configuration of the field of culture in the USA—for instance, the question of the changing place of the movie industry faced with the advent of television. The movie inscribes its own understanding of its life in contemporary American culture in a number of ways. At one point, among the powers that be who could help Macnamara sort out the situation with Scarlett, he invokes Huntley and Brinkley at the NBC. By this reference to renowned television anchors attention is called to a medium that quickly came, over a period of a decade or so, to exert a much more palpable and a much more instant influence on public opinion than the movie industry—a reference that carries particular weight in light of the fact that the movie could certainly be, and was, understood as an attempt to contribute to the cultural debates making up the cultural Cold War. It has been argued that the history of

the Cold War could be divided into two periods—that of the cinema and that of television, with 1960 roughly the watershed between the two periods.⁷ Up until the late 1950s the American movie industry provided current politically inflected programming to the movie-going public in the form of newsreels, which most often handled material of international interest furnished by offices that major filmmaking corporations had around the world. But with the explosion of the television industry in the 1950s—a medium with a clear technological advantage in providing instant information—the age of the newsreel quickly came to an end in the early 1960s. The Wilder movie begins with a reference to the quickly waning golden age of the newsreel, a reference clearly stylistically marked by the narratorial voiceover and the rhythm and theme of the montage of the opening sequence. The viewer soon learns that the narratorial voiceover is to be assigned to the character of Macnamara, but the first several frames of the movie are unmistakably modelled on newsreel narration (not to mention the fact that Berlin itself was probably one of the most common topics of newsreel coverage over the years, from the Berlin airlift to the building of the wall). Interestingly, in this way the movie underwrites its own cultural authority with a twofold sentiment—on the one hand, it evokes the rearrangement of the cultural field and the stripping away of some of the cultural functions previously discharged by the movie industry; on the other hand, it attempts to overwrite such a rearrangement with a call for a re-articulation of the cultural authority of film in which television would have to be dealt with as a new element of the represented world. Not that the Wilder movie goes a long way towards such re-articulation, and perhaps it could be argued that it goes a little further than the fact of its recognition, but at the very least the movie can be said to register the new cultural imperative of repositioning that the film industry would have to deal with following the rise of television.

The Matter of America

I have noted before that in spite of all the ridicule levelled at Soviet communism, it is the matter of America in the film that occupies center stage, and the matter of America is processed by a common device of cultural comparison in Hollywood—the theme of Americans abroad. The narrator of the movie, Macnamara, the CocaCola executive based in West Berlin, sets up the global political context in the newsreel-inspired introduction swiftly and with glibness:

7 See Pierre Sorlin, "The Cinema: American Weapon for the Cold War." *Film History* (10) 1998, pp. 375-381.

“On Sunday, August 13 1961 the eyes of America were on the nation’s capital, where Roger Maris was hitting home runs number 44 and 45.” (Camera pans down to the Brandenburg gate). “On the same day, without any warning, the East German communists sealed off the border between East and West Berlin.” The narrator continues: “In the eastern sector the people went about their daily business—parading.” (These words accompany the scenes of processions of people in the streets carrying placards, some of which seem topical but some are obviously the filmmaker’s fancies calculated for humorous effect: *Nikita über alles; Nie wieder U2; Kennedy nein, Castro ja; Was ist los in Little Rock?; Yankee go home*). “West Berlin was peaceful, prosperous, and enjoyed all the blessings of democracy” (At this point the camera pans to the billboard showing a bikini-clad woman, with the words: “Take a break, drink Coca Cola”). By juxtaposition, these latter images link democracy and consumerism—a linchpin of much of American ideology exported to Europe at that time.

America is featured here in several aspects—first as a now informal protectorate over a portion of Germany in the post-Marshall plan period, when West Germany is already experiencing significant economic growth (the economic miracle), but American influence is still powerful in this country on the frontlines of the Cold War. This is the America of military bases and checkpoints, political clout and economic power, which the movie later presents as a benevolent but often bumbling set of organizations and practices that draw as much satirical commentary as the local East and West German cultures or the Soviet practices. This America is the key player in the reconstruction of Western Europe after WW II, a provider of ample assistance in times of great economic deprivation, a tutor in what it sees as matters of democracy, and a watchful military protector in the massive global polarization of the Cold War, all of which is handled by the movie as material for satirical re-examination.

The next aspect of America is one of internal conflict and transformation. The movie captures a country on the verge of something new, and it knows it is doing so. The range of cultural reference is vast—the traumatic legacies of slavery and segregation, the rise of the civil rights movement, the rise of television, the rise of youth culture and rock’n’roll music, the significance of sports in the creation of national culture, the women’s liberation movement, but also the rise of a new consumerist culture. In particular, the film insists on the global ascendance of American popular culture (this was a Cold War global front on which the Soviets were clearly losing, and the film restages the contemporary battle of competing entertainment and cultural paradigms in a scene at the Grand Hotel Potemkin in East Berlin, featured as a sort of miniature study of the cultural Cold War).

Here lies the central image of America in the film: America of the entertainment industry is a place where history is measured out not by political or social changes

but by personages and milestones in entertainment and sports, and where profound social problems are easily and instantaneously processed by popular culture; paradoxically this America is both still rather isolated and parochial as a culture as well as capable of exporting its own culture globally. In this regard, the movie audience is even asked to wonder to what extent American global power rests on the ability of the culture to culturally utilize its own change and conflict. In the film's lens, the entertainment industry seems to be able to overshadow social conflict and institutional politics to dominate the popular imagination of national culture. In addition, the film refers to a common American ideologeme from the era, a metonymical relationship between economic and political freedom. Macnamara's comment on the Coca Cola ad from the beginning of the film associates "the blessings of democracy" with the cultural appeal of American products in the marketplace, just as the practice of democracy is suggested to be performed by practicing consumer choice. What's important for my purposes here is not so much the obvious satire with which the movie depicts American society and American ideologies as the fact that it locates the defining feature of that society in the realm of culture as industry — and at this point in time, as a very exportable industry. In placing its main character in Berlin, the movie adopts an old literary and Hollywood motif of Americans abroad, but it also restructures it in part as a motif of American capitalism abroad.

Coca Cola Colonialism

Whatever the actual arrangement between the movie producers and the soft drink company regarding the use of the name and of the Berlin CocaCola location in the making of the movie was, it is no stretch to assume that the company counted on publicity. This was not Wilder's first use of a soft drink company: *in Love in the Afternoon* Gary Cooper was a Pepsi representative, and another American in Europe. The CocaCola company let Wilder use not only its name and logo, but also provided its Berlin office and its fleet of logoed trucks for the shooting of the movie. Given the unapologetic satire of the movie, one could speculate that the leadership of the company was little pleased with the movie's use of its name, unless they reckoned that any kind of publicity is good publicity.

By the early 1960s the CocaCola Company was becoming synonymous with a new kind of capitalism in which symbolical packaging functioned as perhaps a crucial part of the product sold. In 1962 Andy Warhol's use of the CocaCola bottle, which produced an emblematic work of pop art, was predicated on a recognition that the bottle and the product had already become a symbol of a new qualitative leap in the power of capitalism to legislate aesthetic perception

itself. In the postwar world that was becoming increasingly defined in relation to American capitalism and culture, CocaCola was well positioned to assume the cultural significance of both a symbol and a vehicle of American capitalism, as a uniquely American concoction which continued to claim and reinvent its metonymical relationship with that other crucial arena of American 20th century capitalism, popular culture. In fact, the Company spread its operations globally long before there was popular or scholarly talk of globalization. In the movie, the global penetration of the Company after WW II is documented in the catalogue of places where Macnamara served before being posted to Berlin: from South America to the Middle East to South Africa. As for the cultural strategy of the product's expansion into markets outside the U.S., Macnamara succinctly describes a regionalized approach of inscribing the product into local tradition, so that "27 percent" of German businessmen "now have Coke with their knackwurst."

The corporate culture of the Company is represented satirically in some detail, which might or might not have been founded in fact (and which is irrelevant to the movie's general drift of using the company's name to speak of, to borrow a phrase from Scarlett, "Coca Cola colonialism," that is, as an example of the principle of free enterprise which stood in the foundations of the global expansion of American transnational capitalism). The internal politicking in the corporation and its ramifications in the global context speak of the movie's design to highlight the generation of business transnationalism in specific operational dynamics of the transnationalizing corporation. In this regard, Macnamara the protagonist of the movie appears to function as a farcical hero in a drama of thwarted ambition. His personal drive for promotion (to become chief of the London branch of the corporation is his unattained goal) is bogged down by decision-making practices in the corporation which to him appear capricious and insensible of his merit—and they appear that way as they are rendered from the point of view of a frustrated underling executive who cannot really get the ear of his unresponsive superiors. With a business acumen and a cultural savvy accumulated on his international tours of duty, Macnamara plays a cosmopolitan American to the parochial Southerners in charge of the corporation who show little ability to plan their global expansion much as they somehow come to preside over it. The Atlanta executive's entire family, the Hazeltines, evokes the cliché of the proverbial ignorance of Americans about the rest of the world, while his running of the company, in spite of its global success, proceeds from a basic disinterest in learning about the other places where the company does business (the slowly recovering postwar Europe and the world in general). The trope is familiar from say someone like Kipling or even Conrad—while the bosses back home know little about the foreign setting, the hard work of running an empire

is being done by the mid-level official, the man in the trenches who has an understanding of the local and may even be seduced by it (as this is a comedy, the movie's version of going native is Macnamara's cheating on his wife with a locally recruited secretary who teaches him the local language). The analogies with *Heart of Darkness* are hard to miss—Macnamara resembles Kurtz in that he is a company envoy into regions as yet untapped; his initiative to strike a deal with the Soviets, that is, to be "the first American company to crack the Iron Curtain," brings to mind Kurtz's striking out on his own into the heart of the Congo to get ivory from places previously unexploited by Europeans; and even his affair with the German secretary evokes Kurtz's relationship with the African woman. However, Macnamara is different from Kurtz in the most important sense—he never really considers going native (even if that would mean anything within the film's cultural geography). He remains firmly anchored by an American identity defined mainly by his participation in the dominant business culture (Macnamara is conscious of the impossibility of his fully immersing himself into European culture, as he ironically describes himself as an "ugly American.") In a sense, his ironic self-reflection makes him more of a Marlowe character, just as his being entrusted with the business of narration does, and just as his narrative practices do, which are generally inflected by overarching irony. But underlying the most important parallelism between the Conrad text and the Wilder film is the same kind of motivational narrative that links domestic social and economic dynamics to international ones: Kurtz's social ambition of class mobility in Europe drives him to imperial plunder, and Macnamara's pursuit of the American dream of social mobility takes him around the world in the service of a transnational corporation.

While this line of analysis would necessarily also lead to the issue of social status in American society, and while the film in effect takes the opportunity of its narrative inhabiting the boundary between contemporary capitalist and communist worlds to offer interesting commentary on the issues of status and class in America, for the purposes of this essay I want to refocus my analysis around the issue of the film's representation of American capitalism as symbolized by Coca-Cola. In this regard, the film clearly associates the global success of the company with the symbolic capital it enjoys as a specifically American product. Much as this product appears trivial and insubstantial, the company is in fact rendered as synonymous with the American-dominated trans-nationalization of capitalism itself (one might even argue that Wilder anticipated the real history of soft drink companies softening up the communist societies and preparing them for capitalism). "The Soviets might be the first to put a man on the Moon," quips Macnamara, "but if he wants a Coke on the way he will have to come to us." The logic of the quip is that the Cold War is not ultimately won on the level

of technology alone (for a while it seemed that the US was losing the space race), but on the level of everyday life: it suggests that what the Soviet man really wants is not victory in the rivalry with America, but a piece of the American way of life. The movie takes the latter for granted: this is why it expects us to laugh at the Soviet trade delegation which assumes that cracking the Coke formula matters—what makes Coke so desirable, the real thing, as a historically later slogan would claim, is not chemical composition but of course the symbolic capital of the brand itself, which has managed to present itself over a long period of 20th century history as a series of distinctively American identities all of which promoted a vigorous American capitalism and consumerism (from the early evocation of a quaint stylishness of the American South to the national success story of the mid-century to a pioneering role in the globalization of enterprise). An exchange between Macnamara and the Soviet delegation illustrates best the new global stature of CocaCola: faced with the question of payment for the company's starting production in the Soviet Union, the Soviet delegation offers a free three-week tour of the Bolshoi Theater in the US.⁸ Macnamara response is "No culture, just cash." But as we all know, this is also a misstatement in a sense, as CocaCola is what it is at the time precisely because American culture has already been redefined globally as a marketable commodity, as cash.

But if culture has become just cash, the very business of movie making cannot be exempt from the same predicament. The cultural analysis undertaken by the movie is also informed by a narrative of self-parody that is inscribed into the central plot of Macnamara's trying to rewrite the real story of Scarlett's love affair by staging a different story for the consumption of Scarlett's parents. His elaborate efforts at deceiving Scarlett's parents in effect constitute a play within a play, turning Macnamara into a sort of director who tries to orchestrate the people around him as characters in a play that he both writes and directs.⁹ This in turn

⁸ Note also the astuteness of the movie's comment, contained in this short dialogue, on the contemporary practices of cultural exchange, which as David Caute suggests, were believed by both sides in the Cold War to be necessary vehicles for asserting cultural superiority. Macnamara's dismissal of the offer of a Bolshoi performance is also a dismissal of any culture that does not make money (including American high culture that was often mobilized in the cultural Cold War), and in turn, a clear endorsement of just that kind of culture that can show a clear profit.

⁹ An analysis of this film within the context of Wilder's overall oeuvre would require considering the central theme of performance/histrionics/theatricality/deception that runs through a great number of his films. The latter term—deception—was chosen by Ante Peterlić in his two essays on Wilder. Peterlić does not mention this particular movie, but he documents the recurrence of what he calls the theme of deception throughout Wilder's career as movie director. Peterlić analyzes the theme in part in the context of

also evokes a parallelism between Macnamara the orchestrator and the movie director working within the artistic and business constraints of the Hollywood system.¹⁰ Macnamara's handling of the Scarlett/Piffel affair places him in a position of someone pitching a story-line, trying to cater to the expectations of his bosses.¹¹ But even outside the story of his orchestration and pitching practices, the middle position of the Macnamara character in the company makes him function as an agent with only limited autonomy, much like the typical position of any Hollywood director at the time.¹² (It is also certainly of some interest that Wilder the director sought to create the movie on location at the border between the two worlds of the Cold War as it were, building some sort of East-West bridge, just as Macnamara seeks to bring CocaCola to East Berlin—the movie's humour of the *limes* certainly seems to be a kind of staking out of culturally unexplored experiences of contact.) But of central concern here is that in the movie's dealings with the themes of orchestration, direction and creative adjustment what emerges in the foreground is an emphasis on the middle position that in turn dramatizes the contested issues of authorship and creative agency. Even though the film was made at the very end of the studio era, it still inscribed itself within the context of what Pierre Bourdieu would call heteronomous cultural production. By its allegories of direction as well as by its overall representation of the contemporary

Wilder's habitus of cultural cynicism, which we could also interpret as a predilection for satire. It also seems to me that the theme fits well with a certain esthetic habitus of Wilder's work—the various figurations of performance, of plays within plays, allow his movies to highlight the position of movies as texts within a larger cultural practice of the film industry defined by its existence in the marketplace.

¹⁰ Not that this movie was made under the strictures of studio production: it was in fact rather independently produced, and Wilder's autonomy in designing the movie was considerable. Wilder co-wrote, co-produced and directed the film. But this film is best seen as inhabiting a space of recognition that the American film industry of that time is not just an economy of production, but a vast system of social and economic conventions affecting even those working outside the conventional economies of the place.

¹¹ In addition, the uncooperative and erratic behavior of Scarlett and Piffel who often refuse to go along with Macnamara's direction can be construed as an allusion to common actor/director tensions within the Hollywood star system.

¹² Gary Cooper in another Wilder film, *Love in the Afternoon*, is a representative of an American company in Europe, who performs a directorial role too: his job literally is to sell a story (about why people should buy Pepsi), while figuratively he functions in the story as a director of human interactions who orchestrates, persuades, and seduces. The seemingly simple romantic story is underwritten by an analogy with strategies of marketing in capitalist sales pitch and filmmaking practices.

capitalist world, the film seeks to delineate a cultural field of the mid-century American film industry as a system of heteronomy whereby directorial negotiation of artistic autonomy is limited by an ascendancy of capital as the arbiter of all cultural production. Ultimately, since the defining frame of the film's cultural analysis is that culture is cash, that is also understood to be the predicament of the film industry in contemporary capitalist society. For this reason, the film no longer simply inhabits the cultural field of the studio era, conventionally explained by the tension between individual artists and individual cultural entrepreneurs, say between directors and studio executives; more than that, the film insists that it be interpreted within a much wider hermeneutical field, with contemporary American capitalism as the interpretative horizon. In short, in this movie Wilder restated the auteurial question of the classical Hollywood filmmaker—the question is no longer how one negotiates studio capitalism (as a chief institution of the culture marketplace), but how one negotiates the fact that all culture is now produced as capital, in a gesture that marks a turn from the modern to the postmodern, if by postmodern we can designate, as Fredric Jameson does in his writings on postmodernity, a qualitative shift in the ability of capital to subsume all manner of human production, culture included. Disregarding the various difficulties in Jameson's understanding of postmodernism, my understanding here is that his key contribution to the theorizing of postmodernism is the simple but fundamental assertion that postmodernism is not a style among other styles, but a certain pervasive logic of cultural production.¹³ In that regard, I do not suggest that the Wilder film should be interpreted as an early postmodernist text or a partially postmodernist text; it is rather that the film's manner of social analysis puts forward an early view of contemporary society as a space wholly permeated by capitalism.

A Comedy of Remarriage Revisited

Finally, another way of unpacking the movie's engagement with American capitalism is to be found in its generic affiliation, that is, in its use of the screwball comedy motif of remarriage. In Stanley Cavell's readings of the classics of the Hollywood genre, the remarriage motif is evocative of a significant

¹³ See Fredric Jameson. *Postmodernism. Or, the Cultural Logic of Late Capitalism*. Durham: Duke University Press, 2005. Jameson's view of postmodernity is based on a premise that there is a "dominant cultural logic" (6), that is postmodern, and he relates that logic to a qualitative change in the development of capitalism, which he often broadly refers to as the era of multinational capitalism.

narrative of social transformation (in terms of achieving through dialogue a new understanding/arrangement between the genders which does not exist initially). Cavell located in the remarriage comedy a long-ignored part of the 20th century history of changing gender ideologies, and even though the remarriage comedy in his account did not proceed from an ideologically consolidated or monolithic platform for rethinking dominant gender norms, the very motif—remarriage—offered itself conveniently to re-conceptualization of marriage on the premises of a more dialogic and egalitarian relationship, which necessarily involved an empowering of female agency and cultural authority. More than a decade after the peaking of the comedy of remarriage, Wilder does create a narrative that evokes the motif of remarriage, but attributes to it only a feeble socially transformative force. Under conditions of the new emerging form of capitalism the old Enlightenment notion of conversation as an instrument of social improvement seems to carry little persuasiveness in Wilder's relentlessly satirical rendition of the remarriage plot.

There are two instances of symbolical remarriage in the Wilder movie: the middle-aged Macnamara remarriage is primarily emplotted in reference to a crisis in the 1950s-style patriarchy, whereas the young Scarlett/Piffel one is rendered in terms of the new youth cultures emerging in the 1950s and the 1960s, and forming under the intertwining pulls of bohemianism and consumerism. The latter case of remarriage involves a very brief period of crisis/separation, engineered by Macnamara machinations; once the couple are reunited after only a day apart, they are as incapable of dialogue as they were from the start. The character of the East Berliner Piffel is doubly coded, since in the literal narrative of the movie he functions as an enthused communist who spouts heavy-handed Soviet propaganda, but his appearance can also be easily recognized as an allusion to American subcultures of youth discontent (especially the beatnik culture). Scarlett on the other hand is a young woman of Southern upper class background on an unrelenting quest for hipness, arriving in Berlin convinced that "Berlin's the hottest spot in the world right now". (The Hazeltines on the whole serve to suggest that globalization affects those who carry it out, just as it suggests that those who carry it out may be its agents without fully understanding or controlling it.) Scarlett's quest for consumption of cultural capital *à la mode* involves cultural and ideological slumming, such as visits to East Berlin and then dating and marrying a communist, but her ideological makeover is superficial and farcical. It is framed by such maxims as "No woman should have two mink coats until every woman in the world has one mink coat." Asked about her time together with Piffel in East Berlin, Scarlett responds: "I wash his shirts and he broadens my mind," unwittingly indicating that there is no substantial dialogic exchange between the two. The only tentative common ground created for the couple in

the narrative is that neither her love affair with hipness nor his love affair with communist ideology stand in the way of their embracing capitalist consumerism. Piffel abruptly through reluctantly leaves behind his youthful anger and high-toned ideology to become a Coca-Cola executive under Macnamara's direction, while Scarlett pursues a consumerist lifestyle throughout the story, her parroting her husband's ideological radicalism notwithstanding. By the making fun of the two characters, the movie also foregrounds its general tone of disbelief when it comes to radical social change—and of course, in terms of broad characteristics of genre, this is why the movie is not really a comedy, a genre or rather mythos in the sense proposed by Northrop Fry ("the movement of comedy is usually a movement from one kind of society to another").¹⁴ This movement is often coded as a generational change, with the younger generation overcoming the obstruction to the new society put up by the older generation. In that regard, the Wilder film in fact parodies the myth of comedy itself (including the romantic comedy of remarriage), with the younger generation simply being reinscribed within the social mores defined by the likes of Macnamara; the movie's humour can therefore more appropriately be said to exercise the conventions of satire, a genre that often precludes the possibility of social change for an exposure of what it conceives to be dominant social problems.

In case of Macnamara and his wife Phyllis, the central concern of the comedy of remarriage, that of redefining gender relations through dialogue is now reduced to a few deadpan barbs uttered by an otherwise completely marginalized wife, with the marriage itself undergoing very little significant transformation. Where the 1930s and the 1940s remarriage comedy films insisted on the centrality of the female protagonist, and often featured women protagonists in socially unconventional roles at the time (such as journalist), the Wilder movie features a relatively powerless housewife living in the shadow of her husband's ambition and machinations. On occasion, it would appear that the movie revisits the central premise of the remarriage plot, the need for transformation: for instance, Phyllis describes her husband as a "first-class heel," and tells him, as she observes his attempts to remake Piffel, "Somebody should do a /remodelling/ job on you." Yet the movie does not allow any such remodelling to even begin: when Phyllis appeals to Macnamara to rethink together their marriage as things come to a point of crisis, he responds with: "Let's talk this over, but not right now." The crucial instrument of the remarriage comedy plot—conversation—does not happen in the Wilder movie. While Phyllis is equipped with a better grasp of

¹⁴ Northrop Fry, *Anatomy of Criticism*. Princeton: Princeton University Press, 1971. p. 163. Cavell's analysis of the comedy of remarriage proceeds from a theorizing of comedy articulated by Frye.

what is going on than any other character, her husband included, her superiority does not translate into any culturally transformative power. The marriage of the two reproduces the easily recognizable social model of the 1950s patriarchal middle-class American family, with the wife situated in the domestic space and the husband a wanderer at large in the world where money is made. If anything, Macnamara appears a hyperbolic version of the 1950s working husband, who literally takes posts around the world, and who thinks of himself as a Marco Polo character, fundamentally different from some “suburban joker” with a 9 to 5 job. Of course, to a stay-at-home wife any suburban joker is a Marco Polo, and the basic 1950s gender division of labor does not evolve a bit for the movie’s remarried couple. True enough, the moving about the world presents a culturally unconventional situation whereby the entire family is constantly on the move, which in the case of Phyllis also means an opportunity to become somewhat more cosmopolitan, not to say worldly, than a stereotypical American suburban housewife (not that the children avail themselves of the same opportunity, for they take skates to Venice). That global experience forms some of the potential for a remodeling of the marriage, but the movie remains committed to its satirical poise, and does not allow the plot to develop in that direction. When Macnamara is finally reunited with his family it is not so much his own decision, or a result of a new awareness of his marriage, or a consequence of a new dialogue between husband and wife and a subsequent new empowerment of woman, but the reunion happens as a career move he is forced to make—he is assigned back to Atlanta (which move of course can be read as a re-anchoring of the stereotypical fifties middle-class family).

Thus, this movie, whose fabric is made up to a great extent of words, registers a cultural pessimism where twenty years before Hollywood used dialogue-based scripts to explore socially optimistic narratives—both remarriages in the movie remain inconsequential, as Macnamara’s continues a patriarchy and the youthful one turns out a mix of consumerist hedonism and ideological cynicism. The satirical structuring principle channels the narrative into an exposure of socially dominant manners (not to say lifestyles) in which socially transformative narratives are marginalized.

But it has to be also reiterated that the film’s generic choices can be better understood in reference to its very historical location at the point of a profound restructuring of both American culture and its place in the world. I have attempted in this essay to demonstrate that the movie’s satire cannot be fully appreciated without acknowledging its engagement with the changing form of American capitalism. It would doubtlessly be misleading to suggest a pioneering role for this movie in its handling of the cultural problems opened up by the new turn in the historical development of capitalism—after all, this specific species of film

comedy did not seem to have much of a legacy in the decades to follow. But the movie does contain an interesting early narrative of two trends that have been the great subject of theoretical and cultural debates in the past couple of decades: a transnationalization of American capitalism and a new radical restructuring of the field of culture in the USA. and around the world by capitalism. In view of the former, the film seeks to suggest that under conditions of an emerging economic and cultural transnationalization the understanding of American culture involves a study of American culture abroad; in view of the latter, it seeks to reopen the difficult issue of artistic autonomy under conditions of ever increasing authority of capital in the shaping of the field of culture.

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AMERIČKI KAPITAL U INOZEMSTVU: KULTURA I NOVAC U FILMU BILLYJA WILDERA *ONE, TWO, THREE*

Netom prije početka podizanja berlinskog zida, Billy Wilder je započeo u Berlinu snimanje filma naslovljenog *One, Two, Three*, s Jamesom Cagneyem u ulozi direktora podružnice jedne multinacionalne kompanije. Film sadrži interesantan diskurs o promjenama u kulturi u Sjedinjenim Državama ali i diljem svijeta početkom šezdesetih godina prošlog stoljeća, odnosno usred razdoblja hladnog rata, te na početku nove faze u razvoju američkog kapitalizma koja je nastupila s njegovom transnacionalizacijom. Iako film nije osobito dobro sačinjen kao umjetničko djelo, njegovo žustro dramatiziranje cijelog niza suvremenih trendova u kulturi osobito je zanimljivo zbog tematiziranja sve veće sposobnosti kapitala u oblikovanju kulturne proizvodnje. Ovaj esej zamišljen je kao pomna analiza Wilderovog filma s posebnim naglaskom na njegovo prikazivanje američke kulture i transnacionalnog kapitalizma u nastajanju. Esaj također uključuje i analizu žanrovskog podteksta u filmu, odnosno parodijskog načina na koji film rabi ono što je Stanley Cavell nazvao komedijom obnove vjenčanja (*comedy of remarriage*).

Ključne riječi: američki film, kultura, kapitalizam, žanr

Key words: American film, culture, capitalism, genre

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Letter from an Unknown Woman and the Melancholia of Philosophy: Cavell, Austin, Derrida

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My text analyzes the agency of melancholia and melodrama in the philosophy of Stanley Cavell, where they labor as a *sinthome* of what in philosophy is memory. This analysis hinges on a close reading of Stefan Zweig's *Letter from an Unknown Woman* as a point of access to articulating these concerns, as Cavell's own writing on the subject (in *Contesting Tears*) hinges on a close reading of Max Ophüls's film based on Zweig's novella, but only after Cavell has explicitly excluded Zweig from his argument. Moving from this exclusion to Cavell's philosophizing of birthplace via Austin and Derrida (in *Philosophical Passages*), I propose a deconstruction of that position in inheriting and remembering philosophy today, even where it invokes the problem of technics, which still depends on an identitarian politics.

My writing here – writing, say, about melodrama and melancholia in Stanley Cavell, where melodrama and melancholia work as programming figures of film, philosophy and psychoanalysis – branches out from the start into a conversation with various little phantoms, or ghosts.

This in itself is somewhat melancholy, where the very emergence of my voice seems to depend on my first acknowledging this séance, because ghosts constitute writing, or rather my writing now: what English as Cavell's language describes as writing translates in my mother tongue as *pismo*, denoting before all missives and letters, and letter is a discourse where the act and the effect of writing are generically defined by a ghost of "you," the ghost of the reader.

Then again, all writing seems defined by a ghost of “you,” the ghost of its reader – what is more, by the very ghostliness of this “you.” True; in which case my writing, at that point where in my tongue it cannot but also come out as a letter, seems defined by the emergence of this ghost, by that labor of the ghostly where the ghostly itself, or the ghostly yourself, cannot but materialize. As a result, my writing always already scandalizes what in ghosts is reducible to promise and potentiality; or, put differently, my writing (to the extent to which it still lingers within its mother tongue) always already promises to scandalize. In turn, Cavell’s language traces this promise to scandalize in what English, in its own right, describes as a letter: because letter in English is a missive, but also a mark, in writing, of spoken sounds, and therefore always also a mark of inscription. Letter in English is therefore always also a material event of the cipher. Further, in that it entails the cipher as a mark of inscription, letter is always also a naught, an empty site where this material event takes place (as it were), and is therefore always also a “spectral supplement.”¹

So perhaps my writing cannot but turn and branch out this way, specifically if I want to address melodrama and melancholia in Cavell, as Cavell’s own “you” calls for a letter or is perhaps provoked by one, precisely where letters trace the scope of spectrality (of conversation). That is important already insofar as conversation is one of the focal concepts of Cavell’s philosophy, identified often as the scene of instruction of philosophy. So: what position opens in Cavell if letters trace the scope of the spectral of *conversation*, given that Cavell’s own writing on melodrama and melancholia hinges on a *letter*, in this case *Letter from an Unknown Woman*, a 1948 film by Max Ophüls? Ophüls’s melodrama, that is, specters forth as it were the founding argument of Cavell’s *Contesting Tears: The Hollywood Melodrama of the Unknown Woman* – that the creation of film, with the Hollywood melodrama of the unknown woman as a film’s synecdoche in this sense, “was as if meant for philosophy – meant to reorient everything philosophy has said about reality and its representation, about art and imitation, about greatness and conventionality, about judgment and pleasure, about skepticism and transcendence, about language and expression” [1996: vii, xii].

¹ Etymologically too cipher is both a sign and a vacant place where sign forms: it derives from “sifr” in Arabic, denoting both zero and a cipher. A cipher is therefore, says J. Hillis Miller, “a placeholder in a vacant place, but it is also any number from one to infinity” [2004: 124]. Also, as zero, “it seems to perform as a spectral supplement at the phantom origin of the ‘n+1,’ generating a seriality that then compels spacing or time effects” [Cohen 2005: 84]. In turn, etymology itself could be said to work as a cipher, a kind of linguistic n+1: insofar as etymology historicizes lost traces of a linguistic past and hence what is void and forgotten in origins, tracing at the same time the very limits of the forgettable in language [see Jukić 2006: 87].

In other words, in Cavell too *Letter* works foundationally, as it works so for philosophy. Also: in Cavell too this foundation seems effected by the spectral there where spectrality technologizes film and what in film is provocative and conjurable. And finally, it is in this structural spectrality that Cavell's *Letter* too works in turn, now as a ghostly trace both towards and away from "Brief einer Unbekannten," a 1922 novella by Stefan Zweig. This trace is at its most ghostly perhaps at that point when Cavell explicitly excludes Zweig's "Brief" from his reading of (Ophüls's, film's) *Letter*. Zweig is a figure of exclusion all along, but does emerge, like that "you" of my writing, at the very end of the Ophüls analysis, when Cavell says that Henry James's "The Beast in the Jungle" "better measures Ophüls's film than the story of Stefan Zweig's from which its screenplay was, excellently, adapted" [1996: 113]: as if Zweig, here and on film, measures in fact the ghostly scope of the unknown woman, emerging now in his unknownness only to haunt film and its (psycho)analysis.

Just as it is here that my writing is again haunted by my mother tongue, where it is unknown to English: when I first wrote this in Croatian, "its" of "film and its (psycho)analysis" came out as "his," because film in Croatian is masculine, like Cavell, while (psycho)analysis, philosophy and literature labor as feminine nouns. That is why at that point I could not but speak about film and *his* (psycho)analysis: not, or not only, to point to a transference where my writing was then generated – where its very syntax yielded a coming together of film and Cavell – but, also, to steal a look at a ghostly "her" [of (psycho)analysis? philosophy? literature?] where "she" seemed to remain a figure of pro-grammatical agency, a symptom of what in countersignature is always only potentiality. (Not incidentally, it is only now that I realize that my own voice, here, labors as a voice of the unknown woman not where in English my mother tongue is unknown, conjurable or even forgotten, but where in my writing my mother tongue is forgettable.)

That is also why Cavell's woman is not a symptom as much as a *sinthome*, precisely where the spectral works as a foundational trauma of film, psychoanalysis and philosophy. And that is why it makes sense to write about Zweig's unknown woman before analyzing how, in Cavell too, she labors as a ghost. I am not saying this in order to reaffirm a metaphysics of origins and anteriority, using Zweig so as to contest Cavell. I could hardly do that, now that I have only just cast Zweig, in both film and Cavell, as commensurate to the spectral figure of the unknown woman haunting both film and its (psycho)analysis. Quite the contrary: I am saying this in an effort to inherit from Cavell that position which provokes me to produce a letter from an unknown woman precisely where Cavell deconstructs the metaphysics of origins and inheritance.

Branching into Zweig

In Zweig's novella, the unknown woman is a ghost of the past appearing as the narrative voice of an unsigned letter that a novelist, identified only as R., receives on his birthday. R. frames her epistolary narrative as a figure of Zweig's narrative consciousness (or focalization). Inside the letter, however, the unknown woman with her *Ich-Erzählung* labors as a clinical case of melancholia: unknown and nameless, she iterates that the letter will have been sent only if and after she died – in other words, that she will materialize to R. only as a ghost, suggesting at the same time that the spectral is reducible to voice, or, more dangerously still, that voice labors as a figure of voiding. Still, in order to die and start laboring as the voice that here cannot but emerge as the voice of a ghost, she first needs to go through the melancholic labors of a woman who wants to die, or else of a woman who lives only where she evacuates genealogy.

The event to define Zweig's unknown woman as a figure where genealogy is evacuated (also the moment when she emerges into the discourse of her letter; also the final event of her life history) is the death of the son she conceived with R. – the son who is as unknown to R. as is the child's mother. This son, says the woman, was the only remaining promise of her future with R., because *her* life was from the start merely a series of betrayed such promises. She says that she met R. when she herself was dying as a child to be born as a woman. Over the next fifteen years they met repeatedly and spent two nights together; even so, he always forgot her, to meet her again, and repeatedly, as an unknown woman, whom he would forget. What constitutes the scandal of her life, therefore, is less the betrayal of the promise of the future than the iteration and the repeated unforgetting of both the promise and its betrayal. As she never existed outside an iterative reduction of such promises to scandalous betrayal, *die Unbekannte* works solely as the iteration of betrayed futures, or else as melancholia. Implying, however, that melancholia is not so much about pathologizing the past or betraying the promise of a future, as about registering what cannot be worked through in the time of iteration. Also: the pathology of iteration would correspond here to what in Freud constitutes hypomnesia, or else to the failure of anamnesis (or maybe to that position where hypomnemata require in fact the failure of the anamnestic). Zweig's novella, in other words, provides a position for a critical reading of Freud's own study of melancholia, not least where *der bekannte Romanschriftsteller* Zweig exchanged himself *letters* with Freud, thus maintaining a *correspondence* with the seat of psychoanalytic knowledge.

It is as symptomatic that *die Unbekannte* dies after her son has died, as if her failure to keep what in her son was a lasting promise of unforgetting (of R.) revoked or at least occluded what in her was the very agency of promising, i.e.

of potentiality and spectrality, i.e. of programming, of what in *die Unbekannte* is always only technology. Still, her failure to keep a lasting promise of unforgetting seems vital for the novella, since it exposes this failure as in fact fundamental for the technology of promising: not only because promises are defined (de-fined?) by the allochronic futures they cast or forecast, but also because this kind of allochryony warps what she or R. know or can know as future, or as chronology. That perhaps is where Zweig's novella originates. Of course, this is not to suggest that *die Unbekannte's* letter, or *Brief*, is commensurate to her son, as if her son is in a way replaced by the letter, as both seem to be figures where R. is unforgettten. Rather than that, it is only when *die Unbekannte* realizes (knows, that is) that the promise of unforgetting is premised on what is spectral, not historical, in the technologies of becoming (technology of promising included) that she cannot but further unknow herself into a ghost, emerging now as a post-mortem voice of *die Unbekannte* – as if the logic of unknownness technologizes the agency of promising, or birth, or unforgetting.

That is also why Zweig's novella corresponds to the script of the Ophüls film precisely where the script was to reduce the narrative scandal in Zweig. In Zweig, after giving birth to her son with R., the unknown woman becomes a prostitute, refusing to marry. In Ophüls, she marries another man. Both the cinematic marriage and the novella's negation of marriage thus testify ultimately to what in promising is unsuccessful, and fundamentally so – as if promise can hardly promise anything but its own failure, as if failure is the only thing that promise can effectively promise – as if promise promises only its violability. Which means that promise as such is fundamentally melancholy. And it is precisely here that Cavell's interest in unknownness corresponds to the premises of Freud's psychoanalysis: because Freud, in his "Trauer und Melancholie," describes melancholia as the kind of disorder where psychoanalysis cannot do much, and therefore as the kind of disorder which challenges both the effect and the *knowledge* of psychoanalysis. Also, it is here, in this realization, that the unknown woman's melancholia gets unparalyzed to an extent, and produces a narrative stir towards or as melodrama, exposing melodrama in turn as a flawed therapy for unforgetting (of melancholia). As if unforgetting implicit in melancholia could not be articulated except as an analysis of what in narration is flawed, with melodrama generically organized around this flaw of unparalysis.

At this point it seems only logical to proceed with what in my argument should evolve as the narrative unparalysis of melodrama. Even so, I would not want to discount an intuition which still keeps me close to narrative *flaws*. In other words, I am still drawn to what is somewhat paralyzing in my own writing, in the position where iteration stands to be deconstructed, or disinherited perhaps, as mnemotechnology.

Die Unbekannte's melancholia, that is, is entailed in R.'s iteration of forgetting, because she not only refuses to forget the man who forgets her, but is explicitly reducing her life to the act of unforgetting the agent of forgetting her. She explicitly describes herself as a dead woman recounting here her life that from first to last belonged to him.² What is more, or less, this very assumption is beyond language, and similes cannot but fall short of reach, because R. to her was *all*, her *entire* life.³ This reduction is somewhat necessary to produce the unknown woman, because it implies the unforgetting of her birth as a woman.⁴ If that is so – and Zweig's narrator says it is – melancholia figures not merely as a forgotten unknown woman who cannot forget, but as woman as such. In other words, woman could be defined, generically, as the unforgetting unknown woman. Implied further in this definition (de-finition?) is the woman's inability to forget the act or the moment of her own birth. Woman, that is, cannot forget the act or the moment when born that way. Because of this unforgetting, birth to woman is not a beginning (because beginnings, to be beginnings, demand a radical oblivion of whatever precedes them, to then become guarantors of origin), but a *sinthome*, where *sinthome* indicates technology as the program of becoming, or else that pro-grammatical position where different pasts, presents and futures stand to be produced. I could almost say that woman is born that way to be able to give birth herself. I could evoke here another gynogenetic, or generic, film important to Cavell: George Cukor's *Adam's Rib*. Woman, that is, is created not out of the metaphysical Word of God, but out of a rib; what is at stake

² "...[S]o weißt Du, daß hier eine Tote Dir ihr Leben erzählt, ihr Leben, das das Deine war von ihrer ersten bis zu ihrer letzten wachen Stunde" [Zweig 1970: 127]. The very phrase involving the "waking hour" is a symptom here of the specific configuration of the time it takes for melancholia to negotiate its passage to the narrative of melodrama.

³ "Du warst mir – wie soll ich es sagen? Jeder einzelne Vergleich ist zu gering – Du warst *eben alles*, mein *ganzes* Leben. *Alles* existierte *nur* insofern, als es Bezug hatte auf Dich, *alles* in meiner Existenz hatte *nur* Sinn, wenn es mit Dir verbunden war. Du verwandeltest mein *ganzes* Leben" [Zweig 1970: 133; emphasis mine]. I would not want to resist here another intuition of what is yet to evolve, as an argument: insofar as R. changes *everything* for *die Unbekannte*, to the extent that no simile can articulate this effect, he does to *die Unbekannte* what film in Cavell's view does to philosophy.

⁴ "Du weißt es gewiß nicht mehr, mein Geliebter, ich aber, oh, ich erinnere mich leidenschaftlich an jede Einzelheit, ich weiß noch wie heute den Tag, nein, die Stunde, da ich zum erstenmal von Dir hörte, Dich zum erstenmal sah, und wie sollte ichs auch nicht, denn damals begann ja die Welt für mich" [1970: 127-8]. And then, soon after, when recounting the first time R. glanced at her, "in dieser einen Sekunde war die Frau in mir, der Halbwüchsigen, erwacht und war diese Frau Dir für immer verfallen" [1970: 132].

here is an unforgotten birth out of a part that the first, life-giving being forgets or at least finds forgettable. This life is not created but is given, as life reducible to a technology of life-production (of pro-creation?).⁵ After all, that is the legacy of the rib's etymology, where etymology historicizes lost traces of the linguistic past and hence what is void and forgotten in origins, tracing at the same time the very limits of the forgettable in language: Eve in Hebrew is both life and rib, and the name of the just created unknown woman. Eve's life, in other words, is pro-grammatical; what Eve names is not life but what life is reaching for as its (mnemo)technology.

I could therefore say I guess that the discourse of Zweig's unknown woman makes sense precisely as reducible to melancholia (a symptom here which works also as a *sinthome*, where she is pro-grammatical): she cannot but constantly be repeating what she is saying, as the position from which she speaks is all about the unforgetting of the forgettable. Her language is fundamentally redundant, and remains redundant until, from within this redundancy, it yields a platform for a kind of stuttering, for a massive alliteration perhaps, a certain rustle of language in which insights into its grammatical structure give way to intuiting language where it is pro-grammatical, a pro-grammatical machine perhaps.⁶ That, among other things, is why Zweig's *Romanschriftsteller R.*, at the end of the novella, cannot visualize her, but senses being haunted by her as if she were "distant music" [1970: 163]. This is the moment when *die Unbekannte* deconstructs the very conceptual limits of narrative consciousness or of focalization. Zweig's focalizer (identified only as R., or else as *der bekannte Romanschriftsteller*)⁷ emerges

⁵ After all, the first-created, rib-giving being in Genesis is unable to recall the secret of its creation; this inability seems constituent to it, as a necessary precondition of or to its metaphysics. By the same measure, Zweig's R. forgets his birthday; the unknown woman never forgets it – she marks it, almost ritually, as the birthday of the agent of her own self – every year she sends him white roses, to remind him that birthdays should not be forgotten.

⁶ *Die Unbekannte* invokes here what Gilles Deleuze says about stuttering in his *Critique and clinique*, specifically when commenting on the discourse of Sacher Masoch's fiction, and the makeup of its masochism. Zweig's novella corresponds then both to Deleuze's valuation of Austrian-Hungarian politics and culture (where they entail the revolutionary), and to his concept of *devenir-femme* (where becoming woman too entails the revolutionary).

⁷ It is almost as if Zweig identifies R. first, or only, as a spectral supplement of voice at the origin of writing, be it the voice of the letter of *die Unbekannte* or the voice of his own self, where Zweig himself is *der bekannte Romanschriftsteller*. In Zweig, R. emerges only as «der bekannte Romanschriftsteller R.» [1970: 125] and is as such reducible to a spectral supplement of the initial, capitalized cipher in *Romanschriftsteller*. In other

as but a perforated narrative casing for *die Unbekannte's* letter. It is evident that she knows him better than he knows himself – evident especially at the end when, after reading her confession, he, so finally and thoroughly re-cognized by and through her, fails to produce her as but a scattered and unclear memory similar to stones flickering and shimmering shapelessly in a stream. This memory falls short of yielding even a shadow, it merely replicates plural shadows streaming back and forth, shadows not likely to produce an image. His senses remembered, says Zweig, but his self did not.⁸

This way the end of Zweig's novella addresses some of the fundamental questions of narratology, before all the role of the spectral in the very formation of narrative voice. This question is far from irrelevant when it comes to reading Cavell, his *Philosophical Passages* for instance (echoing loudly where they invoke various Benjamin's gates and passages), when Cavell says: «How is it that having voice or signature is bearable, a voice that always escapes us, or is stolen?; and, What is the nature of the force that allows language not only to mean and to state but to perform and to suffer?; these begin to sound like questions of opera » [1995: 65].⁹

Forgetting birthdays

These vocal ghosts now cannot but carry me back to what I first said, not least because returns of this kind technologize melancholia and are a *sinthome* of writing, where this writing, to Cavell, is letter. And where it is *Brief*: it is a cipher of its origin in another language, which shimmers in Cavell like a specter, most

words, R. is N where *Romanschriftsteller* operates as N+1. (By the same measure perhaps as novella, generically, could be described as a spectral supplement at the phantom origin of the novel. As generically, the issue of the spectral supplement at the origin of the novel as genre, especially when it comes to narration, conjures forth various ghosts from Benjamin's *Illuminations*, specifically the fragments v and xi.) This spectral supplement and spectral reducibility disappear in translation where the novel (*Roman*) of R. the *Romanschriftsteller* is lost.

⁸ In Zweig: "Schatten strömten zu and fort, aber es wurde kein Bild. Er fühlte Erinnerungen des Gefühls und erinnerte sich doch nicht" [1970: 163]. Whatever emerges as the subject or agency of shadows (in translation) shows here as an "es" in what is pre-originary about images, as its khora beyond the agency of subjects. Just as the recall of the senses signals the conceptual limit of the frame within which R. the *Romanschriftsteller* recalls his *self*.

⁹ In an essay about Benjamin these vocal specters emerge in Cavell as "signals" and "affinities." Symptomatically, their intervention into analysis overlaps with the labor of melancholia and of moving pictures. See Cavell 1999.

visibly perhaps where the speaker of that language, Max Ophüls (the one who translates this *Brief* into the letter of the Hollywood cinema) emerges as Ophüls, without diacritics. It is here, where in Cavell's Ophüls there emerges this spectral supplement of the cipher itself (and vice versa), that a passage opens for other specters, including the ones in *Brief*: because *brief* in English denotes both what is fleeting and momentary, and command or instruction. I could almost say that *brief* in Cavell opens as a passage to the spectral hermeneutic futurity of instruction, where, from within this futurity, the very grounds for some subsequent chronology are forming. Perhaps I can say this because Cavell himself briefs his reader that way, when he describes English as his language but not that of his father, specifically because father is defined, conceptually, as an agent of instruction towards a future in which fathers can emerge only as ghosts comparable to Ophüls's diacritic.¹⁰

This is where I would like to pass through to another question: how does the end of Zweig's novella process phantoms as deconstructing agents (or angels) of chronology and inheritance?¹¹ I guess I cannot but be passing through this way as I am lingering still where my writing has begun – where I promised to reach towards (if not reach) Cavell – even though Cavell seems to emerge here as a gloss on what remains unknown in *Brief einer Unbekannten*. By the same measure, I am passing this way because I cannot but acknowledge inheriting the ghosts of my writing (and, by the same measure, the ghosts of inheritance as such) from or out of Jacques Derrida, in that very position where Cavell inherits the language of his philosophy from J.L. Austin – the position in fact where Cavell, in *Philosophical Passages*, shows Derrida as passing to or through to Austin just as Zweig's R. is making passes at *die Unbekannte*.

¹⁰ Cavell says that his father invented his birthday when he came to America; also, in his American community, he was famous for his Yiddish story-telling: "If he invented this tale of the date of his birth, that is as interesting in its way as if it actually happened. I knew the story as early as I knew that he and his siblings did not know the exact dates, even years, of their births. I hang on to this talent of his for improvisation as an antidote to the causes I have had for hating him. I do not mean only that I use it to remember that I also care about him and grieve for him. I mean that to destroy the value of that talent in my eyes would be to destroy something I treasure as a plausible inheritance from him. I mean also that it reminds me of the causes he had for hating me, for example, that my English was unaccented. Is that really a credible cause of hatred? Consider that it meant that my future, unlike his, was open. Of course exactly this difference was also something he wanted" [2006: 775].

¹¹ A processing implicit in narratology in fact, if narratology is to make *sense* of the spectral in the formation of narrative voice.

In *Passages*, Cavell says that Derrida has failed to read through Austin, having read only *How To Do Things With Words*. Derrida thus remains oblivious of Austin's earlier theory of excuses, or the very site where speech act theory is conceived. One could say therefore that Derrida forgets the birth of Austin's philosophy of language where Austin's speech act theory is the originating position of what he himself is saying. Or, to go back to Zweig's novella, one could say that Derrida forgets his birthday there where Austin remembers it as the conception of his own philosophy.

Now that I am comparing Cavell's Derrida to Zweig's R., this oblivion seems to correspond to R.'s systemic forgetting of the felicitous contingencies that bring him together with *die Unbekannte*, whom too he then forgets, perhaps only to reaffirm the systemic value of felicity. As for *die Unbekannte*, these felicitous contingencies constitute in turn the time of her rebirth as woman, perhaps only to reaffirm her, thus repeatedly reborn, as the technology of the revolution itself. Cavell quotes from Derrida saying that Austin substitutes "at times the value of force... for the value of truth." According to Cavell, however, Austin's philosophy of language is born out of Austin's labor to reaffirm the value of truth, not by substituting truth with force, but with felicity – force here would be a substitute for meaning, not for truth. By mispositioning force, Derrida misses in Austin both felicity and infelicity, because he sees them as a founding miss of language, as in part out of its reach, and not as a potentiality of language. In Derrida's view, this is the position that Austin misses; consequently, Derrida's Austin rejects, defers or excludes a "general theory [that would interrogate] as essential predicate... the value of risk or exposure [of language] to infelicity." This, however, says Cavell, is the position that Derrida himself misses, because Austin analyzes this very infelicity in his earlier essay on excuses.¹² As consequently, it is here, in the analysis of missing and infelicity, that Cavell traces a position from which to read Austin's philosophy of language as a critical theory of tragedy, because excuses in Austin's view signal "the incessant, unending vulnerability of human action" [1995: 53]. I see this as an intimation of Cavell's own interest in the melodrama of the unknown woman, where melodrama itself is intimated as the incessant, unending contingency of missing and infelicity.¹³ Also, as contingently, this

¹² See Cavell 1995: 50-52.

¹³ If Austin's speech-acts thus entail a critical theory of tragedy, this passage in Cavell paves way also to a comparative analysis of Cavell's study of melodrama (where the *Hollywood* melodrama of the unknown woman stages in fact an infelicitous *pursuit of happiness*, and therefore the failure haunting the political project of America itself), and of Jean-Pierre Vernant's study of tragedy, where Vernant analyzes tragedy as the genre formative to Greek polis, or else as the genre preeminently *political*.

entire passage to Derrida and Austin opens with Cavell saying that he is trying to finish “a small book” whose “considerations should lead to a sense of the male philosophical voice repressing the female voice in itself” [1995: 42].¹⁴

If Derrida passes to or through to Austin the way Zweig’s R. makes passes at *die Unbekannte*, Cavell passes to or through to Austin the way *die Unbekannte* makes passes at R. Cavell says that he gets born in Austin as a philosopher, because he experienced Austin’s lectures as a chance to pose a question “whether I could speak philosophically and mean every word I said” [1995: 43]. One could say therefore that Cavell is born as a philosopher when he identifies himself in Austin there where the language of philosophy is born as an iterative unforgetting of the philosophy of language, even though this iterative unforgetting is a constant threat to philosophy – there where philosophy works as a promise of the future. Or: Cavell is born as a philosopher there where this unforgetting threatens to reduce philosophy to melancholia.

This threat, or reduction, or betrayal emerges as a *sinthome* in the very genitive where language and philosophy meet as the language of philosophy and the philosophy of language: the genitive itself surfaces here as a phantom position where chronology and inheritance, implicit in the case of genitive, are reduced to a scandalous betrayal of the promise of the future. It is therefore only logical that Derrida’s pass at Austin (a pass I have compared to R.’s passes at *die Unbekannte*, and Cavell has almost compared to Don Giovanni)¹⁵ is in Cavell juxtaposed to Euripides’s *Hippolytus*. Hippolytus, says Cavell, is where Austin’s philosophy faces the question of forgetting and inheritance; also, it is here, I should add, that Austin forgets like Zweig’s R. and where Cavell remembers Austin like *die Unbekannte*. Austin quotes the *Hippolytus* as an instance of flawed promising, when Hippolytus says, “My tongue swore to, but my heart did not” [1995: 62]. One could say I guess that Hippolytus labors in Austin the way Don Juan labors in Felman’s Austin, both figures in which theory pre-supposes questions of forgetting and of inheritance. This Hippolytus, however, is himself forgotten, says Cavell, because Austin remembers him from Plato (the way Plato quotes from the *Hippolytus* in the *Symposium*), and not from Euripides. Plato’s Socrates,

¹⁴ Of course, “contingency” implies here the scope of felicity: implies in fact that position in the language of analysis that misses, and must miss, the infelicity formative to melancholia and melodrama.

¹⁵ In his foreword to the new edition of Shoshana Felman’s *The Scandal of the Speaking Body* Cavell suggests that Austin is not “like Don Juan” – a phrase Felman uses repeatedly to analyze Austin. Rather, Don Juan might be Austin’s nemesis, “a figure for the chaos awaiting a social order forgetful of Austin’s monitions” [2002: xiii]. Felman in turn suggests that Cavell’s philosophy is as seductive as Austin and Don Juan [2002: x].

that is, takes Hippolytus's voice (conjures him perhaps as he would conjure a ghost?) when he wants to excuse himself from speech.¹⁶ What Austin forgets when he remembers Plato is Euripides, whose Hippolytus speaks about heartless pledges in order to say that his words bind him regardless, that he is abandoned to them, that his tragedy (his identity therefore) is all about this binding and abandonment.¹⁷ In other words, the foundational trauma of Austin's philosophy is his forgetting that Hippolytus's pledge originates in Euripides. Which in turn is where I should add (again where the turn itself entails a scandal of chronology and inheritance) that this trauma or scandal of Austin's philosophy corresponds to the foundational trauma or scandal of the Hippolytus story. Because the figure of Hippolytus, originating from within a split between Phaedra's/stepmother's adultery (or what amounts to violated marriage vows) and Theseus's/father's misgivings, amounts itself to forgetting origins.¹⁸

When he remembers Euripides's Hippolytus as Austin's birthplace, there where Austin himself has forgotten it, Cavell takes the position of *die Unbekannte*. As this very memory cannot but keep disturbing the genitive relation between language and philosophy, Cavell as philosopher cannot but keep remembering and being born, perhaps until he is entirely reduced to iterating how what is articulated as the pledge of the future, in philosophy,¹⁹ is void or violated – until he is reduced to melancholia. The words with which he concludes his passage to Derrida and Austin seem to conjure the voice of *die Unbekannte*: "Say then that the price of having once spoken, or remarked, taken something as remarkable (worth noting, yours to note, about which to make an ado), is to have spoken forever, to have entered the arena of the inexcusable, to have taken on the responsibility for speaking further, the unending responsibility of responsiveness, of answerability, to make yourself intelligible. It is in recognizing *this* abandonment to my words, as to unfeasible epitaphs, presaging the leave-taking of death, that I *know* my voice, *recognize* my words (no different from yours) as mine" [1995: 65].

¹⁶ Again, in the mother tongue that I am here forgetting, excuse (*isprika*) is always, or first, an excuse from speech, literally an out-of-speech.

¹⁷ Cavell seems to anticipate here the very potentiality of Felman's Don Juan, and with that of Austin as inherited in deconstruction: of Austin as described by Judith Butler for instance when she says that "Felman does not take Austin to be a sovereign subject, precisely because she takes him at his word" [2002: 121].

¹⁸ Symptomatically enough, when I was first writing this in what I am now trying to forget as my mother tongue, this correspondence was initiated by what Croatian remembers as the joint linguistic origin of adultery, disbelief and the violation of promise: *nevjera*, *nevjerica*, *iznevjera*.

¹⁹ Cavell's notion of moral perfectionism, that is, also his debt to R. W. Emerson.

Unforgetting film

This abandonment to one's words, where they are unfeasible epitaphs, presaging the leave-taking of death, brings Cavell back, once again, to the position of Zweig's unknown woman: a position haunting Austin perhaps as "distant music."²⁰ *Die Unbekannte* and her inability to forget R. anticipate in turn the very movement of Cavell's unforgetting, where the abandonment to words emerges (as a *sinthome*, again) as Cavell's fascination with moving pictures. When she talks about the way she remembers R., *die Unbekannte* describes him repeatedly as a moving image and a figure of an encompassing, irresistible gaze. Inside her story, in other words, *die Unbekannte* watches, before all as it were; her reaction to R. corresponds to the reaction of a female cinema goer who falls in love with the art of moving pictures. As irresistibly, her fascination corresponds to Cavell's fascination with the Hollywood melodrama of the unknown woman, there where film is the birthsite of philosophy, again just as R. is the birthsite of the unknown woman. I cannot but iterate: "The creation of film," says Cavell, "was as if meant for philosophy – meant to reorient everything philosophy has said about reality and its representation, about art and imitation, about greatness and conventionality, about judgment and pleasure, about skepticism and transcendence, about language and expression" [1996: vii, xii]. And if film is as if meant to reorient *everything* philosophy has said (about reality and its representation), then film is philosophy's technology, en route to the very khora where both language and image originate.

That way *die Unbekannte* in Ophüls emerges again like a phantom of the past which, deconstructing focalization, claims the specterly present tense of the technology of moving pictures en route to the khora where specters, perfects, presents and futures are created.

I am saying this not only because melodrama as a genre requires specters, as narrative figures, to *work* insofar as they *paralyze* a working-through of the past, or perhaps insofar as they paralyze the past itself within the act of working-through. Moreover, I could almost say that melodrama *works* only provisionally, in the relation it projects towards melancholia, as a narrative flutter against a systemic narrative paralysis of a melancholic (woman) – now that I am writing about melodrama and melancholia in Cavell.

As a figure that film is reaching for and taking, ever again, in *Contesting Tears* this woman is also a symptom of what film cannot grasp or take; she is therefore a specter of and to the cinematic itself, an image that film cannot work through, a

²⁰ Cavell anticipates this position when he describes Austin's perlocution as a form of magic, as «unheard and irresistible music» [2002: xix].

picture doing to film what film, as the art of moving pictures, does to philosophy. I like what this taking does to my rhetoric: in the mother tongue that I am here forgetting "paralyzed" translates also as "taken." Almost as if I cannot afford to unforget that, if film succeeded in taking this woman, if the woman were taken this way, this paralyzed specter would signal the potential for paralysis of the very technology that pre-supposes the production of spectrality and movement. Taking this woman ever again, however, film (or, here, melodrama) stutters like minor literature in the philosophy of Gilles Deleuze: this stutter is "a repetition, a bifurcation, a deviation," "a trembling that is no longer psychological but linguistic" and that "pushes language to its limit" [1998: 55].²¹

This iterative taking (these iterative takes?) comes out as a symptom as early as the title of Cavell's book which takes film as a subject of philosophical analysis, or perhaps as philosophy's prosthesis: *Contesting Tears*. "Contesting" in *Contesting Tears* is both an adjective and a verb of contestation, so that its tears both contest and are being contested; in other words, the tears con-test the process of contesting. Their technology corresponds to the technology of alliteration, the technology of their very production in language, as contesting tears, or else to the kind of stuttering that con-tests the analysis formative to major regimes such as philosophy. Simultaneously again, this precisely is the effect of tears in melodrama: the unknown woman secretes tears while provoking the same kind of secretion in the (female) spectators: the cinematic unknown woman is no longer visible when she herself cannot see clearly, although her tears are the very moment that film wants to take as the moment of its own self-cognition.

Woman in Cavell's philosophy is therefore always also a figure of melancholia where melancholia is a foundational trauma of both film and psychoanalysis; or else, woman in Cavell's philosophy is a figure of melancholia where melancholia is a foundational trauma of film and psychoanalysis to the extent to which discourses of film and psychoanalysis are symptoms of melancholia in the language of philosophy.

The narrative labor of melodrama emerges therefore in my own writing (a ghost perhaps in its own right) when I *say* that I *could almost say*. When I say that, I care less for the specterly potentiality implicit in saying that I could say than for the fact that the same potentiality emerges in "almost," even more disturbingly than in the subjunctive. It emerges where "almost" forgets its linguistic past

²¹ It is certainly symptomatic that the above quotation from Deleuze comes from his essay on masochism, calling in turn for a comparative analysis of masochism and melancholia, also of masochism and melancholia in Freud. Such analysis would then provide a platform for a critical reading of Deleuze's own positions, specifically as his philosophy too, like Cavell's, forms around an interest in film and psychoanalysis.



just as I am forgetting my mother tongue: where “almost” always also harbors finality in deriving from “all” and “most.”²² My voice therefore cannot but yield to that position, and wants to yield to it. Not, or not only because I labor here as a spectator of Hollywood melodramas and a reader of Zweig and Cavell, so that my voice, while I am writing this, cannot but reproduce, structurally, this stuttering – this conceptual alliteration that I like. And not, or not only because I watch and speak as a woman, so that I cannot but trace a relation to the concept of woman as it works for Cavell’s vision of film, psychoanalysis and philosophy, precisely as a relation of con-testation, so that my entire position, if I want it that way, is reducible to the alliteration I like, to the vacant conceptual stretch between “not” and “not only.” And it is here that I cannot but (want to) answer the systemic question of psychoanalysis, precisely where psychoanalysis opens as a potentiality of philosophy: what does a woman want? If I were to play with Cavell’s own answer to this question, when he speaks about his mother where she labors as a figure of melancholia,²³ I would say that a woman wants *what: that she wants a position from which to shift, continually, the questions of identity towards the questions of technology.*

Of course, this gloss itself is merely a ghost of my text on Cavell, to come – a *sinthome* perhaps where it touches on technology. Perhaps it should remain a gloss, for now, to remind me of perils implicit in uncontestating – to remind me I have and can have no time for what is presumptuously final about perfection.

²² Conveniently enough, my mother tongue is here a site of unforgetting, insofar as “almost” translates as *gotovo*, and *gotovo* in Croatian denotes both “almost” and “finished.”

²³ Specifically in 1996: 221-222.



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PISMO NEPOZNATE ŽENE I MELANKOLIJA FILOZOFIJE: CAVELL, AUSTIN, DERRIDA

U svome tekstu analiziram djelokrug melankolije i melodrame u filozofiji Stanleyja Cavella, kao *sinthome* onoga što filozofija teži ustrojiti kao memoriju. Ta se analiza oslanja na novelu *Pismo nepoznate žene* Stefana Zweiga, koju Cavell u knjizi *Sporne suze* izrijekom isključuje iz vlastite analize toga problema, premda cijelu studiju osovljava oko istoimenog filma Maxa Ophülsa, snimljenoga prema Zweigu. Uzimajući to isključenje kao pretpostavku za diskusiju o Cavellovu tretmanu rodnoga mjesta i porijekla, prije svega u Austinu ali i u Derridi (u *Filozofskim pasažima*), ovdje predlažem dekonstrukciju one pozicije u recentnoj filozofiji gdje naslijeđe i memorija, čak i kad se pozivaju na problem tehnike, još računaju sa spregom politike i identiteta.

Ključne riječi: melankolija, melodrama, glas, obećanje, film, filozofija, psihoanaliza

Key words: melancholia, melodrama, voice, promise, film, philosophy, psychoanalysis

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Alice Walker's *Meridian* and the Question of Just Violence

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At a time of growing interest in questions of ethics in contemporary theory, this article suggests a broader understanding and offers a historical perspective of the ethical implications which from the start have been presupposed in US ethnic literatures. Alice Walker's Civil-Right's Bildungsroman *Meridian* (1976), with its entangled implications relative to the issues of violence, revolution, social and personal transformation, is a case in point. These concerns potentially work at cross purposes, but the argument of this paper outlines the problematic possibility that some forms of violence, if ritualized, circumscribed and symbolized appropriately, as suggested by models of Freudian psychoanalysis (as outlined in *Totem and Taboo*), Julia Kristeva's model of abjection, and René Girard's sacrificial anthropology, offer modes of regarding violence as just, that is, responsive to ethical concerns. Such a redefinition of violence also takes place in conjunction with, rather than separate from, narrower aesthetic concerns, as proposed further by Elaine Scarry, Terry Eagleton and, again, Julia Kristeva, given their work at the intersection of ethics and symbolic forms.

...an experience of revolt may be the only thing that can save us from the automation of humanity that is threatening us. This revolt is under way, but it has not yet found its voice, any more than it has found the harmony likely to give it the dignity of Beauty. And it might not.

Julia Kristeva, "The Sense and Non-sense of Revolt" (2002: 421)

The political critique of beauty is composed of two distinct arguments. The first urges that beauty, by preoccupying our attention, distracts attention from wrong social arrangements. It makes us inattentive, and therefore eventually indifferent, to the project of bringing about arrangements that are just. The second argument holds that when we stare at something beautiful, make it an object of sustained regard, our act is destructive to the object.

Elaine Scarry, *On Beauty and Being Just* (58)

For some time now, attention in literary studies and related disciplines seems to have turned, or perhaps returned, to questions of ethics, so much so that J. Hillis Miller (1987), in his address to an interested and representative audience, felt the need to comment urgently on this perceived trend. From his concerned comments on the way literary interests are apparently in danger of becoming occluded by other supposedly secondary interests, we move ahead with almost dazzling speed to take stock of the recent intense interest of generally conceived theory in questions of ethics in the contemporary times of emergency. (For a brief overview and extensive bibliography, see Buell 1999.) If for Hillis Miller there seemed to be something slightly unseemly in this shift of emphasis, for most recent articulations of theoretical and critical interest there seems to be no doubt that ethical concerns should take precedence. In a recent study on the reverberations of 9/11 in American collective memory, David Simpson urges theory to continue in its task to unmask different pernicious, because unethical, practices directly tied to the responses to the overwhelming events in the USA in 2001. According to him, and this position seems to be shared nowadays across the disciplines comprising theory and cultural studies (see LaCapra; Reiss; Chow), theoretical enquiry remains in our time perhaps the single most effective tool of testing the limits of potentially unethical, thus also undemocratic, intolerant, uncivilized, etc, social practices. This contention raises disturbing concerns as to the inefficiency of other forms of interventions in contemporary Western democracies, especially in their public and political spheres, as posited strongly by a number of recent critical contributions (Castronovo and Nelson; Nelson; Berlant; Butler; Spanos; Chomsky).¹ Secondly, it makes us think about other possible sources of this ethical turn which claim somewhat different cultural and political genealogies.

This other space, which has articulated stringent ethical concerns in tight conjunction with specific long- or short-term political goals is, perhaps

¹ Arguably, each of these critiques takes up and examines an unsatisfactory point or failure of US and, by extension, other Western, democratic systems; Nelson and Castronovo cut their teeth on the failures of democracy as a materialised practice to encompass all the bodies supposedly in its purview; Butler and Berlant take aim at democratic structures as exclusionary apparatus for some citizens whose participation is melancholically foreclosed from public view; in addition, Berlant assumes that spectacular sentimentality ever so easily monopolizes the public sphere; Spanos launches a philosophical critique of the inexorable will to power inherent in the US-Western political system and especially prominent in its foreign policy; Chomsky deplors the disastrous effects of US foreign policy despite or rather because of the democratic procedure entailed in its fashioning.

obviously, US ethnic literature, somewhat later flanked by critical discourse consolidating itself in ethnic studies, postcolonial theory, critical race theory and related studies. There has been growing interest, thanks in large part to a politics of reading honed on and refined by ethnic, postcolonial and minority literatures, in ethical concerns which even flow into more recent examinations of disciplinary practices in historiography, as suggested by Dominick LaCapra (2004: 72-105). Questions related to identity and experience as individualized instances providing a ground for ethical response and action have begun to claim attention in critical theory, even as we might argue that this has been precisely the core of literature conceived in narrower terms. As claimed by historians of the novel, the emerging subject of bourgeois culture found literary expression as a convenient vehicle for voicing and dramatizing ethical concerns, especially in volatile times, and literature in turn provided a testing ground for the validity of some of those ethical dilemmas (see Davidson 1986: 38-54). By extension, we could say that ethnic literature, inasmuch as it gets read as an emergent form against the grain, derives a part of its creative strategies from locating itself in a culture whose ethical principles it questions and seeks to unmask, disturb, and rectify.

Thus, it is in the arena of US (ethnic) literatures that interplay occurs between the aesthetical prerogatives traditionally ascribed to literary discourse and ethical concerns. I will explicitly ask whether the two can cohabit in Alice Walker's civil-rights and feminist Bildungsroman *Meridian* (1976), and if so, at what cost for each other. As suggested by Cheryl Wall (2005: 5-24), the critics commit not only a failure of imagination but an ethical misstep when they presume that a work of ethnic literature reads simply as a document of an aggrieved and morally engaged consciousness, as if this precluded seeing it simultaneously as a record of aesthetic strivings. Furthermore, I want to ask if, consequently, this facile distinction—if ethnic then surely ethical, but only marginally aesthetic—replicates the violence done by an easy prising asunder of the concepts of justice and beauty, as charged by Elaine Scarry. It is also an intervention which mars the complacency with which we tend to dissociate the realm of the aesthetic from the realm of ethical thought. This issue is raised explicitly by Scarry, who articulates it thus: "Beauty [...] far from damaging our capacity to attend to problems of injustice [...] instead intensifies the pressure we feel to repair existing injuries" (1999: 57). In other words, we cannot simply (dis)regard the pain of others, to paraphrase Susan Sontag, at no cost to ourselves.

It is not surprising that wedding an ethically conceived intervention into discredited social relations, as those in the US South before the Civil Rights Movement in the 1960s, with the necessarily detached regard of artistic contemplation, as required by the novel, could be achieved only by violent

gestures, such as those implied in the agendas of black nationalism and the black feminist movement. This change is recorded in Hannah Arendt's timely meditation *On Violence* as she comments on "an almost matter-of-course espousal of a politics of non-violence" in the early stages of the Movement, to be superseded soon enough by a different policy: "the adherents of nonviolence are on the defensive, and it would be futile to say that only the 'extremists' are yielding to a glorification of violence and have discovered [...] that 'only violence pays'" (1969: 14).

Violence here might be taken as a potentially disturbing surplus that unsettles an aesthetically detached consciousness and demands ethical engagement. Violence in *Meridian*, but also more widely in an unjust society or in contending with inequitable social relations, acts as an indispensable vehicle to derail and defamiliarize the relation between the just and the beautiful. If violence is considered in some cases as a single means of transforming the social sphere, we must therefore assume that it can serve as a motor of ethical interventions. However, this immediately conjures up a potentially unethical endorsement of violence. The question for us, therefore, should be: are there some forms of violence (and if so, what would these be) or some conditions in which violence occurs that can be deemed 'ethical' in the sense that they elicit a specific form of self-knowledge, intersubjective considerations of others, and which may even be deemed necessary and justifiable for the survival of a community? If a violent act satisfies some or all of the above demands, we could term it, drawing from René Girard's seminal work on the role of violence in various social formations, as "'good' violence" (1972: 38). Just to give a broad sense of his argument at this point, ritual and "sacrificial violence" (Girard 38, 45), coming close to a purposeful discharge of violence, would be instances of countenanced, therefore also ethical, violence, unlike "reciprocal violence" which is "impure" and "contagious" (Girard 45, 51). For Walker's characters, the crucial question is whether violence can be just, and if so, is it then also beautiful? Does it provide surfeit, such that, in Slavoj Žižek's (2001) reading of Lacan, it leads to inexhaustible *jouissance* seeing that it rends the subject away from the small (petty) objects and launches her towards the ultimate object, in this case a society of ethical values?

1. (How) Can Violence Be Just?

One of the ways for violence to be seen as justifiable, and as a potentially ethical or ethics-inducing practice, is through the mould of sacrificial anthropology, where we also encounter related issues of ritualized, thus implicitly aestheticized, sublimated forms of violent behaviour subject to strict rules and presumably

exonerated by the outcome. These ritual forms may be said to be sublimated since they are codified, repetitive, context-bound and conventionalized, thus securely removed from their biological roots, as maintained by Sigmund Freud (1913) in his model of the primal horde and totemism as the first codified and highly contrived masquerading of violence entailed in the foundation of society and its networks. The contrivance and artificialness attributable to these seemingly indispensable forms of violence is what principally constitutes them as aesthetic and, by extension, social (as opposed to merely natural or hereditary). Also constitutive for my argument is the notion recently examined by Terry Eagleton (2003), who looks at the ways tragedy, as the ritualized performance of violent acts, and embedded in many pre-eminently aesthetic forms (literary and otherwise), yokes together ethical concerns and their aesthetic figurations.

For *Meridian*, the protagonist of Walker's novel, the notion of violence is inextricably tied to the possibility of revolutionary change, but is also cast as an eminently ethical, and by extension, aesthetic problem:

When she was transformed in church it was always by the purity of the singers' souls, which she could actually *hear*, the purity that lifted their songs like a flight of doves above her music-drunken head. If they committed murder—and to her even revolutionary murder was murder—*what would the music be like?* (*Meridian* [M], 28; all subsequent references will be given thus parenthetically in the text)

For the purposes of my analysis here, I would like to point to the apparently ineluctable link between meditation on the beautiful, the passive responsiveness to (sensory) beauty, and an engaging ethical stance.²

Walker's strategy reads, according to Karen Stein, as a sustained "critique of revolution", which "inheres not merely in political change, but in personal transformation" (1986: 130). This interweaving of the personal and the political can be read from the cast of characters. The protagonist and eponymous heroine of the novel is a long-time Civil Rights activist and an abortive revolutionary, while one of the major male characters, Truman, also boasts of an activist's past. Lynne, a Jewish activist, initially Meridian's rival, later on her friend and Truman's spouse, has also joined the Movement. This early, flamboyant, phase of their activism is recounted in flashbacks. In the narrative present, however, all of them undergo serious breakdowns, also reflected in their reckoning of the potentially failed and foiled socio-historical accomplishments of the Movement.

² Scarry summarizes what she calls Plato's demand that we should "move from 'eros,' in which we are seized by the beauty of one person, to 'caritas,' in which our care is extended to all people" (81).

For Walker, this entanglement means having to work within several possibly conflicting models. If the latter plot line ("personal transformation", also growth and maturation) entails the generic framework of the Bildungsroman, the former qualification (political, revolutionary change) signals the shifting of attention to a social, historical plane, not necessarily compatible with the intimate and spiritual implications of the personal plot line.

And yet, if *Meridian* dramatizes the making of a revolutionary woman, it also underscores that such a making is more than just a political face-lifting. Rather, it entails a thorough-going conversion (used here in its religious sense), a fundamental change feasible only in the spiritual realm. My reading thus suggests that Walker is in favour of a specific spiritual agenda in the service of wide-ranging political and social transformations, and indeed as an indispensable part of them, unlike that offered by Susan Willis (1987), who claims that the narrator shows *Meridian* actually transcending the mystical plot in favour of a political solution. In her excellent reading of the novel's mixed allegiances and somewhat confused political agendas, Maria Lauret talks about "the Black woman's mission to re-spiritualise America" (1994: 140). Furthermore, Lauret correctly notes "an amalgamation of features" which makes up "Walker's complex [...] womanist aesthetic" (143; see also Walker 1984: 361-383; Lennox Birch 1994: 195-240).

The real issue, then, would be to see if the two, the political and the spiritual, can be brought to act on one another. This problem can be tackled by looking at the complex of images and meanings attached to violence in the novel. It is precisely through a violent suturing that these two plot lines, one centring on personal, psychic and, ultimately, sexual revolution (what Kristeva [2002] in her analysis of the expressions and scope of contemporary revolt terms "freudianism"), the other focused on social and political revolution. Throughout the novel, *Meridian* and other female characters find themselves thwarted and denied when trying to recruit the newly gained racial equity to militate for sexual revolution. Kristeva (2002: 361) tries to account for this innate impossibility by reminding us of the "sacrificial contract", which established a social order, patriarchal prerogative and religion, and which continues to use women in specific ways, while also carefully demarcating their position and agency. Since our attention ought to be kept on the issue of violence and the way it insinuates itself into any number of social and personal arrangements, let me once again evoke Kristeva, who points out that there is "the implacable violence (of separation and castration) that underlies *any* symbolic contract" (364). The symbolic contract under scrutiny in the novel is, of course, the redefinition of the concept of citizenship beyond the lines of race or ethnicity and in a more inclusive sense, but perhaps not so as to warrant the inclusion of women (women of colour, in particular, although Lynne's borderline case makes us wonder to what extent women - except in their

homogenized position in the South due to the rigid colour line - figure at all as viable political subjects, thus also as full-fledged citizens).

Obviously, there are shades, degrees and styles of violence in the text; the narrative logic does not conflate its manifold guises - there is violence inherent in the system, internalized by its victims and in turn perpetrated by them on others; there is self-defensive violence as opposed to gratuitous violence proceeding from the imbalance of power, etc. Still, the overall feeling in the novel is that history moves in the spasmodic rhythm of violence, and that, as expressed by Christian, "violence" somehow seems to be tied to "change" (1980: 205; see also Byerman 1985: 149-151). Moreover, American society in the 1960s and 1970s, a temporal scope encompassed by the novel, finds itself in what Girard terms "sacrificial crisis", in which "impure, contagious, reciprocal violence spreads throughout the community" (51). This view would demand the institution of a sacrificial ritual, and consequently of a scapegoat, a surrogate victim (Girard 326). The novel strongly endorses the possibility that such a role be taken by the black woman.

In the next instance, however, the institution both of sacrifice and its correlative, a surrogate who takes over the disruptive surfeit of violence threatening to annihilate the community, is examined - and found wanting - in its most immediately available form. Meridian, as an activist, is asked to bow to the pre-eminence of 'revolutionary violence' which would apparently guarantee social change for black people, as posited by the discourse of black power. At the point where she refuses to endorse such a scenario, she activates an explicit link "between a movement for social change and the personal growth of its participants" (Christian 205), an ethical stand as deviant and mystifying as Antigone's. However, as Meridian decides to step out of the destructive cycle, she attempts to check the dominant current of history, to reverse the standard model of social - and ultimately also personal - interaction. This deviance goes along somewhat with Hortense Spillers's (1987) repositioning of black women as not quite assimilable subjects into US symbolic systems (see also Christian 219). Meridian is considered to be disturbed (*M*, 22), but, as pointed out by Christian, this may point to "a drastic revision in the image of the conjure woman" (250). This theme has already been sounded by Walker (1984: 232) in her essays, where she registers the process whereby sainthood - heightened spirituality - in women becomes socially stigmatized as madness.

This ritualized consecration of violence through suffering, and the historically marginal position of black men and women that makes them particularly available for and susceptible to the role of scapegoat, seem to have been some of the guiding premises of the earlier phase of the Movement, as Meridian registers the contributions of her predecessors such as Martin Luther King, various Civil Rights workers and, somewhat incongruously, Malcolm X, whose endorsement

of violence lacks the sacrificial aura ("by all means necessary" being his slogan; see Malcolm X 1966). Increasingly, however, it seems that "the mimetic character of violence" (Girard 86) takes over, breeding corresponding forms of social and spiritual degeneration. Political violence translates as sexualized, personalized denigration; racism inevitably eats away at the core of family and social bonds; damaged individuals in turn go about inflicting damage on others. The question for Meridian, and other activists, is whether there can be an alternative history that does not coalesce around the acts of violent inceptions.

Hardly so, it would seem. The mystical vision of her grandmother is contingent on the genocidal obliteration of the aboriginal observers of the ritual with whom she reconnects through empathy; the spiritual agency of the Sojourner tree venerated by the girls in Meridian's whitewashed college is literally rooted in the intransigent slave's tongue, cut off and buried and thus enabling the tree to grow; the liberating experience, another moment of epiphany in the novel experienced by Meridian, in a black church, through music, preaching, and public confession, and her participation in a community ritual, hinges on the commemoration of the (violent) death of yet another Civil Rights' activist. Another paradox seems to be entailed in these enactments. The role of a surrogate victim, thus both innocent and implicated (through the logic of interchangeability), is brought structurally in line with the role of saints in religious rites. Namely, the lesson of sainthood seems to imply that its *jouissance* is, although individually experienced, basically an intersubjective act, while its engagement with the violence constitutive of various identity and historical formations strives to convert its destructive impact into a site of creation and salvation. Violence is thus re-signified, but not banished from the account of the emergence of a new revolutionary black woman. In fact, it is constitutive of this process and is one of its prerequisites.

Having evoked the concept of suffering in connection with a specific response to variegated forms of violence, we should further consider the connection between the two as entailed in the concepts of sacrifice and the scapegoat (Girard 1-40; Eagleton 2003: 274-297). Susan Mizruchi has recently averred that in contemporary American culture "ritual acts express an unbridgeable gap [...] between what is sought or aspired to and the historical present", and she goes on to assert that "sacrifice is the quintessential ritual form [...] . The idea of return is implicit in sacrifice, in its attempt to restore a lost relationship between humans and gods or to atone for some spiritual offence" (2000: 468). What is more, "Violence is fundamental to sacrifice in its foundational form" (Mizruchi 468). Meridian's attempted self-cancellation, compounded in the text by other instances of wilful exposure to suffering and self-victimization, is thus explicable only within a religious understanding of the ethics of sacrifice. Not only is

ethics, it seems, ineluctably tied to ritualized violence, but it also progressively materializes as a temporal warp, linking “the historical present”, the apartheid South, with its utopian antithesis, a desegregated, integrated nation. However, this sacrificial logic needs, as already pointed out, a victim, a body to be offered for the purpose of establishing a purported lost harmony or to serve for the atonement of collective feelings of shame, sinfulness and guilt. The scapegoat for the nation, as well as for the fractured black community, must be the black woman. In a similar mode, in a ritualized enactment of the original parricide carried out by the primal horde (as laid out in Sigmund Freud’s account in *Totem and Taboo*), the sacrificed animal absorbs all these otherwise unmanageable and destructive emotions. In other words, for the equilibrium to be re-established, there has to be a ritualized logic enacted; a simple politically motivated measure will not do.

We also need to address this a-temporal dimension of sacrificial ethics and ritualized violence, since it is primarily this context that sublimates, and in a sense aestheticizes, violence by making it just or at least justifiable. This is, by extension, the only form of violence championed by Meridian. In order to do this, we should revert to some of Kristeva’s recent writings which allow us to reinforce the eminently social and yet psychic character of setting up the zone of the sacred, and thus the intersubjective charge of the ritual and its attendant feature, the sacrifice. Drawing on Girard’s sacrificial anthropology and enlisting valuable insights provided by Mary Douglas, Kristeva (1982: 12-13) weaves them together with some key Freudian concepts in order to put forward her model of abjection as constitutive of the establishment of culture. She asserts further that practices involving abjection, usually aimed at erecting boundaries between the participants and the excluded, are co-extensive with the setting up of the sacred, or religiosity, and of society (Kristeva 1982: 17, 56). In all these cases, we should think of the rituals accompanying the regulation of the abject as underlying and, in fact, guarding the symbolic order. We are reminded of the obsessively practised abjection of various ‘defiling’ features of black womanhood (its physicality, sexuality, socially unsanctioned forms of family structure) repeatedly enacted on the grounds of Meridian’s black women’s college as an instance of a ritual enforcing the *status quo*.

Motherhood in the novel is re-examined in this context. As long as it subsists as an extension of the black woman’s instincts and blindly replicates itself using as its vehicle the monstrously fertile black body, from which Meridian at some point recoils in horror (enacting her own abjection), it cannot be changed or redefined. There is, furthermore, an insidious proximity to the arguments of the natural propensity of black women towards mothering, given the strenuous denial and evacuation of this capacity in slavery (see Spillers 1987). This invidious link between slavery and black motherhood thus requires an especially violent

ritual to breach it. Where we see the change occurring is in the generation of revolutionary black mothers who deliberately vanquish, in the most violent ways, often self-inflicted and enacted upon their own bodies, their motherly attributes and propensities. Meridian gives up her child for the revolution; another young mother murders her own offspring (see also Willis 1987: 112, 123-124). Such a violent decoupling of (black) motherhood from its historical implications in slavery and patriarchy might be the only way to change its delineations. The children, in this case, necessarily take on the role of scapegoat: Meridian's child and Lynn and Truman's daughter, Camara, a victim of an act of gratuitous urban violence, are examples of this dynamics.

2. Violence and Salvation

It is useful to revert here to Barbara Christian's reading, which takes up and expands on Walker's metaphor from *In the Search of Our Mothers' Gardens* in which Walker draws a connection between weaving stories and making quilts; a parallel between an aesthetically captured experience (therefore unique and invested with aura) and an object "for everyday use" (Christian 180). The outcome of this conjoining is, according to Christian, a "functional though terrifying beauty" (180). Thus, a sense of something ordinary, homey, is joined with its opposite, terror-inducing capacity; indeed, Christian implies that for Walker these two seem to go hand in hand. This entwining, evoking the Freudian uncanny, is promoted through the metaphor of an activity typically associated with black women, namely, quilting. Christian expands on Walker's metaphor, implying that Walker mixes "pieces of hard reality and lyrical fantasy" in her stories; furthermore, they exhibit "wondrous touches juxtaposed to the mundane; velvet pieces lie comfortably next to the most used flannel" (182).

Walker's head-on engagement with political projects, and yet strangely refracted through the homely activities of gardening, cooking, sewing, quilting, and one might also add mothering and child-rearing, is evident in her choice of characters and their relations. I have already pointed out that Meridian's activism diverges somewhat from the adopted norms of both the civil rights' 'Ghandian' phase and the post-civil rights' 'violent', nationalist and revolutionary phase; she adheres to her own peculiar moral code, which I would call, prompted by other readings, the politics of saintly renunciation and sacrificial self-offering. Meridian's difference is transcendental in at least two ways. If considered in the first framework, that of the pacifist phase of the Movement, it is through her unparalleled, because saintly, renunciation that she outdoes the standards of the Movement. If seen in the second context, that of the 'black power' phase, then she

also falls short of the mark - by disavowing the absolute necessity for violent action. In tracing some of the sources of Walker's writing programme as outlined in her essays *In Search...*, we can distinctly see her orientation towards plots decidedly psychic and psychological, embedded in the understanding of the feminine as an existential condition, but seemingly diverging from psychoanalysis. She has called them "the workings of the spirit" (Walker 1984: 10-11, 71-82, 231-243).

The wariness towards psychoanalytic models evinced by African American writers has been situated specifically at the crossroads between "white psychoanalytic feminism and African American cultural formations" (Abel et al. 1997: 1). That some contributors to the 1997 volume engaged with the discourse of "African American women's spirituality" to read the texts at hand was seen as "the turn of the repressed" (Abel et al. 4). Walker has been among the most insistent advocates and retrievers of a space for black female spirituality. Lennox Birch, among others, not only highlights Walker's heightened sense of spirituality, but implies that it stems from one of the literary foremothers already 'evoked' (and I intend a spiritualist sense here) by Walker in her previous writings and in her pilgrimage to recover Zora Neale Hurston for the present (1995: 196, 207). Deborah McDowell, in her widely anthologized essay "The Changing Same", maintains that, "[Walker] owes an equal though different debt to black women writers before Hurston" (1987: 292).³

In this section, I would like to examine the possibility for this cluster of phenomena, ranging from domestic practices to spiritual strivings and political activism, to function as a grounding for revolutionary change, such that may ultimately spawn what Bruce Lincoln in a recent study terms a religion of revolution (2003). The black church, for instance, is first upbraided for its incapacity to address the present-day needs of the black congregation, and is then gradually vindicated through Meridian's perception of its changed role and newfound activism.

Since readings of *Meridian* have already detected a strong metaphysical bent - Brown (1989) refers to it as a "mystical pilgrimage" - it is not surprising that some of the principal plot developments are actually signalled by sacrament-like

³ At stake here is also the dynamics of the black current of American literary history. Roberta Hendrickson recapitulates some recent positions on the possibly distinct lines of development observable in the black male and female canon, respectively. Hendrickson references authors such as Madhu Dubey and Joan Korenman, who "have shown how African American women writers, in their novels (Dubey) and short stories (Korenman) have attempted to save their 'matrilineal heritage' from black nationalist men who would deny the African American slave past and look to Africa to affirm their identity" (Hendrickson 1999: 118).

occurrences. (I use the term sacrament advisedly here precisely to match the visible materiality of the performed ritual and the invisible spiritual reality to which it points. Note that the immaterial is pre-eminent here, the visible rite only a trace of the workings of God's grace. This peculiar aspect is foregrounded in the Greek word *mysterion* ["Mystery"].) Epiphany in its religious sense, ecstasy in a mystical context, trance-like states are events that form the axis of the novel's plot and offer a compelling scenario of Meridian's life. In that sense, the moment of epiphany in which Meridian decides to join the Movement is rather indicative.

At the outset of the novel, Meridian is plagued by strange paralysis, which, however, does not prevent her from agitating for the blacks in small Southern towns, even though the heyday of the Movement has passed. Also, she lives in "a cell", which gives the feel of a nun-like renunciation. She has already gone through, provisionally marked, the second phase of the Movement, when it turned to more explicit and more revolutionary forms of struggle, influenced by the growing anti-colonial struggles in various Third World countries. Within the national context, there is a growing sense of disenchantment with the non-violent forms of civil disobedience. This suffering, wizened woman, exuding an air of sacrificial martyrdom, had once been almost converted to explicit "revolutionary violence", which for her nevertheless reads as murder (*M*, 27, 28). Meridian is made to face what in the 1970s was a growing concern for black activists - how to reactivate the political charge of the initial phase of the Civil Rights Movement and re-energize its impact. Also, for women within the Movement, the question was how to inscribe their peculiar position in the structure which more often than not neglected their contributions under the cloak of the 'uplift of the race/the people'.⁴

These queries are addressed in the novel through the relationships among black males and females, and, importantly, black and Jewish (thus, in the context of the then applicable colour code in the South, not-quite-white) female characters. They are spread out on the Northern and Southern canvases - it is significant that Meridian at the beginning of the novel comes home, returns South to help her people, to save herself, and reclaim her roots. In the spiritual scheme of the

⁴ Morrison revisits this problem in her novel *Love* through the revolutionary activities of Christine, one of the protagonists; this shows how the common cause of the people enlists and at the same time displaces the new role of the (black) woman, showing again the mismatch that patriarchy creates between the nation and women. Turning to more theoretical explications, we should take note of Kristeva's two-faced model for the late twentieth-century women's movement: on one hand, it is inevitably "rooted in the socio-political life of nations" and exigent upon "historical" time, also bowing before the structure of the nation-state within which it seeks to intervene; only later does it create possibly alternative structures, removing itself from linear, historical time and occupying "an archaic (mythic) memory" (2002: 356, 357).

novel, the South functions as a place of spiritual possibility, ritual occurrences, and as a mystical, sacramental zone. Brown casts the journey in decidedly spiritual terms, so that the South can also be figured as a place of trial and tribulation, "the middle ground of the sacred spaces" (311). This elevated, allegorical, sense is echoed also in the title of the opening section, "the last return". The last return presages either death or some kind of apotheosis, and by the end of the book we see that Meridian achieves this latter - she has atoned for her sins, or rather, if we apply the sacrificial logic, those of the community, and is allowed to move on.

The tension between the individual and the community is never quite resolved in the novel, but Meridian fully embraces the responsibility she bears for different collectives and persons in her life. Not only that, but each time she intervenes on behalf of another person, she falls into a cataleptic state or a mystical trance. When Meridian sees the Wild Child, an orphaned and abandoned semi-savage girl, she lapses into a kind of stupor, "lying like a corpse on the floor beside her bed, eyes closed, and hands limp at her sides. While lying there she did not respond to anything" (*M*, 36). She undertakes to rescue the child, assuming responsibility for her, only to find that she is unable to fulfil the commitment.

This extraordinary capacity seems to date from the day she descended to "the Serpent's coiled tail" (*M*, 57) on the Indians' hallowed ground in Georgia. Paradoxically, or perhaps mystically, her conscience-awakening moment is at the same time externally a moment of bodily immobility and numbness. Thus, she literally dies a small death each time her spiritual capacities are at their highest. The core of this ecstatic experience is apparently to die temporarily, at least in the body, only to release the soul to its full capacities so that the spirit becomes "set free in the world" (*M*, 58). Her consciousness is stirred thanks in part to the submerged but surviving spiritual tradition of Indians, the native inhabitants of Georgia, who act as Meridian's, and also the whole community's, subterranean, collective subconscious.⁵

This memory of Indians and of the sense of spiritual possibility they portend for Meridian, as well as the moment of ecstatic freedom this memory gives, become reactivated in the midst of one of the worst crises in her life, as she is struggling with acute post-partum depression. Suddenly, she dreams of Indians, and shortly afterwards this previously apathetic and semi-literate teenage mother joins the Movement and "becomes *aware* of the past and present of the larger world" (*M*, 73; my emphasis). At the very moment of her "awakening" (*M*, 80), it is the Indian forms of spirituality that Meridian remembers; these are not

⁵ Further implications of this Native American connection in the text, first signalled in the novel's epigraph taken from Black Elk's visionary book, are pursued by Downey (1994); see also Willis (1987).

merely feel-good promptings, but tools of her total personal transposition, with footholds in social and historical reality. This convergence on Walker's part of the black (present) and Indian (history) is far from incidental; in fact, it is one of the fulcrums of the novel and is its ideological scheme. Not only does it ingeniously activate the ghost-like history of both communities, history relegated to oblivion (unrepresented and thus virtually nonexistent) in which one (Indian) stands in for the other (black), but it also brings the Civil Rights Movement to bear on the quintessential questions of American society as a continuing ethical enquiry into the historical foundations of the nation.

Walker is careful to show, however, that spiritual insight, no matter how validated by precedent or how life-changing, cannot by itself replace the individual's historical and social agency, although it may fruitfully encourage and sustain it. When Meridian experiences epiphany for the first time, at the Indians' sacred ground, she is ignorant of the history of Georgia, and, overall, the Indians' history; she learns gradually about their plight from her father's collection of photographs, maps, books, and from his silent tears (*M*, 53). These printed materials and visual representations imperfectly reference historical knowledge of the Indian dispossession and genocide, articulating also the more-than-incidental role of violence in American historical formations. The workings of this shattering spiritual experience bring Meridian to realize not only the too obvious parallels between her own position in the present and the historical position of blacks and Indians in the United States, but also institute this form of religion/ritual as a viable means of transmitting both historical and timeless knowledge. It is thus not surprising that this realization is borne out through Meridian's spiritual connection with her grandmother, the ancestor (*M*, 56-59).

However, there is an underside to Meridian's spiritual agenda. Her mystical experiences seem to be brought about by her specific stance of renunciation, her flair for suffering, and even for what Žižek calls her *jouissance* of sacrifice. Žižek continues with the implications of Lacanian *jouissance*, seeing it "as the impossible/real foreign kernel, irreducible to the symbolic order, [where] it appears as the horrifying abyss of the Thing which can only be approached in a suicidal heroic act of transgression, of excluding oneself from the symbolic community" (2001: 19). It is through an ecstatic or epiphanic experience that this act of wilful exclusion is committed. This "suicidal heroic act of transgression" is not only made by "tragic heroes like Oedipus or Antigone" (Žižek 19), but by saints and mystics as well, insofar as their transcendental experience portends a suicidal cancellation of their body and its functions in order to attain a merger with the ultimate Other, God. One of her close friends says to Meridian half-admiringly, but also exasperatingly: "I can not afford to love you. Like the idea of suffering itself, you are obsolete" (*M*, 125). The same could be applied to the figure of the

saint, given the ambiguous sense of admiration and incomprehension which it might evoke nowadays.

It is perhaps inevitable that the idea of sainthood entails a concept of sacrifice and suffering, not simply as narcissistic bliss but, as shown by Antigone and Meridian, in response to the other's need. After all, "saints [are] those who put themselves totally at the disposal of the Other. [...] A saintly life is defined as one in which compassion for the Other, irrespective of the cost to the saint, is the primary trait" (Wyschogrod 1990: xiv).

It is important to note how the economy of Meridian's saintly *jouissance* must be seen as the reverse side of its narcissistic kin. The prerogatives of saintliness accrue from the literal investment of bodily resources, the way Meridian invests in one of the phases of continual ecstatic states; the more she denies her body, the greater the space for her state of mystical *jouissance*. It is in this phase that an aura even appears around her (*M*, 120). Whereas in her first ecstatic experience the drift is self-serving, so to speak, and leads to her personal transformation, later experiences of a similar kind are more sacrificial, in that there is a sense of Meridian's receptiveness to the idea of redemptive, Christ-like suffering undertaken for her people's sake and for their salvation (her mother, Lynne, black people). What Walker wants us to question here is apparently an endless female capacity for renunciation and suffering, "the workings of the spirit", such as would mandate a new dispensation for the people, both black and non-black. In other words, is this *jouissance* for suffering, on the part of Meridian but also of other women in the novel, to which I will shortly come, really an investment in a better social order?

The novel seems to bring out a long list of suffering and victimized female characters, extending their plight across the colour line: Lavinia, a slave whose tongue was cut off; the Wild Child, a tragic misfit; Sojourner, a mutilated tree; Fast Mary, another social outcast; Lynne, a multiple victim; Meridian's mother, a Dickinsonian smouldering volcano; and finally Meridian herself. Byerman's insight is very helpful here, in that he distinguishes "between suffering and victimization" (155). If we try to follow up on this distinction, then Meridian's mother, for instance, never works her way beyond victimization, whereas Meridian manages to detach the suffering entailed in her position as a passive, unwitting victim, and reinvest it in a programme of personal and collective transformation. The gist of Walker's writing strategy is to set up black women as primary agents if a new national dispensation is ever to take place. This is also a mystical strategy if you wish, if we recall the injunction in the psalm, "the stone discarded by the stonemasons will become the corner stone" (*The Holy Bible*, Ps 118: 22). It is in this context that Meridian's representativeness becomes clear, if not entirely rational, and even brings us close to considering the account of

her life as a sort of hagiography. Furthermore, even if initially other women's stories of endurance and suffering underlie Meridian's trajectory and validate her martyrdom, ultimately she comes to understand that she has to move beyond the women's scapegoating status, and that she has to walk away, thus renouncing (self) immolation: "All saints should walk away" (*M*, 151). In the end, Meridian refuses sacrificial death. Just as 'revolutionary violence' does not cancel out murder, 'sacrificial death' or 'redemptive love' does not always connote salvation. It is in this realization that Meridian's crucial epiphany lies.

It requires another type of ritual to effect the transition from acquiescence to revolt, rebellion and, ultimately, revolution, and this is where violence must come in as a social fact rather than simply as a structure underlying the necessity of primal separations, purifications and prohibitions entailed in the processes of abjection. Kristeva articulates our concerns once again: "Whether or not women are aware of the mutations that have generated or accompanied their awakening, the question they are asking themselves today could be formulated as follows: *what is our place in the social contract?*" (2002: 360). For Meridian and her counterparts, this question flows into an additional concern about whether this place is to be secured through sacrifice or through revolt, which implies turning away from the sacrificial law: "[S]he understood [...] that the respect she owed her life was to continue [...] to live it, and not to give up any particle of it without a fight to death, preferably *not her own*" (*M*, 200). Inasmuch as an individual life, by extension one's "place in the social contract", as formulated by Kristeva, seems to require violent actions in order to become instituted, this line of reasoning finds ample illustrations in the novel. It is in the internecine struggle for mutual recognition that individual and group identities emerge: mothers against their children, children against the parents, men against women, whites against blacks, state against the people.

And yet, victimhood and scapegoating are necessary phases in the social deployment of violence. *Meridian* shows us how different social subjects, engaged in an intense intrapersonal set of relationships, traverse a range of positions from passive victims to emergent agents and actors in revolt, questioning in the process the (un)ethical foundations of various social formations and institutions by casting this process in the form of aesthetic, but no less engaged, concerns. However, lest we tend to monumentalize the incipient forms of violence, the novel complicates its role and impact. "The point is", maintains Arendt, "that under certain circumstances violence - acting without argument or speech and without counting the consequences - is the only way to set the scales of justice right again" (64). However, the novel further shows how violence is not simply a nation-state monopoly but continuously threatens to engulf even the most personal relationships (mother-child, lovers, friends); in addition, even when the symbolic contract masks the violent beginnings of the subject (as maintained

by Freud and Kristeva), or occludes its presence in the consolidation of larger social structures (as illustrated by Girard), it also happens that these violent traces persist, haunt and come back to destabilize that very order. Violence is, therefore, needed both to dismantle the old, superseded and defunct forms of social and personal governance, and to usher in the new ones, which thus remain haunted by its transformative power.

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MERIDIAN ALICE WALKER I PROBLEM PRAVEDNOG NASILJA

U novije vrijeme suvremena je teorija obilježena zanimanjem za etičko, što odražava i tematika ovoga članka, naime, bavljenje etičkim implikacijama koje su od početaka snažno prisutne u američkoj etničkoj književnosti. Etnički i feministički Bildungsroman *Meridian* (1976) suvremene spisateljice Alice Walker, iz doba borbe za građanska prava, donosi isprepletenu tematiku nasilja, revolucije, društvene i osobne transformacije. Iako se u analizi pokazuje da su ovi sklopovi često suprotstavljeni, ocrtava se mogućnost da određeni oblici nasilja, ako su ritualizirani, omeđeni i prigodno simbolizirani, a sve na tragu Freudova modela društvene psihologije u *Totemu i tabuu*, modela abjektivnosti Julije Kristeve te ključne antropološke studije o nasilju Renéa Girarda, mogu, dakle, ponuditi okvire za razmatranje nasilja kao etičkoga elementa ili čimbenika etičke dispozicije. Takvo vrednovanje nasilja, nadalje, neodvojivo je od estetskih implikacija njegove uloge koju su u novije vrijeme ponudili Terry Eagleton, Elaine Scarry i, ponovno, Julia Kristeva.

Ključne riječi: američka etnička književnost, nasilje, etika, estetika, *Meridian*

Key words: US ethnic literature, violence, ethics, aesthetics, *Meridian*

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Development of Australian Aboriginal Drama: the Journey towards *Kullark* (Home)

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This paper traces the development of Australian Aboriginal drama from the late 1960s to the 1990s. Aboriginal playwrights initially started writing engaged plays out of necessity of their current socio-historical conditions. However, plays by Aboriginal authors such as Kevin Gilbert, Robert Merrit and Gerald Bostock that appeared in the late 1960s and early 1970s indicated that Aboriginal drama would become a forum for rewriting history of Australia. The turning point is the appearance of Jack Davis in the late 1970s, who still remains the most important Aboriginal playwright of all times. His plays challenge official historical records and attempt to fill in numerous historical ellipses by evoking Aboriginal counter-memory. Moreover, Davis is the first Aboriginal author in general to introduce vibrancy of Aboriginal languages in indigenous cultural production. His legacy continues in the next generations of playwrights appearing in the late 1980s such as Eva Johnson and Richard Walley. The next shift in Aboriginal drama occurs in 1991 with the publication of *Bran Nue Dae: A Musical Journey* by Jimmy Chi. This carnivalesque play constructs a possible multicultural Australia offering an unequivocally happy ending to the nation, revealing that reconciliation lies in cultural diversity and not in cultural difference.

The Beginnings

The appearance of Aboriginal drama and theatre in Australia is closely related to the development of Aboriginal affairs. As was the case with Aboriginal poetry from the 1960s and 70s, early Aboriginal plays were fuelled by the outrage of the two hundred years of negation and denigration of Aboriginals. Moreover, early Aboriginal plays were literally born out of prison and, consequently, made exceptionally sharp comments about Aboriginal and British historical and cultural interaction in Australia. Like their fellow poets, Graham Dixon and Robert Walker, the playwrights Kevin Gilbert and Robert Merritt wrote their first plays, *The Cherry Pickers* and *The Cake Man* respectively, behind bars. Gilbert

started writing his play in 1968 while serving a fifteen-year prison sentence. The play was performed for the first time at the Mews Theatre in Sydney in August, 1971 and became the first staged Aboriginal drama whereas its publication had to wait for the Australian bicentenary year of 1988,¹ the year which brought to light numerous other publications written by Aboriginal authors.²

Robert Merritt's play *The Cake Man* was written in gaol during 1973-74 and became the first Aboriginal drama published in 1978. The staging of this play is linked to the most important black theatrical institution at the time, the National Black Theatre. This theatre, also known as the Sydney Black Theatre, was, according to Kevin Gilbert, the first "black-controlled and black-directed" (Gilbert 1973: 118) institution set up in 1972 in Redfern, one of the poorest slum-like suburbs of Sydney primarily populated by Aboriginals. The theatre was established by Gerald and Lester Bostock who viewed drama as a medium for presenting Aboriginal political views. They subsequently invited Bob Maza, a director, actor and playwright, to join the theatrical group. Maza was at the time involved in Aboriginal street theatre in support of the Aboriginal Tent Embassy in Canberra, in 1972.³ He was appointed director of the Black Theatre and the first

¹ The 1988 edition of the play published by Burrumbinga Books of Canberra represents a substantially revised version of the original manuscript dating from 1970. Revision was done by Gilbert himself.

² An unprecedented number of Aboriginal works appeared in 1987 and 1988 obviously triggered by the 1988 bicentenary celebration of the British settlement in Australia when Australia needed to show to the international community that it had not forgotten its first inhabitants. Titles include, e.g., Collen Glass and Archie Weller's anthology of Aboriginal writing *Us Fellas* (1987), a special double issue of *Kunapipi* dedicated only to Aboriginal culture (1988), a collection of papers from the 1986 Conference on Black Literatures entitled *Essays on Black Literatures: Connection* (1988), Kevin Gilbert's anthology of Aboriginal poetry *Inside Black Australia* (1988), international Aboriginal bestseller by Sally Morgan entitled *My Place* (1987), Eric Willmot's *Pemulwuy: The Rainbow Warrior* (1987), a collection of Aboriginal plays by Jack Davis, Eva Johnson, Richard Walley, Bob Maza entitled *Plays From Black Australia* (1989), and many more.

³ The Tent Embassy was erected by a group of young Aboriginals on Australia Day, January 26, 1972 in front of the Parliament House in Canberra. Over the next several months, thousands of Aboriginals and non-Aboriginals joined in, which captured attention of Australian and international press. The aim was to expose legal injustice towards Aboriginal peoples of Australia in connection to land rights, and most of all, to challenge the concept of Australia as *terra nullius*. The embassy was dispersed by the police in July the same year. However, it was re-erected and pulled down on many occasions, and finally, in 1995 it received the status of the first Australian Aboriginal heritage site. Today, the Embassy still stands on the same site, though the Australian Parliament has moved to another location.

production was his revue *Basically Black* in 1972 with which the group went on tour to Queensland and New South Wales. The first play staged by the Theatre was the already mentioned Merritt's *The Cake Man* in 1975, whereas the only other play produced by them was Gerald (Gerry) Bostock's *Here Comes the Nigger* in 1976,⁴ after which the Theatre closed down.

The three plays by Gilbert, Merritt and Bostock introduce the elements that will be appropriated and further explored by the major Aboriginal playwright Jack Davis, and the subsequent generation of playwrights, Eva Johnson, Richard Walley and the still active Bob Maza. Aboriginal dramatic *oeuvre* has emerged as a forum for rewriting the history of Australia. Whereas *The Cherry Pickers* and *The Cake Man* are set in the recent rural past and reveal the emasculation of Aboriginal people, devastation of nature by white Australians and the inability to return to an Aboriginal past, *Here Comes the Nigger* explores the current situation of city-dwelling Aboriginals in a society marred by "chromatism" (Ashcroft *et al.* 2000: 37), and captures "realistic situations and naturalistic dialogue" (Shoemaker 1989: 246). Beside opening a space for the theatrical mimesis of Black history and the contemporary moment, these playwrights introduce the topos of Aboriginal self-portraiture: Aboriginal characters become alive in dialogues made of direct, honest, and sharp repartees often wrapped in black humour. *The Cherry Pickers* and *Here Comes the Nigger* further reveal that Aboriginal drama, owing to its performative aspect, can readily explore Aboriginal English⁵ and Aboriginal languages in a more explicit manner than Aboriginal poetry and prose.

It is quite true that Aboriginal drama was launched in the framework of Aboriginal assertive action in the late 1960s and the beginning of the 1970s and that it was primarily political, just like early Aboriginal poetry. In this respect Bostock's claims that it mirrored "the experience of living as a black person in today's society" (Bostock 1985: 64). However, even in its early years, Aboriginal drama was concerned with much more than just being political. Bob Maza has

⁴ Bostock's entire text has never been published. Some extracts of the original play script were printed in *Meanjin* in 1977 (Vol. 36, No. 6, Dec., pp. 479-93) whereas the entire text exists only as a revised version rewritten into a film script by the author himself.

⁵ Steven Muecke explains the development and official acceptance of Aboriginal English in the following manner: "Only since the 1970s-1980s have the varieties of Aboriginal non-standard English been recognised as real languages through the work of linguists and the establishment of bilingual educational programs. New names for these varieties such as *Kriol* (Queensland and Northern Territory) have emerged. *Aboriginal English* is the generic name for Aboriginal variations of English, but only began to officially exist in 1961, when it first appears as an entry in the catalogue of the library of the Australian Institute of Aboriginal Affairs." (Muecke 1992: 147, emphasis in the original).

managed to identify the goals of Aboriginal drama extending beyond the political domain:

Black Theatre has tremendous potential. It can make blacks pull up and assess their situation, help them to think about where they are going, what they are lacking. Sure, a lot of traditional culture can't be put on the stage, especially the spiritual stuff. But a lot can and it will help blacks in the identity thing. In my view, Black Theatre should be aiming, for the time being, at social comment. (Maza qtd. in Gilbert 1973: 121-2)

For Maza, this social comment attributable to Aboriginal drama is twofold: on the one hand, it incorporates glossing over the established white History by introducing the history of the colonized other that will not only challenge but reject the former; and, on the other hand, it includes an attack on "apathy and laziness in [...] black society as well" (Maza qtd. in Gilbert 1973: 122). Maza's definition approximates Brecht's epic theatre as a theatre which encourages the audience to criticize rather than to accept passively the social conditions represented on the stage.⁶ Maza also reiterates the leitmotif of Gilbert's seminal polemical work *Because a White Man'll Never Do It* (1973): instead of being presented by white playwrights, Aboriginal writers must take over the stage and present themselves. However, Maza identifies immediately possible traps: appropriation of drama implies appropriation of a Western form whereas appropriation of the English language likewise signals submission to the imperial linguistic apparatus. Both these matters, if dealt with in a simplistic manner, might result in a dramatic text destined for the white audience. The only issue typical of staging drama that was resolved immediately was acting. In Jack Davis's wording: "You see, we've always been acting. Aboriginal people are the greatest actors in the world.... We've acted up before magistrates, we've acted up before the police, we've acted up before social workers; we've always done our own mime...." (Jack Davis qtd. in Shoemaker 1989: 235).

While acting came naturally to Aboriginals because it was, as Davis states, a mode of surviving in a hostile environment, the problem of the content and the form, and, consequently, the audience, needed to be solved in a more elaborate manner. What Bozo and Gilbert could not have anticipated, was the appearance

⁶ However, Brecht's notion of *Verfremdungseffekt*, or alienation effect as one of the features of his epic theatre cannot be applied readily to Aboriginal drama. While in Brecht's theatre "the production and performance were constantly to remind the audience that they were watching a play, a depiction of events not as they necessarily were but as they might conceivably be" (Hawthorn 2001: 9), in Aboriginal theatre it is very crucial to achieve a strong mimetic effect and create a documentary theatre that Shoemaker refers to as the "theatre of life" (Shoemaker 1994).

of the Aboriginal dramatic genius, Jack Davis, who not only managed to come to terms with the continuous dichotomy of the form and the content, but placed Aboriginal drama on the international theatrical map.

Legacy of Jack Davis

In 1979, the dramatic spotlight from Sydney and, to a lesser extent, Melbourne, moved to Western Australia, the state that would become the most prolific in Aboriginal cultural production. In that year, Jack Davis's first play, *Kullark (Home)*, was performed by the National Theatre Company at the Titan Theatre in Perth during the Western Australia sesquicentenary celebration. The timing and content of the play could not have been better: the state, known for its notorious treatment of Aboriginals, was celebrating 150 years of white colonialism, and the content of Davis's play was a historical counterpoint to the celebration.

Kullark (Home) (1982) launched Davis's historical project of intervening into recorded white history. He introduced the problem of conceptualisation of history and mythology, and offered a similar solution as Claude Lévi-Strauss: "The problem is: where does mythology end and where does history start? In the case, entirely new to us, of a history without archives, there being of course no written documents, there is only a verbal tradition, which is claimed to be history at the same time" (Lévi-Strauss 2002: 32). The fragility of the line dividing history and mythology raised by Davis's plays becomes even greater when the very nature of Western history's objectivity is scrutinized. The objectivity of history should be guaranteed "through an act of subjective self assertion which separates the researchers? from the historical conditions of their own existence" (Morris 1990: 84). In other words, in history the observer needs to be removed from the observed to provide objectivity in the same way that the detachment of the former self enables the genre of autobiography. Even if this separation is completely possible, how can the observer decide what to mark as "historically important" in order to secure its place in History, and not simply dismiss it as "belief" or "opinion"? These issues are extremely relevant for Davis who was quite aware that the Aboriginal existence was a passive object of study for a long time and that the product of this study led to the creation of numerous types of "peripheral history" and "mythology". In order to challenge the existing records and fill in numerous historical ellipses, Davis embarked upon an erudite study of available historical documents, made field trips to numerous locations, and combined these data with his own memory. His method of recovering "forgotten sources" and evoking counter-memory initiated by *Kullark* will remain

the distinctive feature of all of his subsequent plays, as well as his writing *credo*, as the author has stated himself.⁷

The text of *Kullark*⁸ is constructed along several timeframes. The current moment, 1979, is happening in the household of the Yorlah family that consists of Alec, Rosie and their son Jamie. Another temporal segment refers to the period between 1827 and 1834, happening in the Pinjarra area, and introduces the historical Aboriginal character of Yagan. The third timeframe can be divided into two smaller eras: the 1930s, exposing the Yorlah family again, with Alec now as a young man, living on the Moore River Native Settlement with his parents, Thomas and Mary; and 1945, when Alec is shown returning from the WW2.

This elaborate tripartite temporal interplay is intertwined in both acts of the play. Act One blends the 1830s with the present moment, and Act Two, the 1930s and 1945 with the present moment. In this shifting timeframe that breaches the notion of linear history, Davis deconstructs the bifurcated theme of Aboriginal suppression and resistance caused by European/Aboriginal contact, which he achieves by using father-son pairings – Mitjitjiroo/Yagan, Thomas/Alec, and Alec/Jamie.

The story of Yagan, or the “first son” (Hodge and Mishra, 1991: 104) evokes historical events that were either very selectively recorded or ignored in Australian history books.⁹ In Davis’s work Yagan is no longer an outlaw, the title he received

⁷ See interview with Davis in Bandler 1985: 61-2.

⁸ First performed by the Theatre-in-Education team of the National Theatre Company in Perth in 1979.

⁹ Yagan’s name is associated with what is known as the “battle of Pinjarra” in Western Australia in 1834. According to historical records, British soldiers under the command of Captain James Stirling, WA’s first governor, attacked a camp of eighty Aboriginals. The conflict was triggered by killing of the Aboriginal leader Yagan a year before this event that was supposed to weaken Aboriginal resistance. However, some scholars claim that the “battle” consisted of an ambush in which eighty Aboriginal men, women and children were butchered in their sleep. Furthermore, Yagan was hunted down because he is said to have led many forays against the settlers. According to historical records, following Yagan’s murder by the two young reward hunters, his head was smoke-dried for several months and sent to London where a phrenological analysis confirmed the “barbarous passions” of the former owner of the head (Horton 1994: 1214). In 1993, Aboriginal elders located his head in a Liverpool cemetery and in 1997, after an extensive negotiation procedure, travelled there to collect it. The following year a statue of Yagan, the most important Aboriginal warrior of Western Australia, was erected in Perth. However, the story of Yagan does not end here, because the head of the bronze statue has been sawn off several times. During my stay in Perth in 2006 and 2007, Yagan’s statue lacked an arm, and at the same time the conservative community of Perth demanded covering exposed genitalia of the naked statue of Yagan. To the best of my knowledge, this has not been done.

in the early 1830s, but becomes a legendary Aboriginal warrior who led one of the first organized Aboriginal resistance movements. The established constructs of Yagan, and the subsequent historical event that is usually known as the “battle” of Pinjarra, receive highly different prefixes through Davis’s writing lens. However, he did not achieve this by simple appropriation of a double-voiced narration, but also through the creation of a polyphony of voices. The first contact among Yagan, Mitjitjiroo and other Aboriginals with the white settlers, the botanist Charles Frazer and Captain James Sterling, exposes the absurdity of communication in which both sides are trying to cope with a huge cultural and linguistic enstrangement.¹⁰ What should function as a dialogue between the two cultures, is constructed as two separate monologues, one in Nyoongah¹¹ and one in English:

FRASER: Look, sir, savages.

YAGAN: *Tjinahng baalah bok*. [“Look at their clothing”.]

FRASER: Do you think they’re hostile, sir?

MOYARAHN: *Gnung wayarning, wayarning*. [“I’m frightened.”]

(Davis: 1982: 13, emphasis in the original)

¹⁰ The term enstrangement is used here on purpose instead of “defamiliarization” or “estrangement” due to strong linguistic reasons furnished by the translator of Shklovsky’s canonical work *Theory of Prose* (1929), Benjamin Sher. According to Sher, defamiliarization is incorrect because “Shklovsky’s process is in fact the reverse of that implied by this term. It is not a transition from the ‘familiar’ to the ‘unknown’ (implicitly). On the contrary, it proceeds from the cognitively known (the language of science), the rules and formulas that arise from a search for an economy of mental effort, to the familiarly known, that is, to real knowledge that expands and ‘complicates’ our perceptual process in the rich use of metaphors, similes and a host of other figures of speech. ‘Defamiliarization’ is dead wrong! [...] I decide to coin the word ‘enstrange’, ‘enstrangement’, built on the same cognate root. While positive (see other en-prefix words such as ‘enthrall’), it is also strongly associated with the counterpointing ‘estrangle’, ‘estrangement’. [...] The Russians I talked to reacted to *ostranit’* exactly the way an American reader would react to ‘enstrange’ that is, they immediately assumed that it was a misprint of *otstranit’* (That is, the Russian equivalent, for the sake of this discussion, of ‘estrangle’)” (Sher 1991: xix).

¹¹ Other alternate spellings are Noongar, Nyoonga, Nyongar, Nyungar and Nyoongah. The word means “person” and refers to the Aboriginal peoples of the Southwest region of Western Australia (See Dench 2005: 173). The reason why a great number of written Aboriginal words have several spelling variations stems from the fact that Aboriginal languages are purely oral and are transcribed in the Latin script by applying the orthographic rules of the English language. This is why some Aboriginal words and borrowings have several possible spelling solutions (the famous example being didjeridoo and didgeridoo, both of which are acceptable in Standard English).

Linguistic misunderstanding is intensified by a lack of cultural understanding when Stirling extends his hand in a friendly gesture towards the Aboriginals. Yagan and Moyarahn are hesitant whereas Mitjitjiroo, instead of shaking Stirling's hand, "*rubs it vigorously, to see if the colour will come off*" (14, emphasis in the original). Stirling's (mis)interpretation of the first contact is built on his observation that they readily use their "offensive weapons", i.e. spears, which makes them "vengeful and capricious," whereas Moyarahn's words reveal that they clutch at their spears because they are afraid. In all the scenes referring to the period of Yagan, Davis continuously emphasises the negative aspect of Stirling by special visual and auditory markers written in the stage instructions. The stage is generally divided into a large exterior and a smaller interior. The exterior is represented by a traditional painting of one of the most important Aboriginal spiritual ancestors, the Rainbow Serpent, in the shape of a map of the Swan River. Every time Stirling enters the stage through the revolving screen, it reveals the Union Jack flag which cuts the Serpent near the head or tail. When he exits, the image of the Serpent is restored. His *entrees* are also signalled by a drum roll because from Act One onwards, he functions as a "loudspeaker" of various decrees and proclamations "vested in him by His Majesty the King". On the other hand, the arrival of Yagan and his tribes is often accompanied by a quite different auditory leitmotif, the sound two distinct Aboriginal instruments, the didgeridoo and clapsticks, which additionally stresses the clashing of two cultures.

To reveal a different story of the first contact in the scenes referring to Yagan, Davis also introduces an Irish pioneering couple, Alice and Alec, who are accompanied by the auditory leitmotif of a folk ballad. Their interaction with Yagan and others discloses an attempt towards mutual understanding, because they share food and try to surpass the linguistic boundaries presented in numerous comic scenes. Alice's diary, which she reads on the stage, reveals harsh living conditions, a long drought season, which has forced Yagan to steal food and, as she concludes, "[l]ives are being lost for a mere sheep or a bag of flour" (25). What becomes apparent in the play through numerous proclamations uttered by Sterling, is that Aboriginals are increasingly being driven from their land by the settlers, and Yagan, in the manner of an "Aboriginal Robin Hood", starts stealing food from the settlers to feed his people, which results in the deaths of some of the settlers. He is captured and taken to Carnac Island "to be instructed in Christianity and the British way of life" (29). Following his escape, the attacks increase and become more organized, which earns him and his father Mitjitjiroo the titles of outlaws, and they become wanted dead or alive. Following Mitjitjiroo's death, Yagan is killed by two white boys while his head is cut off and his body skinned "to souvenir his tribal markings" (33), as Alice's diary reveals. Paradoxically, Yagan's decapitation is reminiscent of the native rituals

the early white explorers of the New World were most afraid of when they would disembark on the foreign shores. However, when decapitation and the scalping ritual performed by some indigenous people of the “new” world is appropriated by the white man, the very meaning of the authentic ritual becomes distorted and undervalued. Not only did the natives perform such rituals pursuant to strict rules preceding and following the very act, but as regards decapitation, it was generally believed that the soul and/or the strength of the owner of the head would enter into the victor.¹² Conversely, Yagan’s head was sent off for phrenological analysis and subsequently became a “worthwhile addition” to some white man’s collection.

The last Scene of Act One is also the last scene in the play referring to Yagan and evokes the battle of Pinjarra. The whole scene consists of the chorus commenting individually on the subsequent chain of events. What is revealed is that Yagan’s death has not stopped the violence in the Swan River Colony which prompted Stirling to attack Yagan’s tribe in the vicinity of the proposed new township of Pinjarra. The battle, as commented on by the characters of Stirling and a soldier, uncovers the fact that what has been entered into the historical records as a battle, was actually an assault on the tribe. The scene closes with a song sung by an Aboriginal actor mourning the death and murder of the Aboriginals whereas all other members of the chorus repeat the last two lines of the song “But I think of a people crucified, / The real Australian story.” (39).

The second historical segment covering the 1930s and the post WW2 years refers to the relationship between Thomas and Alec. As was the case with the previous Mitjitiroo/Yagan pairing, in this father-son couple, the strength of the father Thomas is subsequently replaced by the strength of his son Alec. The historical background refers to the time when the Aboriginals who were not half-castes could be “moved from any area to any other area” (47) pursuant to the Aborigines Act. Though having just a “quarter native blood”, Thomas and his family are forced to move to the Moore River Native Settlement. What follows are his numerous stubborn attempts to run away with his family from the settlement and their subsequent captures and incarcerations. The family is always found by the trackers, the ambivalent phenomenon of full-blood Aboriginals who, with their special powers of reading the landscape, helped the colonizers track down fugitives.¹³ However, the positive outcome of Thomas’s relentless escapes

¹² See Frazer 1994: 213, 228, 292.

¹³ For instance, Aboriginal trackers were used for locating and capturing Ned Kelly, the most famous 19th century outlaw in Australia. The reasons for cooperation of the Aboriginal trackers with the white authorities were various and mostly implied saving one’s own family. This cooperation still exists but in highly different historical circumstances.

is signalled to the reader very early on with the insertion of a slip of the tongue by Neville, the Chief Protector of Aborigines, whose historical backdrop will be discussed in connection to Davis's next play:

NEVILLE: Yorlah, did you ever hear the story about the camel and the haystack?
THOMAS: [*mystified*] No.
NEVILLE. Well you've got about as much chance of getting an exemption as a camel has of ... [*realising his mistake*] getting through the eye of the needle.
THOMAS: What?

(51)

Neville's initial *lapsus linguae* which mixes up two proverbs – to look for a needle in a hay-stack, and to get a camel through the eye of a needle – does not only have a comic effect but reveals that he is not really quite certain that Thomas will not be able to escape. This is testified by Neville's final decision to let him and his family leave the settlement with some movement restrictions.

Act Two, Scene Five covering Alec's return from WW2 is introduced by the chorus, evoking the return of four hundred Aborigines, who served in the Army during the war, to the "land fit for heroes" (58) just to discover that while the physical combat is over, "psychological warfare" continues. As the Colonel says to Alec: "[...] morally and mentally we're still a racist nation at heart. People will always treat you differently and find some excuse to justify their action" (59). Notwithstanding hardships, Alec wishes to get married and have children who will become teachers or nurses, "something with a bit of dignity" (64).

Alec's proclamation finishes the Thomas-Alec pairing and introduces the last father-son pairing belonging to the present moment, that of Alec, who is now the father, and his son Jamie. This last father-son relationship exposes a sharp contrast between the old submissive generation of Aborigines mirrored in Alec, who now has a drinking problem, and the new educated generation reflected in young Jamie who studies to be a teacher and reads Kevin Gilbert's famous collection of oral history entitled *Living Black: Blacks Talk to Kevin Gilbert* (1977). Despite Jamie's twelve-month probation sentence which he receives due to a fight in a pub, the final act of the play does not end on a bleak tone. The Yorlahs raise a toast to themselves and "thousands like themselves" that have managed to survive against all odds, whereas the play finishes with the final *entree* of the black

Today, trackers help the police find hikers and tourists who have lost their way in the bush especially in Western Australia, Queensland and Northern Territory. Australian cinematography has also produced several famous films focusing on Aboriginal trackers and/or emphasising the importance of their role, such as *The Tracker* (2002) by Rolf de Heer and *A Cry in the Dark* (1988) by Fred Schepisi.

actor functioning as a chorus whose lyrics underscore endurance of Aboriginal identity, ending with the lines: "With murder, with rape, you marred her skin, / But you cannot whiten her mind. / They will remain my children forever, / The black and the beautiful kind. / The black and the beautiful kind" (66). On a more formal level, this signals Davis's interpolation of his own poetry into his plays, the technique the author often appropriates.

Hence, instead of devising a simple clashing construct of black and white Australia and showing a completely positive shift in his Aboriginal characters, Davis opts for a more complex solution. He offers numerous nuances of the contact by inserting white Australians who are not necessarily depicted in a negative vein, and Aboriginal characters who are not necessarily depicted as flawless, which will remain emblematic of his writing. Furthermore, the linguistic apparatus Davis introduces in *Kullark* will also mark his subsequent plays. In *Kullark* Yagan and his fellow tribesmen speak Nyoongah, which enables the reader to experience the inability of communication between two different cultures. Initially, all sentences are translated into English and printed in brackets, but as the play evolves, translation gradually becomes scarce, causing a strong cultural estrangement effect. The reader not familiar with Nyoongah must consult the glossary printed at the end of the play to grasp the meaning of sentences otherwise s/he finds himself in the same position as the white settlers depicted in the play.

Beside being the first Aboriginal writer to include a glossary of Aboriginal terms in a literary work¹⁴ which will subsequently become a common practice among Aboriginal authors, such an inclusion testifies to Davis's claim that he was writing for people in general,¹⁵ whereas using the Nyoongah language in his play reveals that he kept his people in mind at the same time. Moreover, Davis does not appropriate one mode of Indigenous language for all of his Aboriginal characters. The language of the characters participating in the 1930s is closer to Aboriginal English whereas Jamie's language, reflecting his schooling, approaches Australian English. This additionally reveals Davis's attempt to show the whole

¹⁴ The first Australian author to include such glossary is Katharine Susannah Prichard in her novel *Coonardoo* (1929). However, the problem of her glossary of "native words" is that she did not attribute it to any specific Aboriginal group and that she had retrieved them from her non-Aboriginal friends who "made lifelong association with the aborigines [sic]" (Prichard 2000: xiv). Hence, though her technique could be regarded as "revolutionary" owing to the socio-historical context in which the novel appeared, it should be borne in mind that that very historical context enabled her to perform such appropriation without consulting and/or indicating the proper holders of a specific Aboriginal language.

¹⁵ See Davis 1985: 18-9.

spectrum of linguistic tools appropriated by the Aboriginals whereas his choice (or superimposition) of the title written in Nyoongah reflects the emphasis he places on the Aboriginal language.

Aboriginal language as a mirror of traditional Aboriginality is especially important in his next play, *The Dreamers* (1982).¹⁶ The Nyoongah language is used to depict the decline of Aboriginal culture and contemporary Aboriginality in general, which is why this play, according to Ronald M. Berndt “called for far more courage” (Berndt 1982: xiv). It lays bare contemporary Aboriginal displacement via the character of the old Aboriginal Worru¹⁷ whose death implies the death of one more traditional mode of Aboriginality, whereas the Nyoongah language the character so often uses is the only proof that he is still alive.

The theme of the deracination of traditional Aboriginality is introduced in Scene One, Act One, in which Worru finishes his soliloquy with the lines: “Now we who were there / who were young, / are now old and live in suburbia, / and my longing is an echo / a re-occurring dream, / coming back along the track from where the campfires used to gleam.” (Davis 1982: 74). Unlike the paradise lost/paradise regained parable, Worru’s words reflect irretrievable dilapidation of the “old ways”, and set the overall mood of the play as a “requiem for a dead Nation” (Maufort 2003: 182).

The rest of the play constructs contemporary Aboriginal decline in the framework of the Aboriginal Wallitch family in Western Australia by setting it in the present moment. Worru returns from the hospital to join his family and his inclusion into their lives reintroduces the elements of Aboriginality to the younger family members who are scarcely aware of their Aboriginality. In Act One Scene Four, he sits at the table with the rest of the family retelling old yarns. The story about Nyoongah’s Christmas tree is notable for several reasons. The language uttered by Worru is Aboriginal English which means that it consists of a Nyoongah lexis and an English syntax, whereas the content refers to the traditional oral narratives. Both the form and the content need decoding and additional effort from the reader if it is to be understood:

WORRU: All right, Well, you know that Christmas tree, that’s the *moodgah*,¹⁸ that’s the *Nyoongah* name. [...]

WORRU: Well, when our people was *noych*,¹⁹ their *kunya*²⁰ – that’s what *Wetjala*²¹ call soul, *unna*²²? [...]

¹⁶ First performed by the Swan River Stage Company at the Dolphin Theatre in Perth in 1982.

¹⁷ In the original 1982 production, Worru was played by Jack Davis himself.

¹⁸ MOODGAH – West Australian Christmas tree (Davis 1982: 144)

¹⁹ NOYCH – dead (Ibid.)

WORRU: Well their *kunya* would go and stay in the *moodgah* tree, some time for a l-o-o-ng time, an' when the *moodgah* flowers were gone, summertime, their *kunya* would leave the *moodgah* an' go to Watjerup. That way, over the sea, Watjerup, that way, *boh-oh*.²³

[*He gestures westwards. His audience is mesmerised.*]

PETER: Where's Watjerupa, Popeye?

WORRU: *Kia*,²⁴ Watjerup, that's what *Wetjalas* call Rottnest. An' if you go Mogumber old settlement, lotta *moodgah* up there 'cause that be Nyoongah country for lo-o-ng time. An' them *moodgah* they strong, they kill other tree if they grow near them, *bantji*,²⁵ *muttlegahruk*,²⁶ *tjarraly*,²⁷ *kudden*,²⁸ kill 'em, finish 'cause *kunyas* make him strong an' only *boolya* man can go there near the *moodgah* 'cause the *boolya*²⁹ man is strong too, like that tree; an' 'e can drink water an' take 'oney from the *moodgah*. Anybody else, that's *warrah*,³⁰ they could be finish, *unna*?

(85-6, emphasis in the original)³¹

Though the lack of knowledge of the Nyoongah language can be solved by consulting the glossary at the end of the play (whereas theatregoers are exposed to a greater cultural challenge), the content can be grasped only if the concept of the Dreaming is borne in mind. Eighteen year-old Peter's question reveals that he does not know Aboriginal topography. He also mockingly calls his uncle "Popeye" whereas the reaction of the rest of the children signalled in stage instructions [*"An eerie silence overcomes them"*, (86, emphasis in the original)] denotes that they are frightened of the content which relies on Aboriginal belief. The silence is broken by Peter turning on the radio with disco music and dancing to the tune. Wishing to show them a real dance, half-sober Worru "*rises and begins a drunken stumbling version of a half-remembered tribal dance*" (86, emphasis in the original). The two tunes and dances overlap, revealing the generation gap, but

²⁰ KUNYA – a freshly departed spirit (Ibid., p. 143)

²¹ WETJALA – white person, a corruption of the English "white fellow" (Ibid., 145)

²² UNNA – isn't it (Ibid. p. 145)

²³ BOH-OH – a long way (Ibid., p. 141)

²⁴ KIA KIA – yes yes (Ibid., p. 143)

²⁵ BANTJI – banksia (Ibid., p. 141)

²⁶ MUTTLEGAHRUK – sand plain tree (Ibid., p. 144)

²⁷ TJERRALY – jarrah (Ibid.)

²⁸ KUDDEN – red gum tree (Ibid., p. 143)

²⁹ BOOLYA – magic (Ibid., p. 141)

³⁰ WARRAH – bad (Ibid., p. 145)

³¹ Exclusion of the bracketed translations of the Aboriginal words within this quote is done on purpose to show how often the act of reading must be stopped in order to consult the glossary printed at the end of Davis's play.

more importantly this juxtaposition reveals the necrosis of Worru, the emblem of old Aboriginal ways, whose mock dance ends with a heavy fall.

At this point Davis introduces the figure of the Dancer, a go-between that signals the transition into another mode of reality:

The scene freezes, the light changes, and the radio cuts abruptly to heavy rhythmic didjiridoo and clap sticks. An intricately painted DANCER appears on the escarpment against a dramatic red sky, dances down and across in front of them, pounding his feet into the stage. Finally, he dances back up the ramp where he poses for a moment before the light snaps out on the last note of music.

(86, emphasis in the original)

The technique Davis is using here can be identified as Mudrooroo's coinage, *maban* reality,³² or the transition into Aboriginal counter-reality which makes the role of the mute Dancer extremely important. His function is heterogeneous. The character is a vehicle for re-affirming Aboriginal culture (Maufort 2003: 179), but at the same time reveals a strong contrast between the old and the new Aboriginal generation. More importantly, the Dancer is the Aboriginal songman or *maban* (shaman) whose function can, *inter alia*, include counteracting negative forces, as in his first appearance in the play when he stops laying bare Aboriginal degradation, or foretelling coming events, as in the case of his five subsequent appearances linked to the character of Worru. In the latter respect, the Dancer reflects Worru's approaching death. Worru's reappearing dreams that seem like nightmares to the spectators, evoke the scenes of tribal life. The only character "participating" in such dreams beside Worru is the Dancer, whose actions reflect the content of Worru's dreams. As the Dancer represents the link to Aboriginal spiritual world, his mirroring effect signals that Worru is approaching his Dreaming.

Worru's deteriorating condition is revealed by several additional signifiers. Beside the reappearance of dreams, he increasingly uses the Nyoongah language that the rest of the family is finding hard to understand. Sensing his death, he sings the song in Nyoongah about *tjenna guppi*, a mythical featherfoot, the executioner,

³² In his 1997 survey *Indigenous Literature of Australia. Milli Milli Wangka*, Mudrooroo suggests that a specific part of Aboriginal literary corpus explores the reality based on Aboriginal traditional belief, the so-called Dreaming, which was the only Aboriginal reality before the arrival of the white settlers. Mudrooroo identifies this culture-specific reality as *maban* reality since "maban" in the Nyoongah language denotes a shaman, a local magician and healer who represents a link between the material and the spiritual world, and further defines it as a metatext present to various degrees in the writing of Indigenous Australians. For further details, see Mudrooroo 1997, Chapter 6.

following which the figure of the Dancer as the featherfoot appears on the stage. When Worru is finally taken to the hospital in Act Two, Scene Five, the children sense a strange presence in his empty room and are afraid to sleep there. At the end of this Scene, there is a final appearance of the Dancer who utters his only lines in the play. His song reveals the death of his people and the evilness of the white man. Finally, the last signifier of Worru's passage is hidden in the titles of the two Acts: *Beeruk* – Summer, and *Moorga* – Winter, respectively. This nexus between Worru and nature emphasises not life and death, but a lifecycle, because his death is a rebirth into another reality, introduced in the play by the Dancer. The circular structure of the play is transfixed by the closing Scene Seven in which Dolly's (Worru's niece's) soliloquy reiterates the soliloquy uttered by Worru in the opening Scene of the play, lamenting the loss of traditional culture. According to Maufort, the circularity of the play challenges Western linearity in order to "reflect Native mythological beliefs, as death leads to a reunion of the departed with their ancestors in the Dreaming" (Maufort 2003: 182).

Though the general mood of the drama is elegiac because Worru's farewell denotes a farewell to traditional Aboriginality, Justine Saunders interprets the play as being very optimistic by placing emphasis on the character of Dolly who, according to her view, guarantees perseverance of Aboriginality.³³ The reason why critics have interpreted the overall tone of Davis's plays in different ways arises from Davis's writing technique which enables interplay between optimism and pessimism, that Shoemaker has identified as a "bittersweet" effect:

In *The Dreamers* as in *Kullark*, humour is a vital component of the distinctive Aboriginal self-image. There is realistic violence, sorrow and suffering in both, but Davis conveys such an honest tenderness in his black characterisation and such a believable emphasis upon Aboriginal uniqueness, humour and endurance, that the sense which remains at the end is bittersweet; a feeling of stubborn faith in the face of loss. Perhaps this is the most accurate adjective to use when describing Aboriginality as well; a sense that while all can never be regained, all will never be lost.

(Shoemaker 1989: 255)

With the same "bittersweet" effect, Davis returns to the theme of rewriting history in *No Sugar* (1986).³⁴ Though written after *The Dreamers*, *No Sugar* actually precedes the events depicted in the former play: the members of Millimurra family in *No Sugar* are the ancestors of the Wallitch family in *The Dreamers*. Hence, the

³³ See Saunders 1989: ix.

³⁴ First performed by the Playhouse Company in association with the Australian Elizabethan Theatre Trust at Maltings, North Perth, in 1985.

story of *No Sugar* progresses in *The Dreamers* to be finally summed up in *Barungin/Smell the Wind* (1989) which completes Davis's dramatic trilogy *The First Born*.³⁵

No Sugar focuses on the survival of an Aboriginal family dislocated forcefully to the Moore River Native Settlement in Western Australia during the Depression years. The historicity of the play is so important that the edition includes the heading "Further Reading" containing a list of historical records the author used to construct a faithful account of the events, such as the living conditions at the Settlement, the reference to the Chief Protector of Aborigines, A.O. Neville,³⁶ and his famous paper held in front of the Royal Western Australian Historical

³⁵ Beside the unhyphenated title, the hyphenated variant, *The First-born*, is also detectable in Akerholt 2000: 225, and Wendy Blacklock qtd. in Shoemaker 1989: 258.

³⁶ Australian colonial folklore, as Richard Broome expressively puts it, was stunned by the figures released in 1930 revealing that over a period of 150 years the Aboriginal population declined from an estimated 300,000 in 1788, to about 60,000 (Broome 1991: 160) in 1930. This apparent extinction of the Aborigines applied only to the so-called "full-blood" whereas the number of the so-called "half-castes" (mostly results of Aboriginal women being raped by white men) was increasing. This antinomic situation of extinction-expansion culminated with the famous 1937 Conference of the federal and state administrators of Aboriginal affairs the result of which was the resolution symptomatically entitled "The Destiny of the Race". According to this agreement adopted unanimously, the "full bloods" would vanish sooner or later because they were "backward and lowly race" (160), so administrative attention had to shift to the "half-castes" who had to be "absorbed" at all costs into the white Australian society. Over the years after the conference, various regulations were adopted based on the above stated presumptions of assimilation that only legitimised the maltreatment of Aborigines, the most important of which was the role of the so-called Chief Protector of Aborigines. At the turn of the century, these protectors were meant to "move about with the Aborigines, learn their language, and endeavour to protect them from cruelty and injustice and to guard their property" (34), but very soon they became the exclusive legal guardians of all Aboriginal and "half-caste" children. They had the right to "remove them from their parents to an institution. Increasingly this became the general practice, as protectors scoured the camps for light-skinned children to remove them and absorb them into the general population." (134). The policy reached its peak in the 1930s and the most poignant upshots of this a policy is the so-called Stolen Generations referring to several generations of Aboriginal children being forcefully removed from their families, the consequences of which are still visible today. The most influential Australian protector was A.O. Neville, the Chief Protector of Aborigines in Western Australia, who published *Australia's Coloured Minority. It's Place in the Community* (1947), a book offering the notorious "breeding-out theory" guaranteeing erasing the traces of Aboriginal blood in just three generations if sexual intercourses of Aboriginal women are strictly controlled. He has established the notorious Moore River Native Settlement north of Perth which is why Neville as well as this particular settlement feature frequently in Aboriginal writing from Western Australia.

Society in Act Three, Scene Five, the *Oombulgarri* massacre told by Billy in Act Two, Scene Six, etc.

The story line happens in two locations. Act One covers the life of the family in Northam, an Aboriginal reserve, in 1929, living on meagre rations given by the government. The family is trying to organise a normal living with Jimmy constantly ending up in prison for minor offences. Suddenly, under the pretext of scabies, the whole reserve is forcefully dislocated to the Moore River Native Settlement depicted in Act Two. Here we follow a harsh resettlement as well as a forbidden love affair between Joe Millimurra and Mary Dargurru who is abused and desired by A.O. Neville. The young lovers escape from the settlement back to Northam just to find out that the place has been burnt to the ground. Joe is recaptured by the Aboriginal tracker, Billy,³⁷ and ends up in prison whereas Mary, now pregnant, is also forced to return to the settlement. Finally, Joe is out of prison, Mary gives birth to a boy, and they both plan to return to Northam. In the meantime, the true reason behind Aboriginal dislocation becomes clear: there was no epidemic of skin disease, but rather the forceful removal of the Aboriginals made Northam a white town which enabled Jimmy Mitchell, a white politician, to win the 1933 Western Australian elections.

The true mastery of Davis's writing lies in the numerous details inserted wittily in the text as well as in his juxtapositioning of several language codes. The majority of such details expose the treatment of Aborigines, while the way they are inscribed into the text emphasises Davis's sharp irony. Accordingly, stage instructions reveal that Aboriginal affairs are under the auspices of the office entitled "Government of Western Australia, Fisheries, Forestry, Wildlife and Aborigines" (Davis 2000:18) where the irony of the title is stressed by the order and/or gradation of the signifiers. The office, headed by A. O. Neville, the historical figure often present in Davis's writing, provides for the "basic accoutrements of civilisation" (24), but not for "luxury items" such as soap or sugar. As Shoemaker notes, sugar is one of the most frequent motifs that resurface throughout the play (Shoemaker 1989: 257). In Act One, Scene Seven, Jimmy is trying to get money for train fare to return home from prison but Neville avoids talking to him which makes Jimmy impatient. Finally, he tells Jimmy: "Munday, let me give you a piece of advice: sugar catches more flies than vinegar" (39). On a general connotative level this sentence means that good manners cost nothing. However, it is on a connotative level stemming from the play where this sentence resonates with meaning. Jimmy's surname is Munday, a homonym of Monday. In the above quoted sentence, the sole use of the surname is reminiscent of Robinson Crusoe's

³⁷ Jack Davis played the part of Billy in the production revised for the Expo '86 World Theatre Festival in Vancouver.

“noble savage”, the Blackman called Friday in Daniel Defoe’s seminal novel. Furthermore, Neville asks from Jimmy the “sugar” of respect. Paradoxically, Jimmy literally has no sugar, nor can he have the slightest idea about what “being sweet” might mean for he himself is not respected by the very man who demands respect from him. In Act Four, Scene Five, the motif of sugar reappears during the celebration of Australia Day in 1934 at the Settlement. Aboriginal children are summoned and are supposed to sing the hymn “There is a Happy Land” following Neville’s speech that glorifies the arrival of the First Fleet. Whereas the white grownups sing the hymn correctly, the Aboriginal children sing the Aboriginal version: “There is a happy land, / Far, far away. / No sugar in our tea, / Bread and butter we never see. / That’s why we’re gradually / Fading away” (98). The punishment the children receive transfixes the parody of the situation: children will lose their “privileges” and will not celebrate Christmas. Interestingly enough, the same song is also present in *Kullark*, in Act Two, Scene Three. However, this time it is sung by black and white actors together because the latter symbolize white workers who lost their jobs following the famous 1929 Wall Street crash. Finally, sugar is present at the end of the play where it connotes, for the first time, true “sweetness”, if not hope. When Joe is released from prison, he brings gifts for the family in a sugar bag, and when Joe, Mary and their newborn leave the Settlement to return to their initial home, Northam, Mary receives a sugar bag containing necessary provisions for starting a new, better life.

The second important element of Davis’s writing is the linguistic interplay, always present in his dramatic oeuvre. In this play, Davis yet again uses two opposing linguistic codes: the Nyoongah language present in dynamic and often amusing dialogues among the Aboriginal characters, and “European styles of historical narration” (Shoemaker 1989: 256) uttered in the Standard English language. The most striking difference between the form and the content is visible on two separate occasions: when Billy’s talks about the massacre at *Oombulgarri* in Act Two, Scene Six; and when Auber Octavius Neville presents his paper at the Royal Western Australian History recounting the status of the Aborigines and the battle of Pinjarra in Act Three, Scene Five. Billy’s story reveals a personal account that has occurred on a locality he feels attached to, revealing the vividness of Nyoongah speech. Powerful imagery and emotions associated with the loss of his people, which starts *in medias res*, clashes with A.O. Neville’s “legitimised” account of Australian History starting with the established discursive opening formula: “Ladies and gentlemen of the Historical Society” (85) followed by the legitimized Australian discourse on the importance of protecting the Aborigines as well as the battle of Pinjarra, already reconstructed by Davis in *Kullark*, pursuant to the white historical records. These two counter-narratives do not share any common features and reveal the impossibility of negotiation between the academically established

History and local histories uttered from the subaltern position. However, the mere presence of a counter-history calls into question the authority and authenticity of the dominant historiography and brings the latter closer to the *textuality* of history, the condition that is attested to, according to Louis Montrose, by two factors:

firstly, [...] we can have no access to a full and authentic past, a lived material existence, unmediated by the surviving textual traces of the society in question – traces whose survival we cannot assume to be merely contingent but must rather presume to be at least partially consequent upon complex and subtle social processes of preservation and effacement; and secondly, that those textual traces are themselves subject to subsequent textual mediations when they are constructed as the “documents” upon which historians ground their own texts, called “histories”.

(Montrose 2000: 781)

Hence, the dominant history can be interpreted as another instance of Hayden White’s metahistory, in other words, as an account that is not historically truthful because, though its production and reproduction are done under the auspices of structures and institutions that bear the “historical” or, more broadly “scientific” prefix, it is the product that lacks “surviving textual traces of the society in question” and that is created from the story-producing material formulated by appropriating story-telling mechanisms – the legitimate apparatus of fiction.

Davis’s ongoing dramatic project of juxtaposing what Barry Morris identifies as “event history” versus “lived history” (Morris 1990: 83) finishes with the third part of *The First Born* trilogy, *Barungin/Smell the Wind* (1989).³⁸ The play was first produced in the context of the Bicentenary year of 1988, marked by the Aboriginals as the day of mourning, and against the findings of the Royal Commission into Aboriginal Death in Custody.³⁹ Unlike previous plays, *Barungin*, when released, was anchored to recent history: the death of a sixteen year-old Aboriginal, John Path, in 1983 who died an hour after being arrested by four white

³⁸ First performed by the Playhouse Company in Perth, in 1988. Following the revision of *Barungin*, Davis was able to realise a long-held ambition: to perform the entire trilogy in a single production. It was achieved by his own Perth-based Marli Biyol Theatre Company and all three plays were performed in sequence in Melbourne, in May 1988.

³⁹ Between January 1980 and May 1989 at least 99 Aboriginals died in prison, youth detention centres and police custody. Some died from natural causes, but the death of nearly two-thirds of those under 30 was recorded as “suicide by hanging”. During the mid 1980s, the relatives of these people started demanding a public enquiry which ultimately lead to the establishment of the Royal Commission into Aboriginal Death in Custody in 1987. The reports released by the Commission detected no foul play: they stated that less than 5% of death was caused by custodians’ actions but none from the

policemen. Following the inquiry, the police officers in question were acquitted notwithstanding the testimony of Aboriginal witnesses (Horton 1994: 850). As Robert Hodge notes, the play functioned as a "catalyst for Aboriginals and all other Australians, forcing them at last to face this issue together" (Hodge 1989: xiii). This is the reason why many critics identified this play by Davis as being his most overtly political and accusatory.⁴⁰ May-Brit Akerhold called it "an Aboriginal *J'accuse*" (Akerhold 2000: 225), evoking Emile Zola's famous open letter to the French government regarding the wrongful conviction and imprisonment of Alfred Dreyfus on charges of espionage, which raised issues of anti-Semitism and militarism in French politics at the time.

Once again, Davis's discursive energy lies in his style of writing. In *Barungin*, members of the Wallitch family present in *The Dreamers* have changed. Some characters have been replaced by the new ones (Roy and Eli from *The Dreamers* with Arnie and Peegun in *Barungin* respectively). Notwithstanding these changes, the functioning and importance of the Aboriginal family as being the last safe abode remains intact. The elaborate circular structure of the play is signalled by a Christian funeral for uncle Eli at the beginning and the Aboriginal funeral for Peter at the end of the play. In-between, the everydayness of the Aboriginal family is laid bare, neither in a sentimental nor didactic manner, but through the strong realism of Davis's famous "bittersweet" discourse. The sole story-line leading to Peter's death in custody is almost invisibly interwoven into small domestic events. The family is awaiting Peter and Arnie's release from prison, Peegun and Shane, two cousins, pay a visit, and they kill time by playing a game of quiz trivia. In the meantime, Arnie, the head of the family, is released, the family visits Peter in prison noticing his bashed eye and hurt arm, and Mickey, a fourteen year-old, is caught by Peegun bringing home goods he has obviously stolen. In order to avoid his mother's reprimand, Peegun helps the boy by hiding the stolen goods in Peter's car. Finally, Peter is released and the family is together again. Driving to Koolbarodon, Peter is stopped by the police and arrested for having stolen stuff in his car and ends up back in prison where, a short while later, he is found dead in his cell.

deliberate violence by the police and wardens. The Commission demanded no prosecutions of any police or prison staff, but made 339 recommendations for the overall benefit of the Aboriginals and the Aboriginal-local government relationship. Death in custody continues to occur after the release of these recommendations. Moreover, the rate of imprisonment for Aboriginals is 14 times the national average, in other words Aboriginals make up 14.5% of Australian prison population though their intake in the overall population is about 1.5%

⁴⁰ See, e.g., Shoemaker 1989: 258; Mudrooroo 1997: 159.

Every satellite event related to Aboriginal everydayness is constructed via dialogues dealing with serious matters wrapped in sardonic humour. When the family plays trivial pursuit in Act One, Scene Four, it turns out that the answer to a surprising number of questions is “Captain Cook” whereas some ready-made answers attest to the anthropological and racist discourse of the author of the game:

ROBERT: ‘What name do Aborigines give to their aerophone?’
PEGUN: What?
ROBERT: ‘Aerophone’.
PEGUN: Spell it.
ROBERT: ‘A’, ‘E’, ‘R’, ‘O’, ‘P’, ‘H’, ‘O’, ‘N’, ‘E’.
PEGUN: They never had ‘em; you’re makin’ it up.
[ROBERT shows him the question.]
Them old *Nyoongahs* never ‘ad ‘lectricity or nothin’...
ROBERT: Give up?
PEGUN: Yeah.
ROBERT: ‘Didgeridoo’.
MEENA: }
SHANE: } [together] Bull-shit!

(Davis 1989: 22, emphasis in the original)

While playing this innocent game, the family members discuss and comment on numerous serious issues: for instance, that every Aboriginal awarded by the government must be a “coconut”, earlier explained in the play as “two-tone black on the outside, white on the inside” (12), or that England is not the same as Great Britain, or that it is quite senseless to name a newly discovered location after a person who has not discovered it himself/herself.

Beside the well known vivacity of his dialogues, Davis also inserts the signifier of the magpie that reappears throughout the play. Beside Shane and Pegun’s song “Magpie,” which they perform in Fremantle in order to earn some money, a magpie call is heard when the family visits Peter in prison. Granny Doll who is the eldest in the family and, accordingly, the one telling yarns, explains to Little Doll the double meaning of the bird. The fact that it resides near prison means that “[b]lack and white [are] all in together” (34) because a magpie has black-and-white plumage. The second meaning reveals that magpie or *Koolbardi* is Arnie’s (Little Doll’s father’s) *Nyoongah* name, his totem. Furthermore, the last play in the Trilogy reveals the origin of the Wallitch family name also connected to a sacred bird. Granny Doll reveals that *Walitj* means night hawk, a bird that whistles loud when a *Nyoongah* is about to die, and that the original spelling of the name has almost been glossed over by the English language because, due to a difficult spelling and pronunciation, it was often replaced by “Wallet”.

However, the most striking symbolism in the play comes from the title *Barungin* itself. Davis’s earlier plays have shown how important and

untranslatable his titles are. Though his Aboriginal titles are accompanied by a tentative English translation, such a translation does not reveal the connotative load of the original word, testifying to the presence of a metonymic gap. In Act Two, Scene Three, Granny Doll reveals the meaning of *barungin*:

It means 'to smell the wind', 'coz that wind used to talk to him [grandfather] and tell him where the kangaroo and the emus and the ducks were, and the rain when people were around he learned about *barungin* from the old people from a long time back. But now the wind's got too many smells: motor car, grog, smokes, you want meat now, you got the supermarket.

(45, emphasis in the original)

Hence, *barungin* implies a special skill for finding food, water and forecasting weather in an ostensibly barren landscape. In other words, it connotes a reading of the landscape completely unavailable to the white people because the landscape becomes inscribed with the signifiers invisible to non-Aborigines in the same manner as the Dreaming tracks are invisible to the non-Aboriginal gaze. However, when this ability is combined with the very last scene of the play, that of Peter's funeral when Shane reads the poem dedicated to John Pat, preceded and followed by Meena's reading a list of names of Aborigines who died in custody from 1833 onwards, *barungin* receives another, bleak and very "olfactory" meaning. Mudrooro has identified it as the smell of death coming from a number of Aboriginal corpses polluting the wind and hampering, in a way, the initial meaning of *barungin* (Narogin 1989: vii). Robert Hodge has deconstructed the term further to expose white blindness and even proposes inclusion of this word into, obviously, white "literary vocabulary":

Jack Davis does not turn away from these new smells. In this play he notes the stench of Aboriginal deaths in custody, a smell that is surely strong enough even for the deadened nostrils of White society. But *Barungin* is the art of not simply noting strong smells, but fitting them into a pattern, along with innumerable other signs that add up to a whole. The pattern that Jack Davis sees is immensely subtle and complete and far-reaching. It is also fully Aboriginal, in the experience that it deals with; and the traditions that it draws on to make sense of the senselessness. And, as has happened so often before, the power and precision of Aboriginal perception in this case also may be visible and undetectable to *wetjalas*, standing on the same hill and supposing that therefore they must be seeing and smelling the same scene as the Aboriginal beside them. For these *wetjalas*, *barungin* is a good word to add to their literary vocabulary: meaning "to read intensely, in the Aboriginal way".

(Hodge 1989: xii, emphasis in the original)

Though quite intriguing, Hodge's proposition is sharply ironic because reading anything "in the Aboriginal way" is impossible unless one is Aboriginal. What his remark reveals is that *barungin* includes several layers of "smells", those relying on the past, those coming from the present, and also those coming from

the future, because, as the critic states further, Davis “smells a change”, a growing awareness among white Australians, and a revived energy among Aboriginals.

Davis’s death in 2000 put a closure to the most glorious chapter of Aboriginal drama, and opened a new one. In the new chapter, Davis’s dramatic legacy lives on in the works of the new generation of Aboriginal playwrights whose texts show that black theatre has many untold yarns to tell.

New Generation of Aboriginal Playwrights

The years surrounding the Australian bicentenary in 1988 were marked by publications of numerous works written by Aboriginal authors as well as by the publication of works dealing with every aspect of Aboriginal culture. Accordingly, in 1989, the first and currently the only collection of Australian black drama appeared, and it has since undergone four reprints. *Plays from Black Australia* (1989) reveals the authors that emerged in the late 1980s. The compilation also includes Davis’s *The Dreamers* as a specific introduction to the plays of then unknown playwrights, Eva Johnson, Richard Walley and Bob Maza. All three authors were known outside the dramatic arena. Eva Johnson was known as a young actress and poetess, Richard Walley was the assistant director for the staging of Davis’s *The Dreamers* and *No Sugar*, whereas Bob Maza was active in Aboriginal affairs in the 1970s and acted in critically acclaimed Australian films such as Fred Schepisi’s *The Chant of Jimmie Blacksmith* (1978) and Bruce Beresford’s *The Fringe Dwellers* (1986).

Eva Johnson’s play *Murras*⁴¹ included in the collection is unique because the text, as Marc Maufort notes, focuses “almost exclusively on the female consciousness” (Maufort 2003: 183). Her play relies to some extent on Davis’s *The Dreamers*, but while Davis incorporates *maban* reality via the character of the Dancer, Johnson includes the character of the Mimi spirit to signal the Dreaming. The “Note” preceding the text of the play includes an explanation of the Mimi spirit as a mythical being coming from the Dreaming and representing “a spirit of a dead ancestor, sometimes friendly, sometimes hostile” that can “generate magic to bring about sickness and death. It is the caretaker of the dead spirit”, whereas “the Mimi dance is very much a part of the traditional dances performed today” (Johnson 1999: 84). Hence, like Davis’s Dancer, the Mimi spirit is also a dancer and represents a nexus point within Aboriginal spirituality. Moreover, like Davis’s Dancer, who is connected to the eldest character, Worru, Johnson’s Mimi spirit is also connected to her eldest character, Granny, both characters representing the slim residues of traditional Aboriginality.

⁴¹ First performed at the Fringe Festival Centre during the Adelaide Festival in 1988.

The play is divided into four acts time-framing the events in chronological order: Act One and Two relate to the bush life in 1967, Act Three to the displacement of the family into the city in 1970, which is further expanded in Act Four which depicts the events of 1972. The play reveals the fate of the Aborigines who were forcefully removed from the bush to the suburbs of the city, thus receiving the prefix of fringe dwellers. The displacement of the Aborigines receives a much bleaker undertone in Johnson's play than in Davis's *The Dreamers*. While Worru blends with the Dreaming at the end of Davis's play, Granny dies the moment the family moves to the city, in the middle of the play, between Act Two and Three. Scene Two and Three of Act Two juxtapose two antipodal images: Granny's dying scene in which the Mimi spirit dances around her accompanied by the sound of a didgeridoo and clapsticks, and the scene of a family rushing from the house at the sound of a bulldozer that is making preparations for the construction of a new highway and a pool. Life in the city reveals a change in the younger members of the family. Jayda wants to become a nurse, but the reason she states is very personal. At the age of fourteen she was sterilized by a doctor "from the government" who told her that she needed to be vaccinated against a disease, and that her mother had been informed about it. Her mother Ruby is devastated because Jayda's coerced sterilization reiterates the white man's claim to the Aboriginal female body "designated a suitable (if not dangerous) site for desire, but not for family" (Robert 2001: 76). But Jayda has hope for the future. Though her situation is irreversible, she wants to become a nurse to make sure that the Aboriginal female body is no longer abused. On the other hand, Ruby's son Wilba decides to participate in the 1972 marches connected to the Aboriginal Tent Embassy. However, Ruby's heart cannot be consoled because what she observes throughout the play is the violation of Aboriginal hands, or *murras* as the title indicates, which is why the end of Johnson's *Murras* is far more pessimistic than Davis's *The Dreamers*.

The literal meaning of *murras* is deciphered easily as "hands", and as the glossary at the end of the play points out, the word belongs to the languages of the *Ngarrenjeri* and *Pitjantjatjara* people, the latter known as one of the guardians of Uluru. But what is far more important is the stylistic play with this Aboriginal word that is already signalled in the opening scene of the play when Ruby hears on the radio that the Aborigines are being removed to the cities:

RUBY: Better live here outside. We got no doors to lock out family. Look, look my *murras*. [*She raises her hands out of the water.*] All time work hard, dig for yams, make fire, make basket, dilly bag, padana mat... and carving. [*She looks at Charlie's totem, centrestage.*] Charlie, you were the best carver. Your *murras* were strong, you was the best. What I'm gonna do Charlie? I can't leave my country, What I'm gonna do...?

(85-6, emphasis in the original)

Murras (hands) start as a synecdoche standing for a woman, more specifically an Aboriginal woman, because the stated chores that hands perform belong to the traditional domain of Aboriginal women who are responsible for digging yams, collecting sticks for fire, making baskets, etc. However, looking at her husband's totem, Ruby appropriates *murras* to signal another type of the condensation of contexture (Lodge 1977: 75): a metonymy, if the reader is culturally encoded. What is "deleted" from the text is the subtext of *murras*: Aboriginal spirituality. This interplay between the synecdochic and metonymic application of *murras* is present throughout the play, attesting to Jakobson's claim that both terms are strongly related because they imply "symbolism based on contiguity" (Jakobson 1996: 113).

The motif of *murras* reappears when Wilba tries to explain to another assimilated Aboriginal his father's carving skill: "He carved totem poles, for ceremony, tall ones, and strong. His *murras* were strong, had to be to carve totems." (90, emphasis in the original). Hands receive a sacred status, as in the last segment of the previously quoted paragraph, because a totem implies a person's sacred connection to the Dreaming which is why *murras* can be treated as metonymy. In the same scene (Act One, Scene One), the word *murras* is appropriated to show the difference between the assimilated and non-assimilated Aboriginals. The family is visited by Russel, an Aboriginal liaison officer, who tries to persuade the family to move to the city by stating the benefits of urban life:

- RUSSEL: [...] You won't hardly have to use your hands.
WILBA: "*Murras*".
RUSSEL: What? Electricity?
JAYDA: No, these hands, our "*murras*".
RUSSEL: "*Murras*". Yes, well as I was saying, everything will be at your fingertips.
(91, emphasis in the original)

Comic effect is achieved by Russel's ignorance of Aboriginal language and irony stems from the fact that Russel himself belongs to the Stolen Generations because he was taken from his mother at a very early age and adopted by a white family and subsequently "successfully" assimilated. Another example of the synecdochic appropriation of *murras* occurs when Wilba tells his mother that he will participate at the 1972 rallies. In order to express his revolt he says to his mother: "They handcuffed me, my *murras*, to a *wudjella* cop." (105, emphasis in the original). Without the initial part of the main clause "They handcuffed *me*", *murras* would imply just hands, but the fact that he is levelling *murras* to himself, they connote his body.

The strongest example of the interwoven concept of synecdoche and metonymy occurs at the end of the play when Ruby, staring at the totem of her husband, articulates the defeat of traditional Aboriginality:

RUBY: Charlie, I seen too many changes. Moon, water, seagrass, dugong, parrotfish... all scattered. Granny gone. Wilba's *murras* are scared by the *wudjella's* chains. His *murras* are clenched fists now. Jayda don't make baskets no more. She bleeds from her womb the seeds of death. She carries the scars from the *wudjella's* medicine. There's no place for baskets here, she says. And my *murras* are too weak. They no longer carve. They are empty now. Moon, water, seagrass, dugong, parrotfish... gone. All gone.
(106, emphasis in the original)

The repetition of *murras* implies also the gradation of destruction of traditional Aboriginality: Wilba's hands are chained by the police and reveal the young man's anger, Jayda has been sterilized by the white man and is as barren as the land/spirituality itself, whereas Ruby's hands, now belonging to the eldest member of the family, can no longer carve, and more importantly, are empty, having lost their special sacred gift which is why everything that has come out of the Dreaming is gradually and irreversibly fading away. Following the mother's soliloquy, the play finishes with the image of the Mimi spirit "*dancing around the stage until he completes a full circle*" (106, emphasis in the original) revealing the general theme of Johnson's play—that the Dreaming exists "only in the form of a vague echo in today's Australian society" (Maufort 2003: 186).

The play *Coordah*⁴² written by Western Australian Richard Walley returns to the 1940s and locates an extended Aboriginal family in a small town against the backdrop of elections and the preparation of the "Aboriginal" ball that would be broadcasted on national television. The play touches upon numerous serious interactions. The merits of Christianity and Aboriginal spirituality are frequently debated among Father Davis and two Aboriginals, a half-caste Koolbardi and Jillawarra. What a more traditional Aboriginal Jillawarra cannot grasp is why Christianity should gloss over Aboriginal spirituality when both religions are based on the link to the earth, i.e. the Aboriginal nexus with the earth/land is equal to the Christian claim of "ashes to ashes, dust to dust". Unable to explain the difference, the Father says "They tell me we poisoned your brain. I think we may have removed it" (Walley 1999: 158), which is followed by one of the most devastating lines of the play when Jillawarra replies "You don't realise how true it is" (158), thus accepting the fact that by losing the very essence of their identity, i.e. their Dreaming, the Aborigines have been successfully lobotomised.

Walley also reveals the devastating effects of disclosing forbidden parts of Aboriginality to the white media's craving for a story that will reach the headlines. This is realized in the relationship between Koolbardi and a young white woman journalist called June who recklessly publishes Koolbardi's story.

⁴² First performed by the Western Australian Theatre Company in Perth in 1987. The cast included Richard Walley playing the role of Koolbardi.

Though Koolbardi's punishment for breaching this law is not revealed, in Act Two, Scene Seven it is implied that he is seriously punished because, before going to the log in the middle of the bush to undergo punishment, he asks Jillawarra to look after their mother. Hence, notwithstanding Koolbardi's belief that something good can come out if the best is taken from both (black and white) people, nothing good comes out of his relationship with June.

Whereas the interaction between Aboriginals and non-Aboriginals ends with a negative impact on the former, the interaction among Aboriginal characters transfix the survival of the fulcrum of Aboriginal society: the extended Aboriginal family. The play focuses on the relationship between the two characters belonging to such a family who are marginalized in an already marginalized society, Nummy, "an inveterate liar and alcoholic" (114) and Ginna, a mentally retarded young Aboriginal, and the very title of the play primarily refers to the relationship between the two. The highest achievement of Walley's play lies in the construct of Nummy, as Justine Saunders notes, because Nummy is "a liar, a drunkard, a braggart and sexual daydreamer but somebody who, although he may seem down and out, is also full of life and humanity. He is not a cartoon or cipher, but a real human being" (Saunders 1999: ix). The most hilarious, the saddest, and the most humane lines come from Nummy. He is never taken seriously because he tends to tell exaggerated yarns and also drinks, or rather "sips" as he puts it, which just worsens his status within the family, a fact that is made very visible in the scene when Elly comes home to find her place full of drunk family members, including her husband Treb, and Nummy. When intoxicated, Nummy, tells her that they are all his pupils, and she retorts: "What? You teaching them to be alc'holics or idiots?" (128). Even when the younger members have the chance to do a traditional Aboriginal dance in front of TV cameras and Nummy is asked to teach them a corroboree because he is the only one who knows it, he is still sneered at by Tara who comments that his steps look like he is "[t]rying to get a one-way ticket to the funny farm" (132). Though his preparations for the corroboree are finally taken seriously when he stops drinking, he is subsequently excluded from the program because a group of professional entertainers have been brought in from Perth. To build on the already sharp irony, Walley has Nummy get drunk, knocked down by a car, and winding up in coma. When the chips are down, the family members are there to support him, finally becoming aware of Nummy's importance for the family. Most of all, Ginna is there and will remain by Nummy's side when the latter escapes from the hospital to die in Ginna's arms.

The reason why Ginna always stands by Nummy is because Nummy is his *oordah*, a true friend who has never treated Ginna as being mentally retarded. The word *oordah* is Nyoongah for brother and reappears several times in the play. In most cases this is how Nummy and Ginna refer to each other. But their

relationship reveals that *coordah* is not just a brother but that it denotes a deeper layer of meaning symbolising solidarity and togetherness, the ultimate survival kit of the true subalterns.

The last play in the collection, *The Keepers*⁴³ by Bob Maza, is somewhat different than the rest of the plays. Its plot is drawn from the true story of a Scottish family who arrived in the Rivoli Bay in South Australia in the 1840s where they made friends with the remaining Boandik people and started documenting their history. In the 1860s the family moved to Mount Gambier, taking with them what was left of the Boandiks to set up a house called "Clarendon" for training Aboriginal girls in what was then known as domestic science. The story-line follows the interwoven history of an Aboriginal and a white Scottish family. The story starts with the Aboriginal woman, Mirnat, giving birth to a boy later known as Danny, and the Scottish woman, Elizabeth, also giving birth to a boy later known as Michael. The simultaneous births are depicted in Act One, Scene One in stage instructions containing numerous symbolic signifiers denoting that the fate of the families will intertwined. The two families meet when Mirnat's husband Koonowar stumbles upon James, Elizabeth's husband. Instead of the usual hostility depicted in connection to the early settlement of Australia, the first contact between the families turns out to be friendly. What starts as a form of mutual support develops into a lifelong friendship supported by the shared destiny of the surviving female members of the family. Both husbands are killed, each sacrificing his life for the sake of another against the attack of the white men, and twenty years later, both sons are killed in a very similar situation. The relationship between the two sons is additionally interesting because the white Michael craves to become "assimilated" into the Boandik Aboriginal community, and the Aboriginal Danny wishes to become "assimilated" into the white community by becoming a member of a white tennis club. Their simultaneous death exposes the absurdity of such cravings and superimposes their friendship above any status within any society. At the end of the play, two women and lifelong friends now in their eighties celebrate the sixtieth anniversary of Aboriginal girl's college "Clarendon" and Mirnat gives a speech, the end of which explains the title of the play:

The law of this land, the Boandik law, says that all is there to use. It will feed you, clothe you... protect you and it will be your friend if you learn its ways and live with it. It you don't, it will be your enemy. A man who walked on water said the same thing. I notice that he and the Boandik suffered similar fates. I better go now, but

⁴³ First performed by the Mainstream Theatre Company in Naracoorte, South Australian, in 1988. The text published in the 1989 edition was revised by the author.

before I do, let me say something to you. This land is alive. It moves, it breathes... we know because we are its *keepers*.

(Maza 1999: 228, emphasis in the original)

Mirnat's final words establish a connection between Christianity and Aboriginal spirituality, and locate the Aboriginals as the keepers, the guardians of nature that is a living matter. Her final words are very much in accordance with the general undertone of the play based on a belief that "it hasn't always been white aggression, but sometimes white ignorance that has helped to destroy tribal culture and beliefs" (Saunders 1999: xi), the claim that can pave the way to reconciliation between the two cultures.

All of the above stated plays have two ostensibly antithetical features: humour imbedded in contemporary Aboriginal dialogue, and ending which, more often than not, signals of the destruction of traditional Aboriginality. When appropriated in this manner, humour becomes a final line of defence against the bleak Aboriginal existence as explained by Treb to a white conservative political candidate in *Coordah*:

Humour is what helped us survive. We can still laugh after we've seen our land fenced ... after we've seen our people rot and die in goals... still after we've seen rivers dammed, trees cut down, the ground dug up, the sky filled with dirty smoke ... still now that you've stripped us of our dignity, shattered our culture, poisoned us with booze... You want to take away our humour? Everywhere you go you push your ways of living down the throats of native people.

(Walley 1999: 145)

Humour is a way of coping with reality and Aboriginal plays which deal with the poverty and discrimination of contemporary Aboriginals are particularly abundant in laughter.⁴⁴ However, notwithstanding the humorous dialogues made up of witty repartees, humour is not a vehicle for solving problems. What remains at the end of the Aboriginal plays is either a negative or an insecure outcome for Aboriginal characters. Accordingly, in his analysis of Aboriginal plays Mudrooroo identifies a "feeling of pessimism" as one of their more prominent signifiers (Mudrooroo 1997: 159), because notwithstanding humour, their story-lines move primarily towards a fatalistic ending thus leaving no space for renewal of Aboriginality. However, there is one Aboriginal drama inscribed in the musical genre that has launched a brand and bright new day for Aboriginal playwriting in the 1990s by breaching from, what Mudrooroo refers to as, Aboriginal theatre of misery – Jimmy Chi's *Bran Nue Day*.

⁴⁴ For further analysis of humour in the framework of Aboriginal drama, see Shoemaker 1989: 233-236.

***Bran Nue Dae* for Aboriginal Drama**

Bran Nue Dae: A Musical Journey (1991)⁴⁵ represents a pivotal point in the development of Aboriginal drama. It is the first Aboriginal musical, which is why the authorship goes to Jimmy Chi and his Broome band Kuckles, in addition to being the first Aboriginal drama undermining the usual adverse ending often accompanying Aboriginal dramatic oeuvre.

The introduction to the published version written by Peter Bibby contains possible readings of the play. It is a story of "how someone found his uncle and a whole lot beside", but also a story pointing to the fact that assimilation could not have succeeded because "Australia has a black soul" (Bibby 1996: vi). Moreover, owing to its playfulness and reconciliatory potential, *Bran Nue Dae* "is made to travel. It has healing, happy and zestful work to do. It is a suitcase stuffed with magnificent songs" (viii).

The story-line, or we might call it the song-line, incorporates elements belonging to numerous other genres: it has features of picaresque narrative because we follow the witty character of Willie on numerous adventures structured in an episodic manner. At the same time there is a Genettean frame narrative: Willie's search for identity, his spiritual coming of age. There is also a romance with a mandatory happy ending because at the end not only is Willie's identity retrieved but almost all characters seem to be related in one way or another, representing one big, extended Aboriginal family. Finally, all these vignettes are intertwined with numerous songs, making this play an Aboriginal potpourri in celebration of cultural heteroglossia which opens and finishes with the motif of a chocolate bar, introduced in the play as a commodity for the Aboriginals, and reappearing in the final scene when Father Benedictus blesses everyone with two chocolate bars held up as a cross.

The setting of this play is primarily Broome, a small isolated multicultural town in WA, small localities along the Great Northern Highway, and Perth, known as the most isolated city in the world. Maufort notes that each scene is "symbolically situated in geographically distant areas of the state [of Western Australia]" (Maufort 2003: 187). Accordingly, Broome itself may be emblematic of remoteness even in the framework of Australia because very few people would be aware of the fact that it was strafed by a Japanese aircraft in 1942, killing seventy residents. Furthermore, the multiculturalism inscribed in Chi's play comes from Broome itself. The history of the town reveals that from the late 19th century, beside the Aboriginals, the residents of the town were the Europeans (administrators,

⁴⁵ First performed by Bran Nue Dae Productions and The Western Australian Theatre Company in Perth in 1990.

lugger owners and merchants), Timorese, Filipinos, Malayans and Indonesians (lugger crews), Japanese (shell skin-divers) and Chinese (shopkeepers), whereas the Catholic church, that Chi deconstructs in the play, has had a strong positive influence within the Broome Aboriginal community.

The opening scene of the play takes place in a cinema where Willie must part with his girlfriend Rosie to return to the boarding school in Perth. The first character to open the play is Sally Anne, entering the stage while chewing a Cherry Ripe chocolate bar, thus casually introducing a very important leitmotif of the play. The parting of the young lovers is imminent and at the same time frightening because the movie they are about to watch starts with "God Save the Queen" showing Elizabeth II on a horse. While her head "goes off the screen", the lovers are "transported into the movie" (Chi 1996: 4, emphasis in the original) to bid each other a cinematic farewell while the chorus sings the song signalling that Willie will come back. The scene closes with the chorus wheeling a big refrigerator on the stage that will play a central roll in Willie's expulsion from the boarding school. The second scene introduces the character of Father Benedictus, a German priest who runs the boarding school and who is an ironic symbol of the imperialism of Christianity. His *entree* is followed by a cloud of smoke, the old-fashioned introduction of the devil on stage, whereas his attire is more reminiscent of the Pinball Wizard in Ken Russell's film *Tommy* (1975) than of any man of the cloth: "There is an explosion and BENEDICTUS appears in a cloud of smoke, wearing a black cassock embroidered with Cherry Ripe bars and with a tall mitre and huge crook with a large hook. He wears shoulder pads and built-up shoes, making him larger than life" (4, emphasis in the original). The grotesque nature of his figure, ornamented with "sacred" Cherry Ripe bars, the forbidden fruit for the Aborigines, is further emphasised by his "Germanic" distortion of the English language. His mission is to civilise the Aborigines, by whacking them, "so dat / dey can indeed fulfil der motto: / Lux in tenebris – light in der darkness!" (10). What follows is Willie's stealing chocolate bars from a grocery store, symbolised by the previously wheeled refrigerator on the stage. The punishment Benedictus has in store for Willie turns out to be meaningless because Willie does not repent nor is he afraid of hell because he has had his share of hell on earth. His song, further supported by the chorus, glosses over Benedictus's words: "There's nothing I would rather be / than to be an Aborigine / and watch you take my precious land away. / For nothing gives me greater joy than to / watch you fill each girl and boy / with superficial existential shit" (15, emphasis in the original). The tension between the Christian priest and the young Aboriginal reaches its climax in the subversion of Christian symbolism revealed explicitly in stage instructions: "On the back projection is Michelangelo's 'Creation of Adam'. WILLIE and BENEDICTUS almost touch their fingers. WILLIE is thrown back from the contact" (16, emphasis in the original). The famous fresco on the ceiling of the Sistine Chapel symbolising God reaching out to the earthbound Adam who, though physically beautiful,

lacks divine energy is juxtaposed against Benedictus reaching for Willie in order to grab him, which is why Willie pulls back. Consequently, Willie is expelled and his journey home is about to begin.

His subsequent adventures are presented in numerous sketches happening along the Great Northern Highway. As a new fringe dweller, Willie meets an older Aborigine Tadpole who claims to be his uncle and the two decide to return home to Lombadina. After being almost run over by a car driven by two protagonists whose names are emblematic of their character, Marijuana Annie, "*a hippy in her 20s*" and Slippery "*a hippy from Germany in his 20s, on a perpetual high*" (23, emphasis in the original), the two Aborigines receive a ride to Broome as compensation for the accident. In Roeburn, they end up in prison for carrying marijuana in their car and Willie regards his incarceration as a part of his passage into adulthood. Later in the bush Willie will spend time hunting, thus strengthening his traditional skills whereas his observation of Marijuana Annie and Slippery making love, as Tadpole suggests, prepares him for another part of his initiation process: sexual intercourse with Rosie.

Act Two takes the characters back to Broome, in a pub. The multiculturalism of the setting is indicated by the location of the pub in Chinatown, which does exist in the real Broome, as well as by the country and western music in the pub. The pub events are inscribed with signifiers signalling the forthcoming lovemaking of Willie and Rosie. Rosie, unaware of Willie's arrival, sings a heartbreaking song for her departed lover while Tadpole sings an African-American love song. When Rosie finally notices Willie, she invites him to the mangroves to collect kuckles, the shells which, according to Helen Gilbert, resemble female genitalia (Gilbert qtd. in Maufort 2003: 189). Since the pub closes, everybody moves to the bay to collect kuckles, as the song of the chorus indicates. The build-up of libidinous energy between Willie and Rosie, and Marijuana Annie and Slippery, is suddenly obstructed by the arrival of a congregation of Pentecostal Christians led by auntie Theresa and pastor Flakkon with the latter announcing "*the night of miracles*" (59).

The night of miracles implies numerous discoveries of family relations turning the play into an Aboriginal soap opera that climaxes in the sexual intercourse between the two protagonists, Willie and Rosie. Annie admits to Slippery that she had a child and he forgives her which subsequently triggers Theresa to say that she has also "*lost*" a child that she bore out of wedlock with a white man. It is then revealed that Slippery is the son of Theresa and Father Benedictus, which is why Slippery exclaims "*Ich bien Ine Aborigine!!*" (71). The comic effect of this line functions not only as a blurring of German and Aboriginal words and worlds, but also because it is a paraphrase of the famous malapropism of American President John F. Kennedy in Berlin in 1963, who said "*Ich bin ein Berliner*" intending to express that all free men of the world are citizens of Berlin, and not that he

was a jelly donut, which is what his words actually meant. The climax of these 'revelations' is Willie's story. After making love to Rosie and becoming a man, as he puts it, Theresa unmasks Willie's true identity, telling him that he is the son of her ex-husband Tadpole, which completes Willie's personal journey. Finally, the only character that does not have any trait of Aboriginality is Father Benedictus who reappears in the final scene of the play that is set in Lombardina during a celebration of the Christ. It is there that Theresa reveals to the Father that Slippery is his son, which softens the white man's heart. Accepting his new extended family, the Father "throws back the screen of the church to reveal a huge fridge. The door swings open and the glowing interior is filled with stacked red wrapped confections – Cherry Ripe bars, which BENEDICTUS begins handing out with abandon" (86, emphasis in the original), and he subsequently blesses everybody with two Cherry Ripe bars held up in the shape of a cross (87). In the final blending of absolution and redemption with Rosie/Willie, Theresa/Tadpole and Marijuana Annie/Slippery all coupled, the chorus finishes the play with the title song "On the way to a Bran Nue Dae" which epitomizes Willie's and other character's journeys home in a happy-go-lucky manner very much in the mood of the overall play.

Owing to exceptionally light tone of the play, Mudrooroo claims that it "rises above the gloom" allowing levity and fun even in the midst of heavy, serious, and depressing topics. (Mudrooroo 1997: 162). This easygoing treatment of the serious matter of Aboriginal identity in the state of flux has rightfully motivated Maufort to detect the features of the "most striking Bakhtinian carnivalization of dramatic realism" (Maufort 2003: 187). It is true that *Bran Nue Dae* is carnivalesque because it represents a particular form of popular counter-culture which, at the time of the carnival, admits the participation of everyone irrespective of their social background. However, as Bakhtin indicated, in comparison to the so-called official feast, "one might say that carnival celebrated *temporary* liberation from the prevailing truth and from the established order; it marked the suspension of all hierarchical rank, privileges, norms and prohibitions" (Bakhtin 2000: 45, emphasis mine). Hence, notwithstanding the carnival's potential to renew interrelationships between individuals, it is only temporary and as such can be regarded as the permitted safety-valve when other modes of more overt challenges to official culture may not be possible.

So, is *Bran Nue Dae* just a short carnival or can it start a brand new day for the Aborigines in general? What is indisputable is that this play has launched a whole new sphere of Aboriginal artistic creativity, but unlike Midas's gift, it cannot change everything to gold. Rather, the play has shown that reconciliation in today's Australia that takes pride in the policy of multiculturalism cannot rely on cultural bifurcation, but on the continuous interaction between the former opposites if the identity of the sunburnt country is ever to return *kullark* successfully.

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RAZVOJ ABORIDŽINSKE DRAME U AUSTRALIJI: PUT PREMA KULLARKU/DOMU

Rad daje pregled razvoja aboridžinske drame od kraja 1960-ih do početka 1990-ih godina. Aboridžinski dramatičari početno su pisali angažirane drame koje su odgovarale tadašnjim društveno-povijesnim okolnostima. Međutim, autori poput Kevina Gilbert, Roberta Merrita i Geralda Bostocka su istodobno nagovijestili da će aboridžinska drama postati forumom za preispisivanje službene povijesti. Vrhunac u razvoju australske drame predstavlja pojava Jacka Davisa kasnih 1970-ih, i danas najslavnijeg aboridžinskog dramatičara. Davisove drame bave se pobijanjem službene povijesti oslanjajući se na aboridžinsko sjećanje kako bi se ispunile elipse u australskoj povijesti. Štoviše, Davis je prvi aboridžinski spisatelj općenito koji u svoja djela uvodi aboridžinski jezik, tehniku koju će potom prisvojiti ostali aboridžinski spisatelji. Njegovo književno nasljeđe zrcali se u narednom pokoljenju aboridžinskih dramatičara poput Eve Johnson i Richarda Walleyja. Početkom 1990-ih dolazi do novog zaokreta u razvoju aboridžinske drame pojavom komedije *Bran Nue Dae: A Musical Journey* autora Jimmyja Chija. Karnevalski duh ove komedije gradi multikulturalnu Australiju i svim njezinim likovima bezrezervno namjenjuje sretan završetak, te daje naslutiti da pomirenje u Australiji valja graditi na kulturnoj raznolikosti, a ne kulturnim razlikama.

Key words: Aboriginal drama, Aboriginal English, Kevin Gilbert, Jack Davis, Eva Johnson, Richard Walley, Bob Maza, Jimmy Chi.

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Ada Cambridge's Subversive Romance

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Suffering "cultural apartheid" (Anne Summers) as a writer of urban romance novels in the predominantly male, realist, nationalist tradition of Australia, the work of Ada Cambridge has long been silenced, devalued, and given only documentary value by most literary critics. A careful analysis of *A Marked Man*, however, reveals Cambridge's subversion of both the form and the content of the romance genre and thus proves its literary merit by producing an alternative to the nationalist metanarrative: a "little narrative" (Lyotard) which voices the concerns of urban nineteenth-century Australian women.

"Strangled her dreams,
silenced her mind, and conformed.»¹

1. Femaleness and Australianness

Foucault formulated three principles of discursive formation: the author as the founding subject, the commentary on the author, and the disciplines which support, reinforce and confirm the field in which the author is an object (Foucault 2001: 1622-1635). The author is, therefore, a function of criticism; it is through criticism that an author is recognized, acknowledged, positioned

¹ This is what A. G. Stephens, editor of the Red Page, the *Bulletin's* literary supplement, wrote of Ada Cambridge at the time of her death in 1926, referring to her withdrawal of her outspoken collection of poetry *Unspoken Thoughts*.

and continuously validated. This latter idea can be traced back to Bakhtin who argued that a critic should serve as a “translating medium” between the public and the artist, his task being “to give the artist his ‘social assignment’ in his own language, as a poetic assignment” (1978: 35). Therefore, the “artistic structure” of the novel produced, and “the artistic function of each of its elements are in themselves no less ideological and sociological than the esthetic, philosophical, or political ideologemes present in it” (23).²

In the process of nineteenth century nation-building the novel played an important role as the simultaneous consummation of fiction served to create an imaginary community (Anderson 1991: 35). Even though the ceremony is performed “in silent privacy, in the lair of the skull” Anderson argues that

...each communicant is well aware that the ceremony he performs is being replicated simultaneously by thousands (or millions) of others of whose existence he is confident, yet of whose identity he has not the slightest notion. Furthermore, the ceremony is incessantly repeated at daily or half-daily intervals throughout the calendar. What a more vivid figure for the secular, historically clocked imagined community can be envisioned? (Anderson 1991: 35).³

As such the novel was seized by elite men for their nationalist projects all over the world, and hence in Australia as well. In the process the novel was identified with realism, which was considered new, serious art, or great literature. Namely, in the nineteenth century the realist novel (or the novel proper as it has since been referred to), rooted in the eighteenth-century writings of Defoe and Fielding, achieved a high development in the works of the master novelists such

² Bakhtin defined ideologeme as “an inseparable element of the unified ideological horizon of the [hegemonic] social group” (1978: 21). For a contemporary definition of the concept of ideologeme see Fredric Jameson’s *The Political Unconscious* where he defines the concept as “the smallest intelligible unit of the essentially antagonistic collective discourses of social classes” (Jameson 2001:1942). As such ideologeme can be considered the basic unit of analysis in the narrative of cultural and national identity.

³ The idea of the novel as constitutive of a nation originated with Georg Lukacs in his 1916 study *The Theory of the Novel*. There Lukacs discussed actual time (as opposed to epic time which, with its strong immanence of life abolishes actual time sucking it into eternity), which could come into being only with the emergence of transcendental homelessness, and that is what happened in the novel. Additionally, the wholeness of life that exists in every man, in the novel becomes a great temporal unity which encompasses the entire novel and assigns acts to a historical and social complex, giving this complex a concrete and organic continuity, thus creating a nation (Lukacs 1986: 74-77).

as Eliot, Trollope, Stendhal, Balzac, Flaubert and Tolstoy. It represented "complex characters with mixed motives who are rooted in social class, operate in a highly developed social structure, interact with many other characters, and undergo plausible everyday modes of experience" (Abrams 1993: 132). As such it stood in sharp opposition to the prose romance which had as a precursor the chivalric romance of the Middle Ages and the Gothic novel of the later eighteenth century. Having drawn from that corpus of literature, prose romance sharply polarised its characters (heroes or villains) and isolated them from social context; its atmosphere suspended the reader's expectations based on everyday experience. Its plot emphasised adventure, "frequently cast in the form of the quest for an ideal, or the pursuit of an enemy," while its melodramatic events were by some critics associated with "primal desires, hopes and terrors in the depths of the human mind" and as such were considered analogous to the "materials of dream, myth, ritual and folklore" (Abrams 1993: 132), narratives which, presented as having no "truth value," were classified as those of lower order. Therefore, the romance novels that women had been writing for a century were dismissed; they were seen as great literature's 'other.'

The deconstructive approach of Laurie Langbauer reveals how these two basic types of prose fiction are inextricably connected, needing the other for self-definition. In *Women and Romance* Langbauer argued that the novel was constructed as the other of the romance from its beginning:

The novel needs romance in order to give it the appearance of identity and meaning, as well as of privilege, but such identity and privilege are already sabotaged by the very problems [of representation] that prompt their defensive formation.

Commenting on this argument, Sheridan explains that "woman occupies a parallel position in relation to man, constructed in opposition to a standard and upholding that standard by deviating from it." She goes on to point out the far-reaching consequences of this division: "The yoking of woman and romance... points to a yoking of the problems of representation and of gender identity which these parallel oppositions attempt to deny" (Sheridan 1995: 40).

Men entering the, so constructed, field of novel-writing meant the redefinition of the novel in which:

men of letters, including critics, actively redefined the nature of a good novel and a great author. They preferred a new form of realism that they associated with 'manly' literature – that is, great literature (Sheridan 1995: 38).

In Australia this process took a particularly violent form as the robust masculine realism of the nationalist movement performed what Anne Summers called "cultural apartheid" over the texts of Australia's women writers. This was also the case with the writings of Ada Cambridge. Namely, "female art forms have simply been adjudged to occupy a distinct universe, one which is apart from and inferior to male, which is unselfconsciously upheld as the universal model" (Summers 1975: 35). Labelled as writing for women and discounted as popular and commercial cultural capital,⁴ romance fiction written by the so called "lady novelists," was formulated by critics as a lower art form.

Thus, Greene, who, admittedly, gives Cambridge more credit than most critics, still argued in 1961 that Cambridge's novels are written within the Victorian convention: they are "always a love story," "always romantic," and as such "pleasant to read" but never "so wide or so deep as Ada Cambridge herself" (249). Geoffrey Serle (1974) also dismissed Cambridge, stating that her writing (as well as that of other "lady novelists") was "mainly for women," characterising her plots as "romantic" and "trippy" (37). Serle, like Green, ends a passage on Cambridge by stating that she was "infuriating in the contrast between ... [her] acute intelligence and intellectual depth" and her actual novelistic output, but concludes that it must have been due to the fact that she was bound "by convention of polite female fiction" while she was "perhaps, more satirical than we know" (37).⁵

Hence female romance fiction was "filtered out" of high culture and dismissed as a lower art form. An institution that significantly aided this process in Australia was the *Bulletin*. In March 1892, Jules François Archibald, its editor-in-chief, issued his general invitation to potential Australian authors which was the first in a series of proclamations that formulated the *Bulletin's* literary principles:

Every *man* can write at least one good book; every *man* with brains has at least one good story to tell; every *man*, with or without brains, moves in a different circle and knows things unknown to any other *man* ... Mail your work to the *Bulletin*, which pays for accepted matter ... Short stories, or ballads, especially on bush, mining, sporting, social or dramatic themes, are preferred by the *Bulletin*... (Cantrell 1976: 107-108). [my italics]

⁴ See Sheridan 1995: 38.

⁵ In her essay "Ada Cambridge and the female literary tradition" Susan Sheridan gives an ingenious reply to this statement:

"But how off the female version sounds, if I say: Perhaps Boldrewood and Clarke were writing mainly for men, for this might explain why they accepted the distorting heroics of male adventure fiction, within which limitation they may, for all I know, be making profound metaphysical comments on life as men experience it; still, they never realised their potential" (1995: 6).

A. G. Stephens, the editor of the Red Page, *Bulletin's* literary supplement, enforced Archibald's policy, noting: "Writers were encouraged to write about the life they knew best, as directly as possible. Topicality was virtue." Next, "Use of everyday speech, with the picturesqueness of local idiom, was recommended." This was in direct contrast to the stilted speech associated with Anglo-Australian writing. Also humour and satiric comments were advised, as well as "good-natured interest in fellow Australians" (Cantrell 1971: 48), and the celebration of the spirit of Lalor and Lang.⁶ The mould the *Bulletin* provided directed the nation's literature towards a robust, masculine, realist literary tradition, that Anne Summers aptly termed the "Australian Man of the Bush" tradition (1975: 36). It was the literary tradition that propounded belief in the Great Australian Dream of paradise for the common man and in an egalitarian democracy; it was a tradition that celebrated the Australian type, the bush, and the doctrine of mateship. In the process it devalued and silenced the female experience by locating it, in a typical nationalist move, in the mother of the nation exclusively – in the forever toiling bush mum that perseveres. In other words, all other aspects of femaleness were formulated as un-Australian.

Defining the Australian type as "a practical man, rough and ready in his manners," a "great improviser," a "'hard case,' sceptical about the value of religions and of intellectual and cultural pursuits generally," one who "swears hard and consistently, gambles heavily and often, and drinks deeply on occasion," Ward (1995: 2) placed in opposition to him, the woman, who has polished manners, who is a planner, a believer in religion, intellectual and cultural pursuits, an elitist, an individual, and one who controls swearing, gambling, and drinking (Schaffer 1988: 20). Hence woman was formulated as man's other in that she represented old world civilisation, and culture that attempts to repress the "wild colonial boy" (the Australian type), and his noble aspiration of abolishing old propriety, outdated respectability and hypocrisy; the "wild colonial boy" was the representative of the new world, of young Australia and of nature, of everything that the woman was not.

⁶ The *Bulletin* refused to celebrate the disembarking of Phillip in Botany Bay as the foundation of Australia, but rather proposed it be 3 December 1854, the day of the rebellion at the Eureka Stockade:

"The spirit of LALOR and LANG is the spirit that we long for in our public men, but it is the spirit that seems to have taken flight with the men who gave it birth ... In Australia of yesterday, pioneers, diggers, Democrats. In Australia of to-day, toadies, grovellers, lick-spittles ... The people of Australia – the true, the genuine Democrats, the AUSTRALIANS – refuse to celebrate the landing of PHILLIP: they look across the Murray or the one representative act of their nationality ... and they find their exemplars in the rebellious miner, LALOR, and the irritable parson LANG" (Lawson 2006: 171).

It was the discourse of the *Bulletin* that significantly contributed to such formulation of women. In discussing the issue of women's vote, a *Bulletin* editorial of 1st October 1887 announced that: "Tories champion the alleged cause of women because the women today are, as a rule, Tories; almost every woman is a queen-worshiper, a prince-worshiper, a parson-worshiper" (Sheridan 1995: 33). Additionally, it proclaimed that woman's suffrage was "a present danger to the cause of Democracy" and stated that the reason for "nine out of ten of our girls 'going wrong'" was the "weary and dreary Australian middle-class home life" which was the space of a woman (Sheridan 1995: 33), thus effectively silencing women in the matter of Australian national culture.

As such, the realist nationalist tradition stood in sharp opposition to the theme of "the pristine intellectual" (Summers 1975: 37) of which Ada Cambridge, who refused to participate in "the nation-building literary frenzy" (Summers 1975: 39), chose to become a member, and decided to chronicle social life in the cities instead. As such, Cambridge appeared to confirm all the nationalist arguments about both women generally and, more specifically, women writers.

Ada Cambridge, together with Jessie Couvreur ("Tasma") and Rosa Campbell Praed, belongs to the group of so called "lady novelists," whose work, even though it was highly read, was, until late in the twentieth century, not considered valuable cultural capital. It has been argued⁷ that the reason for this omission is not the quality of their work, but rather the strength with which the above described nationalist and realist literary tradition filtered out romantic fiction by women. The reasons for this are to be found in criticism which formulated the writing of lady novelists as writing for women exclusively (and women are all conservative and middle or upper class and hence "un-Australian"); in the fact that, unable to publish their works in book form⁸ in Australia, lady novelists first published their fiction as serials in newspapers (for example Ada Cambridge in the *Australasian*), only to subsequently publish it in book form in England, which won them the accusation of writing for the English, instead of for local audiences. Because their writing was associated with the old continent and the

⁷ See Susan Sheridan in «Ada Cambridge and the female literary tradition» in Sheridan, Susan: *Along the Faultlines*, Sydney: Allen & Unwin, 1995, pp. 3-14

⁸ One needs to be fair and admit that the reason for it is not only to be found in romance fiction being considered a lower art form and an example of Anglo-Australian writing, since it sold very well published in the periodicals, thus making money for the publishers. Namely, it was also due to the small size of the Australian market, and its specific organisation at the time: there were few publishers in Australia, and more importantly, there was almost no hope of distribution in England of books published in Australia (Serle 1974: 57).

English literary tradition, critics such as Green felt that Cambridge's writing necessarily lacked "strong life," because she "wrote with forces that were by no means fresh and untired," her expression "lacking freshness" (Green 1961: 249). In opposition to such Anglo-Australian writing stood the forces of the Australian nationalist tradition, forces new and fresh, abounding in vigour and robustness. Cambridge's writing, criticised Green, also lacked "realist description" and above all, emotion as "she contrives to deal in a quiet and aloof manner with a serious railway accident; we behold it quite clearly, as it happened, but without the least touch of drama or even of excitement" (Green 1961: 249). Furthermore, sense of humour, paramount in new Australian writing, finds only "occasional expression" (250) in her work. Additionally, Cambridge focused on city life, depicting the elites and the middle class families struggling through lives defined by rules of propriety and urban social conventions.

In opposition to the writing of Cambridge (as well as Tasma and Praed) stood the predominantly male contributors of the *Bulletin*, best characterised by the works of Henry Lawson and Joseph Furphy, the main proponents of the nationalist tradition in whose work, "for the first time for centuries, Anglo-Saxon writing had broken out of the cage of the middle-class attitude" since "they wrote of the people, for the people, and from the people" (Phillips 1966: 53).

2. Romance novels as "little narratives"

The oeuvre of the lady novelists thus lay devalued in the shadows of popular literature for women of the Colonial period as "romance, pure and simple"⁹ until late in the 1970s when Francois Lyotard¹⁰ defined the, postmodern condition, as "incredulity towards metanarratives." As an alternative to those Lyotard formulated "language games," "little narratives" which, he claimed, are plentiful in a society. He explained that, following the breakdown of metanarratives, "each individual is referred to himself," and the Self is caught up in "a fabric of relations," it is "located at 'nodal points' of specific communication circuits, however tiny these may be," and it is "located at a post through which various kinds of messages pass." Crucially, "no one, not even the least privileged among us, is ever entirely powerless over the messages that traverse and position him at the post of sender, addressee, or referent" (Lyotard 1989: 15).

⁹ Sheridan quotes a Macmillan reader in Australia who thus dismissed women's novel writing (1995: 38)

¹⁰ In 1979 in the *Postmodern Condition: A Report on Knowledge*.

Literary critics of the late twentieth century have accepted the break-up of grand narratives and the existence of the heteromorphic language games as the great achievement of postmodernism. It was feminist literary criticism that recognized that the writings of Cambridge and other lady novelists should not be reduced to a niche in the nationalist metanarrative, and thus renounced the terror which metanarratives assume in an attempt to uncover the heteromorphic "language games" or little narratives.

The previously attacked romance fiction of the lady novelists can thus be understood as a form of "little narrative," providing alternative stories to the metanarrative of the Australian nationalist tradition. As Beverly Kingston puts it in her history of Australian women, *The World Moves Slowly*:

The history of Australian society, not surprisingly, has largely been confused with the history and significance of Australian nationalism ... [But] it does not automatically follow that because women have been excluded and segregated from the dominant functions of Australian society that their role has been as insignificant or negligible as all the egalitarian analyses seem to suggest (in Sheridan 1995: 5).

An analysis of Cambridge's *A Marked Man*, demonstrates this well, showing that in this important book Cambridge made a significant contribution to the nation-building project, although not within the nationalist literary tradition.

Because the female voice was muted in the nationalist metanarrative it took longer for the Australian female subject to constitute itself. However, its first steps are to be found in the works of Ada Cambridge and other lady novelists who concerned themselves with the experience of the "un-Australian" half of the nation, hitherto unrepresented, and muted by the nationalist tradition. While their novels concerned themselves with topics of significance for Australian women specifically – female immigration to Australia, organisation of marriage, experience of mothering, social respectability and propriety – they also expounded Australian qualities as defined by the nationalist metanarrative, although, as an analysis of Cambridge's *A Marked Man* reveals, usually couched in the most unexpected places which left them hidden for decades, and the value of the work unrecognised. The "little narratives" they offer are not solely of documentary value; rather, as they struggled to adapt a foreign (English) literary form to a new experience and new age, lady novelists by subverting the genre of romance novel revealed their mastery of their topic, as well as the literary technique which has only relatively recently earned them literary merit.

3. The author and the novel

Ada Cambridge was born in St Germans, Norfolk, in the family of a gentleman farmer. She came to Australia in 1870 as the new bride of Rev. George Frederick Cross.¹¹ As she admits in her autobiography *Thirty Years in Australia*, she “knew nothing whatsoever of Australia” except what she had read in the books, and the books were

mostly old ones, the tales the same. *Geoffrey Hamlyn* was my sheet anchor, but did not seem to be supported by the scraps of prosaic history obtainable; we could not verify those charming homes and social customs. On the other hand, cannibal blacks and convict bushrangers appeared to be grim facts. As for the physical characteristics of the country, there were but the scentless flowers, the songless birds, the cherries with their stones outside (none of which, actually, is the rule, and I have found nothing to resemble the description of the latter), and the kangaroo that carries its family in a breast-pocket, which we felt able to take for granted. These things we did believe in, because all our authorities mentioned them (Cambridge 1904: 2).

Thus it was a pleasant surprise to her to find that Melbourne “knew no more than we of the mysterious Bush” (1904: 3). Already three years after her arrival Cambridge began contributing to the *Australasian*. Those were, by her own admission,

trifling little papers, at long intervals — not because I found any fascination in such work to dispute the claims of the house and family, but to add something to the family resources when they threatened to give out. I had no time for more, until one day the editor of the *Australasian* wrote to inquire what had become of me and my contributions, when it occurred to me that it might be worth while to make time (1904: 86).

This admission, accentuated by yet another disclosure she made in her autobiography, wherein she explained that the mentioned extra income was needed in order to “buy pretty things for her babies” (Green 1961: 247), seems to have been made at a great cost, as it was a source of critical diminution of Cambridge’s writing¹² for decades. Namely, a whole series of literary critics, from

¹¹ She stayed in Australia until 1893 when her husband retired and they returned to England. However following her husband’s death in 1917 Cambridge returned to Australia to spend the rest of her life with her children.

¹² The writing of her contemporary, Rolf Boldrewood, on the other hand, was never demeaned because he wrote parallel with running a large station in the outback Riverina.

her contemporary A. G. Stephens throughout the 1960s, considered her writing as merely a by-product of her habitual activities as pastor's wife.

Additionally, Cambridge's following statement about her writing was taken at face value:

My own passport to it was a little tale in the *Australasian* — my first to run as a serial in that paper. It is gone now, and was never worth keeping, but as a story about the colony, written from within, it aroused interest in its anonymous author at the time, amongst those whose eyes were keen to note literary events, small as well as big. My friend, "Rolf Boldrewood," had not yet received the world-wide recognition that he now enjoys ; he was a "Sydney sider," and supposed to belong to his own colony. Poor "Tasma" had scarcely begun her brief literary career ; Mary Gaunt, and others now on the roll, were mostly in their nurseries or unborn. So that I had the advantage of a stage very much to myself, which of course accounted largely for the attention I received. And of all the pleasure and profit that I derived from my long connection with the Australian press, nothing was more valuable to me than the uplifting sympathy of those readers I have mentioned, who were also as fine critics as any in the world (Cambridge 1904: 133-134).

Not even Green recognised in this and the above quoted passage Cambridge's *apologia pro vita sua*, a strategy frequently employed by the nineteenth century women writers to avoid being defined as mad and monstrous writers.¹³ Instead, in line with the above mentioned tendency of diminution, in his *History of Australian Literature*, Green judged Cambridge's novelistic output thus:

... if she has been able and willing to put the whole of herself into her novels as she did into her verse, her babies might perhaps have had, at first anyhow, fewer pretty things, but she would have taken a higher place in the history of Australian fiction (Green 1961: 247).

The dilemma of "the baby or the book" as Simone de Beauvoir formulated it, is, of course, nothing new. What is peculiar to the case of Ada Cambridge is that her oeuvre was not judged by its literary merit; instead, it was judged against the above dilemma. It was not until the 1970s feminist critical rebellion against the exclusion of women from the Australian literary canon as part of the general postmodernist movement, that this tendency to diminish Cambridge's work ended, and a different value and meaning was attributed to her work.¹⁴ It was then that the little narratives depicting female experience were acknowledged.

¹³ See Gilbert and Gubar 1984: 63.

¹⁴ Susan Sheridan's above mentioned essay first appeared in print in 1982, in *Nellie Melba, Ginger Meggs and Friends*, edited by Susan Dermody, John Docker and Drusilla Modjeska.

It is a matter of critical agreement that Ada Cambridge's own experience comes to light most clearly in a collection of poetry titled *Unspoken Thoughts* (1887). The work boldly reveals "doubts she had about religious belief and the marriage questions" (Sheridan 1995: 8). She withdrew the collection in the same year, to A. G. Stephens a proof that Cambridge had finally "strangled her dreams, silenced her mind, and conformed" (Sheridan 1995: 8), to avoid being defined as a madwoman writer. The revelations described in *Unspoken Thoughts* are paralleled in fiction only in *A Marked Man* (1890) (Bradstock 1989: 52), the first piece Cambridge published after an extremely hard beginning in Australia when she bore five children, two of which died in infancy. Her first born son died an excruciating death at the age of five of scarlet fever, dying

by inches — conscious nearly to die last, and only concerned for his mother's tears and the trouble he was giving people. ... it was his heroic patience and unselfishness— that "Please," and "Thank you," and "Don't mind," and "Don't cry" which only failed when he could no longer force his tongue to act— which seemed the most heart-breaking thing of all (Cambridge 1904: 141)

Next, her daughter died in a cot when but a few months old:

"She must have been awake earlier than usual," I thought, and, stooping over the cradle, I saw her, as I believed — and still believe — sleeping quietly, carefully tucked up, the little golden head laid sidewise on the pillow.... Some time later the elder servant came to me where I was busy, G. being with me. "Oh, ma'am," said she, gaspingly, "I wish you'd come and look at baby. She's so pale!" G. almost flung me aside lest I should get to the door first, and dived to the kitchen. We both knew instantly what had happened (Cambridge 1904: 130-131).

Furthermore, Cambridge suffered a carriage accident which considerably damaged her health and she had to undergo a surgery in 1886 from which she was not at first supposed to recover. Her subsequent breakdown seems to have been "the culmination of a long period of what she refers to as 'invalidism' and 'solitary brooding'" (Sheridan 1995: 8). The only prose piece in which these broodings are revealed is her novel *A Marked Man*.

It is the story of Richard Delavel, a young man from an aristocratic English family, who was, being the youngest, by family tradition destined to become a parson. A conscientious objector, he refuses, and instead marries Annie Morrison,

However, by her own admission, the essay shows its origin in the 1970s protest of the feminist critics.

a farmer's daughter, to the horror of his family which disowns him. He heads for Australia, Annie is, to his dismay revealed as insincere as she refuses to go with her husband until he has made a fortune in Australia, which marks the end of Richard's love for his wife. The second part of the story takes place twenty-five years later with the Delavel family well-established in Sydney, Richard a successful businessman. Their daughter, Sue, is the only joy of Richard's life. Annie, having got the title and the money, is satisfied with her situation in life, while Richard is miserable. "His misery is exacerbated by his unfulfilled passion for Constance (aptly named)," who nursed him when he first came to Sydney alone and ill. Outwardly he conforms, only occasionally taking trips to his bush camp to brood. "There he is often joined by Noel Rutledge, an ex-clergyman who found the church too restrictive and who is socially ostracised for his apostasy" (Sheridan 1995: 9). Sue and Noel fall in love and marry following a horrible boating accident in which Annie is killed. Richard, now free, finds his old love who is now ill and takes care of her until she dies in his arms. Feeling robbed of even his short-lived happiness Richard dies in his camp, a notice having arrived from England that the family is left with no heir, inviting him to return.

The plot and the characters introduced provided Cambridge with ample opportunity of dealing with a whole series of topics, many of which went unnoticed by critics for decades.

4. Romance subverted

A Marked Man as a Prose Romance

As is evident from the plot, *A Marked Man* is inevitably a romance novel. Accepting Abrams' definition of a prose romance given above,¹⁵ we can easily detect its characteristics in this novel: the characters are polarised as heroes (Richard, Sue, Constance) or villains (for example Richard's father, Rhody); Richard is presented as a solitary hero; plot is adventurous (of forbidden marriage, finding fortune in Australia) in the form of a quest for ideal love. The novel employs a series of other romance conventions: having "failed for his degree" (Cambridge 1890: 8),¹⁶ a prodigal son returns home from Oxford, refusing to take a role intended for him by his family. He meets a beautiful village girl, seeing her for the first time coming out of the church: she "came out into the summer sunshine from the dusk of the church" (13). Their subsequent encounter is a true "damsel in distress" trope: Annie, even though she grew up by the sea, foolishly "forgets herself" gathering sea anemones and it takes Richard, who rode by in hope of staging an "accidental" encounter with her, to run his horse down a steep cliff to deliver Annie from the rising tide:

Now he stood still, breathless, and looked at her, still holding her hand in his, to which she clung in abject fright and helplessness. She was not a heroine in her behavior at this moment, but she certainly was uncommonly pretty. "Look here," he said, trying to encourage her, "walk as far as you can, and when it gets too deep don't be frightened — I can swim and take you with me. It won't be far. Do what I tell you, and we shall get through all right. Hold my hand tight — I will take care of you" (26).

On another occasion the two young lovers run off into the woods to hide, Cambridge thus painting an image that comes straight from English romantic fiction:

The culprits sat on a fallen log, arm round waist, head upon shoulder, hand clasped in hand, and were quite happy — blissfully unconscious of the rod that was in pickle for them. Grasshoppers hopped about their clothes, and beetles crawled over their boots with impunity; unnoticed bees, and even wasps, hummed and

¹⁵ As opposed to the Chivalric or the medieval romance.

¹⁶ All subsequent quotes are taken from this edition.

buzzed around them; unheard ringdoves cooed through the woodland solitude, where the evening came so much sooner than elsewhere (100).

A local parson, Richard's jealous competitor, by convention, followed them and seeing them together "turned and hurried back to the Hall to tell his aunt and uncle what he had seen" (100). Chapter titles are also in high romance tradition. There is the father forbidding marriage in "The Son Proposes: the Father Disposes," while "His Last 'Wild Oats'" describes the act of Richard marrying Annie and is followed by "Swift Repentance." The romantic convention of forbidden love is used time and time again. First, there is Richard marrying beneath him in a secret wedding (yet another romance convention):

I will meet you at Shoreditch and take you to her house, and I will make arrangements for our marriage before you leave it Say nothing to any one, dearest, till all is over. Leave everything to me. I will find some hole and corner church in Hammersmith where our banns can be put up without a soul knowing it, and I shall have a free week before Christmas to get a lodging ready to take you to as soon as you are my wife. Be as quick as possible, so that we may have it over before Christmas (111).

Subsequently we learn of Richard's forbidden love for Constance, and finally Annie dies forbidding the union between Sue and Noel. Disowning a disobeying child is yet another convention of romance novels: in reply to Richard's letter, his father answers shortly and

... to the point. "In reply to your communication, I beg to say I have done with you," that was the substance it. Richard was no longer to consider himself a son of the house, whose doors would be closed to him henceforth, nor to hold communication with any member of the family whose noble name he had disgraced. To them ... he was to all intents and purposes dead; they had ceased to recognize his existence (133).

Ultimately, the prodigal son is sent away. He is "never to let them hear of him or see his face again," hence he is "desired to take himself as far away from Dunstanborough as possible" (133), and a frequent destination of choice for such exiles was Australia.¹⁷ Finally, there is Richard dying of a broken heart soon after the death of his beloved.

¹⁷ For the British upper classes, its political and economic elite, Australia was a land in which to gain wealth, and that accomplished, they would leave, and their overseas colonies would continue providing wealth. The process was often referred to in literature, for example in Jane Austen's *Mansfield Park*.

As a romance novel with this particular choice of themes and characters, *A Marked Man* obviously stands in opposition to the nationalist metanarrative. However, despite its author being accused of writing for foreign audience, the novel expounds some typically Australian values and beliefs as well. In this novel Cambridge touched upon some of the elements of the nationalist myth: the idea of the Great Australian Dream, the idea of egalitarian democracy, and the Australian type. They are all exemplified in the character of Sue Delavel who in many ways represents Australia as it was presented within the nationalist tradition.

Sue Delavel is young woman reaching adulthood, beautiful; great things are attributed to her to be achieved in the future.¹⁸ In an apt act of subversion, Cambridge assigns the characteristics of the traditionally male Australian type to a woman: Sue is a free soul, she is open-minded and judges people not by their wealth, but by their own merit ("I detest rich people" 185). She also displays distrust in religion:

"They were all very well in the old days," continued Sue, whose nerves had been irritated, "when the priests had all the learning and the congregations none. But now the position is reversed — the priests seem the only class that never learns anything. And, oh, the nonsense we have to listen to — we who do know better. I am like Mrs. Lee in "Democracy," who didn't go to church because it gave her unchristian feelings (188).

She is independent, she is strong and physically capable — she rows in the Sydney Bay and camps in her father's bush camp. Sue does not believe in accumulating wealth, exclaiming that she "should be ashamed — I am ashamed —

¹⁸ The vision of Australia as a beautiful young woman was enhanced by Kipling in his poem "The Young Queen" (White 1981: 112). The poem was published first in the *London Times*. It is a ballad about a Young Queen Australia requesting to be crowned at the hands of the Old Queen Britannia. This is how the Young Queen is described in the first verse:

Her hand was still on her sword-hilt, the spur was still on her heel,
She had not cast her harness of grey, war-dinted steel;
High on her red-splashed charger, beautiful, bold, and browned,
Bright-eyed out of the battle, the Young Queen rode to be crowned.

This became a popular and highly acceptable image. Representations of the Young Queen decorated the Exchange in Sydney on 1 January 1901 and Parliament House in Melbourne in May. The image and the first verse of the poem were on the official invitations to the opening of the federal parliament. (http://www.defence.gov.au/army/ahu/books_articles/ConferencePapers/The_Boer_War_Hirst.htm) The poem reveals Kipling as a Eurocentric writer using an English cultural construct to formulate Australian iconography. However, the symbol was readily accepted in Australia.

to be rich when so many are poor" (243). Together with her father Sue reads John Stuart Mill's *Political Economy* as she is a believer in socialism. In her discussions with her father, and later with Noel, Sue evokes a Utopian society that would cure all the evils of the industrial age:

And wealth will go out of fashion amongst well-bred people, and all that gross kind of luxury; and life will be more simple and sincere, more intelligent and refined; and the poor man will cease from the land then, without any bloody revolutions — if he will only be patient in the meanwhile (243).

This, however, is not the only role of Sue Delavel in this novel. She contributes significantly to the perception of *A Marked Man* as of a romance subverted. Cambridge has achieved this on two planes: on the plane of form and on the plane of content.

Genre Subverted On the Plane of Form

Narrator and Focalisation

Referring to form first, the novel's narrative technique is quite complex, and hence quite unusual for the genre. While her employment of the omniscient narrator is nothing new to the genre, the way she handles focalization is quite atypical for it. In *A Marked Man*, Cambridge makes use of variable focalization as she presents the events in the life of the Delavel family as seen through the eyes of different characters. Here is Richard's point of view given in Chapter Four: "The Creeping Tide Crept Along the Sand":

Suddenly he stopped. He had caught sight of a figure moving over the distant mussel beds — moving slowly in a stooping posture from place to place — and he could just see that it was a woman's. At the same moment he saw that the enemy was creeping upon her, and that she was too much absorbed in her occupation to notice it. Could that be Annie Morrison? Surely not. Annie was Dunstanborough born, and knew the ways of the sea as well as he did; she would never let herself be entrapped by the tide. Still, though it were only an ignorant visitor, in whom he could not be expected to feel the slightest interest, she had to be rescued, and he only was there to do it. Already it was too late for her to escape unaided.... Moment by moment the gulf between him and that lone little figure grew wider and deeper, and in a few minutes he knew that sands and mussel beds would disappear beneath the waves (25).

Cambridge's swift shifts of focalization are quite an accomplishment. In addition to suggesting a work of significant narrative skill, they serve as an instrument of defamiliarisation, constantly reminding us that we are involved in reading a novel. When Sue went to meet Constance "It was with very strange feelings that she found herself, as early as ten o'clock climbing the rock-hewn stairway to the blind street on The Rocks, and making her way to the door she had looked at with longing eyes but yesterday" (212). Soon we look at Sue with Constance's eyes as it only takes a short conversation for Constance to discover that "The daughter had the father's impetuosity" (216). A conversation between Sue and Noel at the camp is realized by a similar variation of focalization with Sue embarrassed for encountering Noel alone, and Noel looking at her as "She took off her hat, and took down her pretty hair and twisted the long braids into a careful knot; and then she touched up the natural rings on her forehead..." (235), constantly reminding "himself sternly that he must on no account betray her father's trust in him by taking advantage of the position in which [Sue] had inadvertently placed herself" (236).

The description of Cambridge's multi-layered narrator in *A Marked Man* does not end here. Delavel's story is told by an intrusive narrator that makes not only various philosophical comments, but also metanarrative ones. There are numerous instances in which the narrator makes comments on human relationships, social conventions, or, as is the case below, on the nature of young love or the consequences of a youth's rash decision:

Therefore he plunged into love, not falling accidentally, nor yielding to external enticements, but like a diver taking a header into deep water — into what he imagines to be deep water. It was what goes by the name of love with girls and boys, whose claim to know all about it is so preposterously supported by novelists, poets, and other presumably experienced people who ought to know better; a very fine and vigorous sentiment certainly, but with very little bottom to it as a rule. (65)

Alas, poor young idiot! He was going to cut himself off from his chances of happiness as completely as human ingenuity could do it (119)

These, naturally, draw attention to the construction of the narrative. The effect is enhanced by a whole range of metanarrative comments:

If he was not able to come to a party in the first instance, the party was put off until he could; *and thus our old friend*, taking her daughter to miscellaneous entertainments, seldom missed the happiness of seeing his chubby face amongst the guests (229).

"I love you" was, to her right-minded judgment, equivalent to "Will you marry me?" — *as of course we know it ought to be in all cases*, where a man addresses a woman who is not his blood relation. So that his careless question filled her with the most profound emotion (73).

This to the general reader will prove, not that Annie was in fault, but that she had a bad husband and a bad child ; and indeed no excuse is offered for them, except that they are here set down as they really were, and not as they appeared or as they ought to have been — which is a cruel process to which we are never subjected in the world of real life, and which therefore does them a certain injustice (338). [my emphasis]

Intertextuality and Irony

Furthermore, and quite remarkably, metanarrative comments over and over again display varying levels of intertextuality. Understanding the term as the "multiple ways in which any one literary text is inseparably inter-involved with other texts" (Kristeva in Abrams 1993: 285), two of Kristeva three types of intertextuality are detectable. Firstly, there are instances of open or covert citations and allusions, such as when the narrator disagrees with Sue feeling sorry for her poor dead mother:

She had had her good things in this world, and she had passed through the great trial with hardly a pang. Oh no, she was not — she never had been — poor. They are poor who, *like Don Quixote*, hunger for better bread than is made of wheat; who cherish an impossible ideal of life — think from time to time they have reached it — taste the divine bliss of fulfillment for a moment, and fall back, cheated, to an ever-deepening consciousness of starvation and failure (269). [my emphasis]

Or when he makes comments about Anne's deceitful appearance at her wedding:

And if she had looked charming in her blue and lilac muslins, she was quite beautiful in that color which, so sombre in itself, is so pre-eminently becoming to fair women; and its *pathetic suggestions* all helped towards the vivid new impression that he had prepared himself to receive (113). [my emphasis]

Additionally, there are instances of intertextuality resulting from the text's "unavoidable participation in the common stock of linguistic and literary

conventions and procedures that are 'always already' in place and constituted the discourses into which we are born" (Abrams 1993: 285):¹⁹

And other pretty girls attracted him and interested him, just as she had done when he first saw her at the church porch. And in a general way he was quite happy without her. *Alas! alas! But such is life and such is youth, in spite of the poets and novelists* (107). [my emphasis]

Nothing was left of the *beauty of the living woman, and the beauty of death, that is so much talked of, but so seldom seen outside the poetic imagination*, had not replaced it yet (268). [my emphasis]

There are other numerous instances of intertextuality, unrelated to metanarrative comments. They range from full quotes as in the case of John Stuart Mills' *Principles of Political Economy* that the father and the daughter read together, being believers in socialist principles, as well as Sydney Dobell's poem "Home, Wounded" (1856) a line from which – "My soul lies out like a basking hound" (173, 318) – is repeatedly quoted in the novel, describing Richard Delavel's condition in his later life in Australia, "stretched on his back on the sloping sand in the warm, late-winter sunshine, away from his business and the petty worries of his life" (Cambridge 1890: 173) like a "A hound that dreams and dozes" (Dobell 2008: 111) thinking of his young self back in England, as well as of the days that still lie ahead.²⁰ When it comes to poetry it is Robert Browning's poem "Pauline: A Fragment of a Confession" (1833) that is quoted directly, describing young Sue, as the morning glow "all fresh and new" that is to "warm the earth, to dry the dews of night, to quicken dormant forces that wake up slowly," while her father's life is likened to the "evening glow [which] has in it all the fire, the growth, the fruition of the day" (Cambridge 1890: 315-316):

¹⁹ The third type refers to the text's "assimilation of the formal and substantive features of an earlier text texts" (Abrams 1993: 285), which however, is only present in *A Marked Man* to the extent to which Cambridge's "deployment of irony and her reticence about sexual and emotional experiences" liken her to the Jane Austen model (Sheridan 1995: 7).

²⁰ The relevant section of Dobell's poem runs thus:

Two worlds are whispering over me,
And there blows a wind of roses
From the backward shore to the shore before,
From the shore before to the backward shore,
And like two clouds that meet and pour
Each thro' each, till core in core
A single self reposes... (Dobell 2008: 111)

"You are too young to know that sort — things have gone too well with you. What's that line of Brownings? — "'Twas not the morn blush widening into day" — that's your case — "but evening colored with the dying sun, while darkness is quick hastening" (315).

Shelley, Wordsworth and Tennyson are paraphrased. Shelley's "The Indian Serenade" (1819) is evoked in the description of the dancers at Rhody's wedding:

The other people were dancing; they had a spirit in their feet, as Shelley says, which made it impossible for them to stand still while the fiddle went on ... (85).

The peace of the evening in which Richard Delavel dies is likened to the tranquillity described in Wordsworth's sonnet "Evening on Calais Beach" (1802):

The air was still, but sensibly freshening from the south ; the bay was smooth and shining as a sheet of glass, just delicately breathed on by the twilight haze; everything was hushed and tranquil, like Wordsworth's sonnet — quiet as a nun, yet with suggestions of eternal motion in the background, where the great Pacific billows rose and fell (348).

Tennyson's poem "The Holy Grail" is referred to in Richard's description of himself as a man and a husband in a conversation with Constance:

Another man might, when his yule was cold, have warmed himself at little fires, as Tennyson says: but not I — not I (200).

Still other texts are indirectly referred to, sometimes even in jest:

"No one can tell, father! It is all so much beyond us! You remember Arnold's paper in the Fortnightly? You may find her again, after all" (352)

"Well, Constance," he said, "so you were going to play Jane Eyre to my Rochester again, were you?" (319)

An additional aspect of Cambridge's narration is that the order of the plot of *A Marked Man* is not chronological. Instead, there are frequent flashforwards, usually revealing the hardships to come, as for example the one revealing to the readers the future of the Delavel family:

But call no man happy till he dies — or unhappy either. What befell Dicky in the later years we shall presently see. What befell Keppel was this; — His elderly spouse, whom he hated, first took to drink, and then lost all her wealth in the crash of the mercantile house that created it. He fell in love; he sank deep in debt; he yielded to divers temptations to which this condition of things exposed him; and finally, having got his life into what seemed to him an inextricable muddle, put an end to it summarily by putting a bullet through his brain (145).

The flashback concerns Richard's early life in Australia with Constance as he is revealing it to Sue.

All of the above described narrative techniques are in the service of the defamiliarisation effect, drawing attention to the constructed nature of the text. However, this effect is most intensely produced by irony. Cambridge's employment of irony reveals the uneasy relationship between the author and her material. An illustration here is the narrator describing the chance encounter between Sue and Noel in the camp: "Before she could get out of the tent — neither understood exactly how it happened at the last — she was caught in his arms, as she had almost known she must be from the moment of walking in" (237). Yet another example is the above quoted paragraph describing her wedding day finding Annie in blue, "so pre-eminently becoming to fair women; and its pathetic suggestions" all help "towards the vivid new impression that [Richard] had prepared himself to receive" (113).

Such a narrative technique represents a significant shift from the conventional narrative technique of romance novels which typically employ omniscient narration, normal sequence in the story's order and no ironic or intertextual remarks which would point to a critical stance towards one's own text. Cambridge's narrative technique also reveals its author's struggle with the form in her attempt to make it accommodate the new content and new age.

Genre Subverted On the Plane of Content

This is even more visible on the plane of content. In *A Marked Man* Ada Cambridge addresses a number of issues concerning women. It is definitely true that Cambridge chose a male protagonist to be able to reflect upon a whole series of issues more openly than she would have been had she chosen a female character, a move which excludes her from the group of women writers with feminist inklings, since contemporary feminist literary theorists strongly disagree with the method, claiming that if a woman writer "abandon[s] female protagonists altogether and stick[s] to male myths with male protagonists ... she falsifies herself and much of her own experience" (Gilbert and Gubar 1984: 69). However, the above given reason is only partially true. When it comes to

Cambridge's novel it is more accurate to say that she is using the narrative as "a relatively safe or innocuous place in which the reigning assumptions of a given culture can be criticised" (Hillis Miller in Lentricchia 1995: 69) in the form and manner she had available.

Scepticism of Organized Religion

Through Richard's mouth Cambridge is able to discuss matters of religion, taking a radical stand, leaning toward agnosticism, without significant consequences. But she is also discussing those through Sue and Constance, and above all, through the omniscient narrator commenting on the behaviour of his characters. There is Richard Delavel who does not believe in the other world as he remarks in a conversation with Hannah:

"Who cares about another world? Nobody wants it in place of this one, however much he may pretend — because it is the custom to pretend. I don't anyhow — I don't think I'd give all my chances of happiness in another world to be young again in this to have her to live with me, would be heaven enough for me" (274).

Richard remains consistent in his agnosticism until the end when he, dying in his bush camp, refuses the last rights to be administered to him. But there is also Sue who says that "he never made pretences in his life — he's not likely to begin to make them in his last hours." When she concludes with "'What are names?' ... 'There are good heathens and bad Christians — good men and bad men. He is a good man — that's enough for me'" (350) she is not only expressing love for her father, but also revealing her own attitude toward religion as well. Constance too approaches a state of agnosticism as she comments that "There was no necessity for us to believe things or to disbelieve them — you did as well without a creed as with one" (163). Finally, the narrator expresses the opinion that "The farmers and well-to-do village folk, though most anxious to oblige, felt that life was not long enough for week-day church-going, and were in a position to indulge somewhat in the courage of their opinions" (5).

Cambridge is very forthright in her depiction of the downsides of organized religion, often expressing anti-clericalist feelings. She depicts Max Delavel-Pole, the Dunstanborough rector, as a person "to whom the benefice had been assigned when he was a baby in the cradle, and for whom it had been kept and nursed by decrepit curates during his ecclesiastical minority." He has "matins every morning, winter and summer, and full services on saints' days" (5) working it off by force of habit. His congregation consists largely of the old people who are "sighing and groaning over their devotions in the deadly chill of the dank church

when it rained and snowed, and their rheumatics were bad" (5) aware that by not coming they risk the losing of the "rewards of good conduct — their tea and tobacco, their coals and blankets, their soup and wine, the little comforts of their poor dependent lives" (5), even though they can barely stand hearing "him rattling through the service with that irreverent gabble of his, as if he were doing it for a wager" (36). Richard openly comments on Max's behaviour before young Annie:

"... I don't call that worshipping God. It's just show and self-interest and make-believe — and a lot of mean tyranny at the bottom of it. Max wasn't so fond of going to church himself in the old times, I can tell you" (36-37).

When Annie misses the service, Max is simply going through the motions closing his eyes and folding his hands, reciting "his solemn formula ... looking very stern and rigid," however, all the time he is "conscious of the empty place where a fair girl's face should have been," missing "the soft and solemn voice that was wont to chime with his rapid utterance" (52). Richard looked upon the particular service "as a formal and soulless performance, and was disgusted with himself for taking part in it" (53). Many years later, when she visits her father's homeland, Sue described the then aged Max thus:

"... he has a severe, ascetic look. He is spare and bony and hatchet-faced. A very unsympathetic sort of man, apparently. And he gave us a nasty, hard, dogmatical sermon, all about the authority of the Church — nothing I but the Church, the Church from beginning to end, till one got sick of the very word — not a bit of human feeling in it, not a thought that was of any use to anybody" (332).

In opposition to Max stand Richard Delavel, who refused to take holy orders by force of habit, and Noel Rutledge who felt that

the artificial skin fastened on him by the church when he was young and undeveloped, speedily became too tight. Long before he was thirty he had expanded beyond the limits within which it could bind him without splitting like the shell of a chrysalis in spring. This, by the way, is an experience that must be much more common than appears; the inadequacies of that inelastic integument to the growing soul that inhales the outer air in spite of it must be felt by a great number who carefully conceal them (174).

Rebellion Against Outdated Propriety

The concept of a free soul, the idea that “it is a sin *not* to seize the opportunity for worldly bliss” (Bradstock 1989: 58) is exemplified in Sue Delavel. She rebels against outdated respectability on a number of occasions. She rides in penny trams, the threepenny buses and steamboats, sits in public places with artisans and shopkeepers, in short, does “everything that Delavel would have been expected not to do” (189). She rows a boat in the public waters of the Sydney Harbour, and “free from conventional prudery” sees no harm in staying alone with a man in her father’s bush camp (234).

But most of all, Sue rebels against her parents’ commitment to a loveless marriage, “establishing for herself a much more egalitarian partnership with Noel Rutledge” (Bradstock 1989: 58). Her father is, perhaps, the opposite – a soul trapped in a loveless marriage. Sue expresses a free soul’s sentiments against the present organization of marriage on a number of occasions. She believes it to be anachronistic: “I am convinced that the marriage system is altogether a mistake – an anachronism – a clumsy contrivance for keeping society together that we ought to have improved upon long ago” (293). Or even more bluntly: “It is a form of slavery ... And slavery never was a good thing yet that I know of” (294).

Marriage and its various aspects are discussed on a number of occasions. Thus marriage is discussed as a form of “recognized social promotion” (71) which it is for Rhoda, the coastguard’s daughter marrying a tenant farmer (71); it is so for Keppler who is ordered by his father to marry an old widow for money (101); and it is so for Annie marrying into the aristocratic Delavel family:

To think that this princely young man was to be her husband – that she would be Mrs. Delavel for the rest of her life – was enough to make her for the moment as indifferent about other future circumstances as he was. Whatever happened after she was married, nothing could happen that would take her precious title from her (113).

As such, marriage is always arranged by the male members of the family: Annie’s brother John comes to the Hall to discuss the affair with young Richard (94), Noel and Richard agree on the terms under which the former will be allowed to marry Sue. Thus organized, marriage gets easily treated as a business affair. Richard literally refers to it as “a terrible business” (185), arranged by a contract: “I made a contract, Hannah, and I fulfilled it – yes, I can say that. To the best of my power I fulfilled it” (274). Sue refuses to enter such a contract saying: “I hope I shall be an old maid to the end of my life before I sell myself for money,” because she believes that “There’s a fashion of giving yourself away that’s as bad

as any selling" (185) thus criticizing legal wives who had married solely for gain, depicting them as prostitutes.

A loveless marriage depicted as a prison is a romance convention. Already at the beginning of their marriage, after they had been married only a fortnight, Richard feels "a pleasant sense of relief and freedom" (134) when Annie leaves for Dunstanborough. In Australia he maintains his bush camp because there he is free "from the fret and chafe of the matrimonial bondage, to which years of conscientious endurance had not reconciled him" (169). Towards the end of the novel, with his wife dead, Richard apologizes to Constance for not having looked for her sooner as he was "tied like a chained convict" (195). A loveless marriage is a terrible destiny as Richard testified in an emotional outburst before Constance:

"But oh!" he broke out, with a sort of groan, "it has been such a life of emptiness! It has been such a desert waste of loneliness — that no child could fill! A man wants his mate, Constance. I can't help it that I'm made of flesh and blood, and not of ethereal spirit — I can't help it that I'm not a saint, like you. I've tried all I know to make the best of things — to suck nourishment out of the stone" (199).

However, these "lives of quiet desperation"²¹ are the most common form of marriage. Thus in her middle age Annie was "the evenest-tempered woman that ever a well-meaning husband found it difficult to get on with" (150). Constance, on the other hand, in reply to the question of whether or not she loved her first husband, Dr. James Ellicott, replies that he was "a good husband," and explains: "We did care — we had a true affection for each other. We were as happy together as — as nine-tenths of married people are" (197).

Despite all of the above, marriage should be for love, and based on mutual respect, as was the marriage of Richard and Constance in their old age:

No longer did he shut himself into his library when he was at home, and keep his man's interests to himself. Not a letter did he receive or write without showing it to his wife; whatever business he had on hand, great or small, he told her all about it. They were companions in everything — the truest mates that ever had, as he said, one heart and mind between them. Intellectually they were equals; spiritually they were sympathetic in every respect; in person, in temper, in all that made them the exceptional people that they were, the one seemed the natural and necessary complement of the other. The way her father sat in his arm-chair, when he could see her in the arm-chair opposite, was something quite new in

²¹ A quote from Henry David Thoreau's *Walden* (1854): "The mass of men live lives of quiet desperation, and go to the grave with the song still in them" seems to appropriately describe such marriages.

Sue's experience of him. He basked in peace. Peace, indeed, was no word for it. His very soul was satisfied. All his old restlessness was "laid," like the devils of Scripture that Hannah had been wont to liken it to... (318).

A younger variation of the above described union is the union of Sue and Noel, the description of which is primarily focused on the freedom of the woman in marriage which is where *A Marked Man* departs from the conventions of the romance novel. Sue consents to marry Noel as he is the "only man [she has] ever met who wouldn't have been certain to put a stop to all [her] ways of living — all the ways [she] wants to live — the moment [she] had married him" (242). She declares thus:

"I don't want to be nursed up, and choked and smothered. I want to develop myself. I want to work. I want to live. The hope of my life has been that I might have something to do in it — something real and not sham. I want to use myself — don't you understand? But I know you understand. That is why you are so — so peculiarly appropriate" (244).

And no matter if he has no money, since she has plenty: "And if you are so — vulgar — as to make a fuss about sharing with me, as I should share with you if you had it, I shall be too, too disgusted with you" (239).²²

Contribution to the Great Australian Dream

T. Inglis Moore identified "The Utopian Ideal" as one of the elements of the Great Australian Dream (1971: 274). It attracted a number of "diverse and even conflicting dreams," (among which the socialism of W. G. Spence and William Lane which drew from the ideas of John Stuart Mill), however, at its centre remained the principle of an "egalitarian, classless and democratic society" that was to "dispense social justice for all." In Australia "would be fulfilled such dreams as those pictured in Plato's *Republic*, Campanella's *City of the Sun*, More's *Utopia*, and Bellamy's *Looking Backward*" (Inglis Moore 1971: 274-275).

²² There is yet another marriage described in *A Marked Man*, however only fleetingly. Specifically, it is mentioned that Hannah, the maid, was "deserted by a bad husband, who had left her to go to the diggings and never been heard of more" (154). The break-up of marriage due to a husband leaving in the Gold Rush was fairly common in the then Australia, much to the distress of social reformers, such as Catherine Chisholm, who sought to fight it.

Thus the final theme discussed in the novel is related to socialist views of many of its characters: Richard, Constance, Sue and Noel. It is the idea of “paying back” to the world for the good that has been bestowed upon a person with the final aim of creating a better society on the Australian continent. What Sue wants to do in life is to “pay back” her debt to the world, and to do it “without employing middle-men, and above all things else. I will stop hunger and physical pain whenever I see it — as far as my means will go. There are plenty to attend to minds and souls, all go no further than bodies. Bodies are the chief thing, and they are always neglected” (244). As a self-sacrificing nurse, Constance first introduced Sue to the concept of paying “back to the world the value that the world gave you, if it gave you such an opportunity as that” (326). In opposition to this idea, Richard, at the end of his life, admits to his dismay, “I haven’t done what I ought to have done with the opportunities I’ve had, I should have paid back more” (353). We are confident, however, that Sue will keep a promise she made to Constance, to pay back her father’s debts as well as her own: “Remember it when the time comes and the money and everything is yours — that he left liabilities behind him; and be his steward and deputy, and discharge them in his name” (337). Ada Cambridge often makes a point that “excessive inheritance is ruination of character” (Bradstock 1989: 62), and hence it is “possible to see a growing social conscience yoked together with the obligatory romance-endings in her novels” (Bradstock 1989: 63).

5. Conclusion

Cambridge was assessed by both contemporary and subsequent critics as a romance writer who stole time from house chores and children to write. Simultaneously, she witnessed the decline of the romance genre and the rise of the new, realist novel seeking the status of serious art associated with the nationalist tradition. As a result, Cambridge was placed among the colonial writers whose value is, above all, documentary; her description of the experience of an urban woman was devalued. However, as the analysis of *A Marked Man* reveals, while Cambridge might have used the genre of the romance novel — because it was the only genre available to her as a writer in early colonial Australia — the interventions in her form and content, and above all the irony deployed, reveal her unease with the genre. This unease recurs in a number of instances in her form as well as in her content. A look at *A Marked Man* reveals a whole range of variations Cambridge introduced in the romance novel: she uses a male character as a mouthpiece to voice a series of concerns she would not have been able to do otherwise; she projects the quintessential characteristics of the Australian

type into a female character; she employs a whole range of narrative techniques not conventionally used in romance novels, creating a defamiliarisation effect; she discusses her concerns about religion and clergy, moral consciousness and outdated respectability; and she also addresses some concerns more pertinent to women, such as the organization of marriage and mothering.

The complexity of her writing is even more striking if we remember that a series of views that Cambridge expresses – scepticism of organized religion, rebellion against outdated propriety, irreverence toward the ruling class, dreams of a utopian society in the southern seas, and affection toward Australia (in *A Marked Man* it is Sydney and its Harbour) – in their unmistakably Australian flavour, might as well be Cambridge answering the *Bulletin's* call that everyone should write, because everyone has a story, and that you should “write Australia.”

Ada Cambridge's writing thus intersects with the Australian nationalist metanarrative while at the same time offering an alternative, a “little narrative.” Its value, however, is not only documentary, as was previously considered, but as is shown above, it is literary as well, indicating that not only did Cambridge not “strangle her dreams, silence her mind, and conform,” but, within the given circumstances and the means available, she transformed the genre of the romance novel to make it accommodate the experience of a new Australian urban female.

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SUBVERZIVNI LJUBAVNI ROMAN ADE CAMBRIDGE

S obzirom da je kao spisateljica ljubavnih romana s urbanom tematikom u dominantno muškoj, realističkoj spisateljskoj tradiciji razdoblja buđenja nacionalne svijesti u Australiji Ada Cambridge bila izložena «kulturalnom aparthejdu» (Anne Summers), njen je opus je dugo vremena bio utišan, odnosno umanjivane vrijednosti. No, pažljiva analiza romana *Označeni muškarac* otkriva kako Cambridge subvertira žanr i na planu forme i na planu sadržaja te dokazuje književnu vrijednost romana. Roman daje alternativu dominantnoj metanaraciji – «malu naraciju» (Lyotard) koja uobličava probleme urbane australske žene krajem devetnaestog stoljeća.

Ključne riječi: Ada Cambridge, ljubavni roman, “mala naracija,” subverzija žanra

Key words: Ada Cambridge, romance fiction, “little narrative,” subversion of the genre

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Jean-Jacques Rousseau's Dramatization of the Self

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Though not the first writer of autobiography in the European literary tradition, Jean-Jacques Rousseau ushered in a new model of secular autobiography in a desperate search for 'a stabilizing wholeness for the self' (Anderson). Instead of turning to God as the ultimate arbiter of truth he turned to himself and to his audience. All the works in his autobiographical trilogy violate the conventions of the autobiographical genre and by the same token relate to the tradition of the genre (de Man). In *The Confessions*, the first work in his trilogy, the question of deceit places itself at the heart of his project and the reader is entangled in the interplay of truth and lie. The *Dialogues* plays with the multiplications of 'the self' and openly shows the author's fictionalizations of 'the self', warning us against any facile assumption of transparent autobiographical writing. The last work in the trilogy, *Reveries of A Solitary Walker*, shows Rousseau still asking the initial question 'What am I?', without any possibility of achieving a satisfying answer. This dead end of his autobiographical project happens paradoxically because Rousseau has to use language to express his self and he remains irremediably split in and by language. His autobiographical texts aspire to truth but truth remains secondary to staging the drama of the self. The textual 'I' seeks out excuses to perform itself and the text generates guilt in order to justify the excuse (de Man). Autobiography remains a privileged form for Rousseau because it offers the possibility of fixing oneself through writing, the possibility later explored by the writers of the Romantic period.

Jean-Jacques Rousseau dedicated a large portion of his later life to a vast autobiographical project. In the span of thirteen years¹ he wrote *The Confessions*, followed by *Rousseau, Judge of Jean-Jacques*, known also as the *Dialogues*, and *Reveries of a Solitary Walker*. These three autobiographical works must be read together as Rousseau's different attempts at writing the 'self'. He is trying to do

¹ Rousseau began writing *The Confessions* in 1765 and finished writing *Reveries* in 1778.

one thing in several different, yet indissolubly connected ways. The narrative of *The Confessions* edges over into the dialogue of *Rousseau, Judge of Jean-Jacques* and into the meditation of the *Reveries*. Read together these three works testify to the formation of an unstable romantic subject whose formative basis is language itself. Paradoxically enough, in every attempt to perform itself, the subject will be irremediably split in and by language and by the link established between the authorial voice and its audience. The romantic subject constitutes itself through memory, in its relation to the past. His subjective history becomes regressive and endlessly repetitive. Thus for Rousseau every childhood scene retained in memory becomes a new point of origin and every return to it has inscribed within it a hope for attaining a once stable self. In that respect, Rousseau's 'trilogy' is not only a *chef-d'oeuvre* of introspection but also a point of articulation of the modern subject because it reveals and shapes many traits of vital importance to the individual and social identity of modern man. This is how Rousseau's autobiographical project forges an absolute link between pre-romanticism, the problematic subject and the rise of the autobiographical art as a self-conscious literary form.

By naming his first autobiographical project *The Confessions*, Rousseau inscribed himself in the long tradition of confessional narratives², inaugurated by St. Augustine and later followed by other Middle Ages writers. Augustine was the first writer in the Western tradition to proclaim that the road to truth lies *within* us. Yet, for Augustine truth means God, not in the Platonic sense of the light of God being 'out there', illuminating the order of being, but in the sense that the light of God is also an 'inner' light, the light in our souls.³ This turning towards one's inner self is what Rousseau will take from Augustine but with one important difference. Just like Augustine, Rousseau felt obliged to tell the truth about his sins but he did not confess to God. True, he addressed God as a source of emphasis at the beginning of *The Confessions*⁴, but instead of

² Confessional narratives ensuing from Augustine's initial project only confirm the force of Augustine's *Confessions* and some critics would make a separate genre out of confessional narratives, devised according to certain distinct phases: innocent childhood, fall and exile, wandering (*peregrinatio*), crisis, epiphany and conversion, soul redemption, meditation on memories, questioning one's own religious views (see Andrea Zlatar, *Ispovijest i životopis, srednjovjekovna autobiografija*, p. 95)

³ For a detailed account of Augustine's legacy, see Charles Taylor: 'In interiore homine' in *Sources of the Self: the Making of the Modern Identity*.

⁴ 'Etre éternel, rassemble autour de moi l'innombrable foule de mes semblables: qu'ils écoutent mes confessions, qu'ils gémissent de mes indignités, qu'ils rougissent de mes misères.' (book I, p. 5)

turning to him as a pre-eminent arbiter of truth, he turned to his audience. He proclaimed himself to be 'one of them'. He might have been different, but he was no better⁵, to paraphrase Rousseau's own words. He was an ordinary man trying to climb up the social ladder, a Genevan wanting to succeed in France, a man with no formal education who was neither peculiarly bright nor beautiful. Writing in opposition to mainstream views, proclaiming himself to be against the advancement of science and for democratic political and educational views, a writer in exile who spent most of his life running away from his enemies, Rousseau was an extremely insecure person. Besides, as his mother died shortly after giving birth to him, he never got rid of the feeling that he was guilty of her death. This is why later in life he would desperately look for love and affection, trying to 'belong' and feeling at the same time that he could never entirely belong anywhere.⁶ In his case, writing the self or rather fixing the self in writing offered a promise of a stabilizing wholeness of self. By revealing the truth about himself to himself and then to his audience, Rousseau hoped to achieve a sort of catharsis and to answer the main instigating question of every autobiography: 'Who am I?'. Furthermore, he wanted to transfer his feelings on to the reader, to make him feel what he felt and thus make it possible for the reader to know his pure, good heart, the source of all his feelings. Therefore, already in Book 1 of *The Confessions* Rousseau says: 'Je sentis avant de penser; c'est le sort commun de l'humanité. Je l'éprouvai plus qu'un autre.'⁷ (Book I, p. 8). It is by way of feelings that Rousseau claims his uniqueness but to understand these feelings requires a serious involvement on the part of the reader. *The Confessions*, *Dialogues* and *Reveries* remain interesting cases to study for the relationship established between the self and the text but also the self and the audience. Within the dynamics of these relationships, Rousseau is primarily interested in the performance of the self and we should now look at the contradictions this entails.

⁵ This is what Rousseau claims in *The Confessions*. Yet by insisting on his difference and uniqueness, he does in fact imply that he was better. This is, of course, difficult to evaluate but it goes hand in hand with his claim that he alone managed to preserve a pure, uncorrupted heart, while others have soiled theirs through their allegiance to society.

⁶ In that sense, he is a kind of *picaresque* character, moving constantly from one social milieu to another, from one place to another, from one woman to another. With no family attachments and nothing to hold on to, he constantly falls into one trap/accident after another.

⁷ 'I felt before I thought: which is the common lot of man, though more pronounced in my case than in another's.' (Book I, p. 19)

In *The Confessions*, according to Philippe Lejeune the only 'true autobiography'⁸ in Rousseau's autobiographical trilogy, Rousseau wants to reveal the truth about himself.

When at the very beginning, he swears to tell the truth and nothing but the truth, I could not help visualizing him as a convict standing in a court room and uttering the same words in front of the judge and the jury. Likewise, I could not help wondering if in wanting to tell the truth so badly, Rousseau in fact lied; a curious thing to examine in a writer who claimed that 'truth is the most precious of our possessions'.⁹

In pointing out that there are in fact two beginnings of *The Confessions* (preamble and the first words in Book I), Derrida draws our attention to a 'performative promise' which, in his opinion, matters more than the truth itself. Derrida suggests that the first occurrence of the *m'excuser*, the imperative to which Rousseau seems to submit everything so as to justify the gesture which consists in not fearing to excuse himself, is not truth itself, but his promise before truth. Thus, the epistemic moment, the content of knowledge, truth or revelation, already depends, from the first line of the book, on a performative promise:

"What counts here is less the truth in itself than the oath, namely, the written promise to write this book in such and such a way, to sign it in conformity with a promise, not to betray, not to perjure the promise made at the beginning of the *Confessions* or in any case at the beginning of the first book of the *Confessions*" (Derrida 2002: 139)

When one remembers scenes such as the stealing of apples when Rousseau was an apprentice to an engraver, peeing into his neighbour's flower pot etc. it is obvious that Rousseau took particular pride in recording his more disgraceful actions and his disconcerting frankness is definitely one feature of his work that his contemporaries would find hard or impossible to imitate. He would have us deeply sympathize with him, but one cannot help asking oneself how come that these minor events in Rousseau's life had such a strong effect on him that he would have them childishly repeated in his autobiography. And yet, he seems too content to remain a child into years of adulthood in part because that means that he has continued in the state of nature longer than others. But then, there are

⁸ In an attempt to define autobiography, Philippe Lejeune claims that it deserves to be called a genre because it involves four easily verifiable categories. These four requirements concern the form of language (narrative and in prose), the subject treated (individual life, story of a personality), situation of the author (the author's name refers to a real person), the author and the narrator have to be identical and finally, the narrator and the principal character must be identical (Lejeune 1989: 4).

⁹ See *Reveries of a Solitary Walker*, Fourth Walk, p. 66

scenes in Rousseau's narrative where it is equally difficult to accept his memory and his analysis of emotions. Take for example the scene where he accuses Marion of stealing a ribbon while he was the one to blame. He quickly goes on to explain that he wanted to be noticed by Marion and that in fact he has stolen it for her. When asked about who had done it, Marion was simply the first person to come to his mind because he had been thinking about her so often at that time. So, he accused her and justified himself by saying that he had done it for friendship. Now, that is a puzzling episode and probably the first one that creates some sort of negative suspense in a reader's mind. Are we as readers deceived? Is there something else to it?

Jean-Jacques Rousseau abjured Calvinism and converted to Catholicism at the age of 16. This, I believe, is an important fact when one considers the scene where he stole the ribbon and accused Marion of the theft. In this crucial scene, Rousseau wants to excuse himself by an allusion to his own age. As Derrida points out, Rousseau never openly says 'I was 16 years old' (like Augustine would) and yet he underscores the element of his immaturity as an essential element of the story knowing that his reader would calculate his age and would come to the conclusion that he really was 16 at the time¹⁰. 'This element both accuses and excuses him', says Derrida, 'accuses him and charges him, condemns him all the more but clears him of guilt by the same token, automatically. One can no longer decide between the two gestures: accusation and excuse'.¹¹ One goes on reading but remembers this scene until in Book VII the reader is faced with the crucial scene which leaves him/her breathless. The ultimate event to be revealed has nothing to do with those petty events of Rousseau's childhood but with the matter of his five children left in the Foundlings' Home¹² where their fate was death or something not much better (in Rousseau's time of the children committed to the foundling hospital 70% died in their first year, only about 5% lived to mature years and most of that 5% ended as tramps or beggars). When attacked violently in a pamphlet by Voltaire¹³, this same

¹⁰ See Jacques Derrida. 2002. "Typewriter Ribbon: Limited Ink." in *Without Alibi*. Ed. Peggy Kamuf. California: Stanford University Press, p. 95

¹¹ *Ibid.* p. 95

¹² There are critics who believe that the story about the abandonment of his five children to the Foundlings' Home was a clever invention of Rousseau himself whose only idea was to hide his sexual incapability from the public. Such stories of invented crimes, told on purpose to hide something that could be much more embarrassing for Rousseau, are not at all rare in his writings.

¹³ The pamphlet's name was *Le sentiment des citoyens* and it first appeared as an anonymous work in 1764. In it Voltaire violently attacked Rousseau's decision to abandon his children. Rousseau decided to reply by writing *The Confessions*. It was a turning point in his career and all his future works would be self-defensive auto-portraits.

'humble' and 'good-hearted' man would reply that he could have wished that he had been brought up and nurtured as they had been. Convinced that he had made the best choice for his children, Rousseau will confess that others have soiled the Christian religion and turned it into nothing more than a religion of words. Others have excused themselves through rhetorical trickery from any kind of moral culpability for their failure to live up to the principles of Christianity. He acted according to 'the laws of nature, justice and reason' and therefore he begins the first of the two narrative episodes dealing with the disposition of his children with a 'pretense of light-heartedness'. Besides, Rousseau chose the confessional mode for his first autobiographical narrative as if, as suggested by Derrida, 'it were a matter for Jean-Jacques of inscribing himself into this great genealogical history of confessions called Confessions: the genealogical tree of a more or less literary lineage that would begin with the theft, from some tree, in the literal or figural sense, of some forbidden fruit' (Derrida 2002: 82). He believed having deceived his readers while in fact he deceived himself. The act of deceit happens at least in writing because the text first shows signs of internal turmoil and then the act of confession must be endlessly repeated. Rousseau would refer to the same 'stealing a ribbon' lie in the Fourth Walk of the *Reveries* just as he would dedicate the entire Ninth Walk to explaining reasons why he put his children in the Foundlings' Home:

'...mais je savois que l'éducation pour eux la moins périlleuse étoit celle des enfants trouvés et je les y mis. Je le ferois encor avec bien moins de doute aussi si la chose étoit à faire et je sais bien que nul père n'est plus tendre que je l'aurois été pour eux, pour peu que l'habitude eut aidé la nature.'¹⁴ (p. 1087)

He concludes his vindication by saying that 'it would surely be the most incredible thing if *Julie* and *Emile* were the work of a man who did not like children'. In fact he offers three proofs of his affection for children right after: he held a child in his arms in the village of Clignancourt and he still remembers the incident, he bought twenty girls wafers close to Bois de Boulogne and he helped a group of boys buy apples from a little girl who was selling them.

It seems that truth telling is more a matter of rhetorical trickery than a sincere wish on the part of the writer. Instead of clearing the confessor of guilt, the repetition of confession makes it more suspect. As Tzvetan Todorov rightly claims:

¹⁴ 'I knew that the least dangerous form of education they could have was at the Foundlings' Home, so I put them there. I should do the same thing again with even fewer misgivings if the choice were still before me, and I am sure that no father is more affectionate than I would have been towards them once habit had had time to reinforce my natural inclination.' (p. 140)

La répétition du message, loin de l'authentifier, le rend suspect: chaque nouvelle occurrence de la phrase révèle que la précédente ne disait pas tout à fait vrai. Les lecteurs sont, eux aussi, 'les autres'. Jean-Jacques Rousseau leur dit sans cesse qu'il ne veut plus leur parler; du coup ils ont le droit de rester sceptiques quand il les assure.¹⁵ (Todorov 1985:47)

This claim does not only show that any text is a fundamentally inconstant epistemological judgment but also that the autobiographical pact¹⁶ involves the reader. Though Rousseau later wrote solely for himself the real hero of his books remains the reader who alone can master the final form of his works.¹⁷ The reader often tends to think of herself as a detective and to look for breaches of contract if the 'identity' is positively stated. In *The Confessions* and *Reveries of a Solitary Walker*, the reader will want to investigate errors and deformations, i. e. breaches of contract. The reader's position is thus superior to author's own, because s/he is there to disentangle the intricate web of meanings to be found in a single work.

By the end of *Confessions* Rousseau hardly knew himself and much less others. By the same token, he begins his *Reveries* by asking himself 'What am I?' and reaches the end by not giving a satisfying answer. He seems to be a treacherous life-writer and definitely deserves Derrida's title of 'conjurer' or 'effacer'. Derrida showed that Rousseau's own text provides the strongest evidence against his alleged doctrine, thus moving further away from all those critics who read Rousseau with an overtone of intellectual and moral superiority as if commentators, de Man explains, had to apologize or to offer a cure for something that went astray in their author. It all comes to the fact that the critic knows something about Rousseau that Rousseau did not wish to know. However, in Derrida's reading of Rousseau, Rousseau's work would reveal a pattern of duplicity similar to what was found in the literary critics. He knew, in a sense,

¹⁵ The repetition of the message does not make it more truthful. On the contrary, it makes it more suspect; each new occurrence of a sentence reveals that the previous one was not truthful enough. The readers themselves are also 'others'. Jean-Jacques Rousseau constantly repeats that he does not wish to speak to them any more; suddenly they have every right to remain sceptical when he assures them of telling the truth. (translation mine)

¹⁶ 'Autobiographical pact' is Philippe Lejeune's term for the affirmation of the author's identity in the text, referring back to the name of the author on the cover. For Lejeune, the entire existence of the person we call 'the author' is summed up by his proper name which is above the textual 'I'.

¹⁷ Cf. William L. Howarth: 'Some principles of autobiography' in Olney, James (ed.): *Autobiography, Essays Theoretical and Critical*, Princeton, New Jersey: Princeton University Press, p. 88

that his doctrine disguised his insight into something closely resembling its opposite, but he chose to remain blind to this knowledge (de Man 1983: 116). In de Man's opinion attention has to be directed towards the status of this ambivalent 'knowledge' that Derrida discovers in Rousseau. Rousseau was deliberately self-deceptive in the sense that he was deliberately hiding from himself what he did not want to know. Yet, at other moments it seems as if he was in the grip of a fatality that lay well beyond the reach of his will. Derrida will find the solution to this problem in the ambivalent character of language.

Rousseau seems to be aware of the fact when at the very beginning of his *Confessions*, he admits that he will need 'a new language' to express his unique being in an enterprise which has no precedent, and which, once complete, will have no imitator. On the one hand, he believed in the vatic power of words, while on the other hand, he despaired over their intransigency. Both Barthes and Foucault would argue that we are only faced with texts, not a man, not a life, not a pathological case, so Rousseau, the narrator, is only a 'Rousseau' just as the main protagonist is a 'Rousseau'. Narrative, in the form of written language, might therefore take a life of its own, by no means under the writer's control. Thus one of the fundamental problems at the heart of the pre-romantic autobiographical project is that of having to use language – the only means for communicating what we had been in the past, are at this moment, and would always be. Rousseau falls into the trap of having no other means of communicating his self but his language. In James Olney's words:

'Instead of falling silent, (Rousseau) desperately multiplied words, writing more and even more, as if sheer number could counter and reverse logical impossibility and as if language could suddenly become something other than what Rousseau had always said it was' (1998: 205).

It seems as though the narrative takes control of the narrator the moment such multiplication occurs. Just as in the case of repetition occurring in both *The Confessions* and the *Reveries* concerning Rousseau's five children being left to the Foundlings' Home or the stealing of a ribbon episode, in the Fifth Walk Rousseau recalls the experience of recollecting himself to himself on the Island of St. Pierre, an experience he had earlier recollected and narrated in Book 12 of *The Confessions*.

It is through the act of writing that the self and the life, complexly intertwined and entangled, take on a certain form, assume a particular shape and image and endlessly reflect that image back and forth between themselves as between two mirrors. Through memory the present constantly reshapes the past, just as the past invades and changes the present. The past is at once the object of nostalgia and the object of irony, the present is at once a state of moral degradation and

intellectual superiority.¹⁸ The gap between past and present remains inherent in romantic writing of the self which can never claim final stability. In that sense Lacanian thinking about the subject is worth calling to mind. His famous sentence 'A signifier is that which represents the subject for another signifier' could be taken as another proof of the romantic illusion of an autonomous subject. The subject, Lacan believes, is not a substance endowed with qualities, or a fixed shape possessing dimensions, or a container awaiting the multifarious contents that experience provides: it is a series of events within language, a procession of turns, tropes and inflections.¹⁹ In other words, the subject is irremediably split in and by language. The subject, just as language, is an articulation of difference, it has no centre, it involves endless displacements and has no point of plenitude or stasis.

To further explain the similarity of structure between the subject and language, Lacan uses the Hegelian dialectic of subject and Other:

'The other-infested subject can have no other destiny than that of successive disappearance and return, entity and non-entity, sense and nonsense, concentration and dispersal, being there and being gone.'²⁰

In *Blindness and Insight*²¹, de Man uses Derrida's reading of Rousseau as an exemplary case of the interaction between critical blindness and critical insight, as a necessity dictated and controlled by the very nature of all critical language. Derrida follows Starobinski in presenting Rousseau's decision to write as an attempt at the fictional recovery of a plenitude, a unity of being that he could never achieve in his life, but his reading of Rousseau also diverges fundamentally from all previous readings in that he refuses to offer a diagnostic critical attitude. Derrida was not among those critics who believed they knew something about Rousseau that Rousseau did not wish to know. He did not want to reduce Rousseau's bad faith towards literary language to nothing but psychological

¹⁸ See Jean Starobinski: 'The style of autobiography' in Olney, James (ed.): *Autobiography, Essays Theoretical and Critical*, Princeton, New Jersey: Princeton University Press, p. 75

¹⁹ See Malcolm Bowie 1991. *Lacan*, Cambridge Massachussets: Harvard University Press, p. 76

²⁰ Ibid. p. 82

²¹ In de Man's opinion 'critical insight' is gained from a negative movement that animates the critic's thought, an unstated principle that leads his language away from its asserted stand, perverting and dissolving his stated commitment to the point where it becomes emptied of substance. Yet, it is precisely this negative, apparently destructive labour that leads to insight. 'Critical blindness' results from a very general approach to a literary work which is grounded in the initial act of reading. A particular work or author is treated as literature as such.

causes because he believed that Rousseau's relationship to writing was rooted in the Western thought. Namely, in the conception of all negativity (non-being) as absence and the possibility of an appropriation of being (in the form of truth, of authenticity, of nature etc.) as presence (de Man 1983: 114). In Derrida's opinion this ontological assumption depends on the conception of language that favours oral language over written language in terms of presence and distance: the unmediated presence of the self to its own voice as opposed to the reflective distance that separates this self from the written word. In that sense, Rousseau stands indicted because the entirety of Western philosophy is defined as the possibility of self-indictment in terms of an ontology of presence:

'Whenever Rousseau designates the moment of unity that exists at the beginning of things, the self and the other are united in the maternal warmth of their common origin and consciousness speaks with the voice of truth, Derrida's interpretation shows, without leaving the text, that what is thus designated as a moment of presence always had to posit another, prior moment and so implicitly loses its privileged status as a point of origin' (de Man 1983: 115).

Yet, de Man explains, Rousseau never asserts the disappearance of presence outright or faces its consequences. On the contrary, the system of valorization that organizes his writings favours the opposite trend, praises nature, origin, and the spontaneity of mere outcry, over their opposites. The attention has to be directed toward the status of this ambivalent knowledge that Derrida discovers in Rousseau, i.e. the fact that Rousseau knew that his doctrine disguised his insight into something closely resembling its opposite, but he chose to remain blind to this knowledge. Derrida's names for Rousseau, 'conjurer' and 'effacer' suppose a duplicity within the self, a degree of deliberate self-deception. Rousseau wants to tell the truth but then goes about erasing, conjuring this vision out of existence, while also surreptitiously giving in to it. However, the question remains how much, in being insightful and original, Derrida's deconstructive reading of Rousseau deconstructs his own criticism in that he is trying to prove his point even when the analysed text refuses to subdue or leads to a dead-end-street.

Rousseau wants to tell the truth but, as the story of his life progresses, this truth never seems to be sufficient. One feels his constant need to tell more of it because, in a sense, he is progressively invaded by his own fictionalized construction of the Other, the projection of all that threatens him, which his truth fails to keep at bay. In Lacanian terms, truth belongs to the unconscious and for that very reason it can be had only in part, in disguise and intermittently. If we take Lacan's belief that the truth is made from the non-true as true, then how are we to know where the true ends and the false begins? Are we to take the equation 'truth = lie' as true or false? In his reading of de Man's reading of *The Confessions*

Derrida gives the answer to that question, thus leaving the debate about truth and lie open to new generations of critics:

'No one will ever be able to demonstrate, moreover, no one will ever be able to point to properly theoretical proof that someone has lied, that is, did not believe, in good faith, what he was saying. The liar can always allege, without any risk of being proved wrong, that he was in good faith when he spoke, even if it was in order to say something untrue. The lie will always remain improbable, even where, in another mode, one is certain of it.' (2002: 111)

It seems that in the intricate web of meanings produced by the language itself, Rousseau had no other option but to lie and tell the truth at the same time. Fact and fiction are intertwined and the breaking of the autobiographical genre becomes a necessity as the possession of the romantic self in language turns out to be impossible.

The reaction of the audience to Rousseau's public reading of *The Confessions* is therefore not at all surprising: the only response he received was a lugubrious silence. James Olney is right in saying:

'That no one showed a sign of knowing him, that no one appeared to feel as he felt, that no one seemed to love him as he expected to be universally loved for his books and for himself, this represented the most tragic failure for Rousseau, it meant that he had to change his strategy and his structure. He had to go on to *Rousseau, Judge of Jean-Jacques* and *Reveries*. Thus the question of deceit places itself at the heart of romantic autobiographical project. The writer/author and the reader are entangled in the interplay of truth and conceit with the final result of the writer continuously deceiving nobody but himself' (Olney 1998: 147).

Every autobiographer confronted with his own past is also confronted with two different lives: one of these lives is himself as others see him – his social or historic personality, his achievements, appearances, his personal relationships, and there is also himself known only to himself, himself seen from the inside of his own existence.²² The curious relationship between these two lives is exactly what Rousseau explores in his second autobiographical work *Rousseau, Judge of Jean-Jacques*, widely known as *Dialogues*.

This work confronts the reader with an additional challenge. Though the author, one of the narrators and the protagonist are identical, we are still in doubt

²² Cf. Stephen Spender. 1980. "Confessions and Autobiography" in Olney, James (ed.): *Autobiography, Essays Theoretical and Critical*, Princeton, New Jersey: Princeton University Press, p. 116

whether to call it autobiographical. The work itself, takes the form of a fictitious dialogue attributed to real characters, Rousseau and the Frenchman²³, bearing on Jean-Jacques, the writer. The two discuss the bad reputation of a famous author and want to reveal his true character through the substance of his books. This preliminary splitting of Rousseau in two is complicated by further divisions that take place within the discussion. The public supposedly perceives Jean-Jacques as a 'monster', somebody who writes about abominable things and claims authorship of books that he has never written and 'Rousseau' is trying to convince the 'Frenchman' that there exists another Jean-Jacques who is the real author of books. The Frenchman thus embodies the supposed audience who received *The Confessions* with silence, expressions of incredulity and surprise.

Michel Foucault characterized *The Dialogues* as the 'anti-Confessions'.²⁴ Rousseau confessed once to his audience and was entirely misunderstood. In *the Dialogues*, the readers are withdrawn from the superior position of Rousseau's judges; now he will be the judge of himself. Paradoxically enough, passing the judgment involves reflection and his primary intention in the *Dialogues* is to show the innocence and infallible goodness of his unreflective world. In the words of Jean Starobinski:

'Not only does Rousseau here divide himself in two in order to engage in reflection, but throughout his book he compares himself to his enemies so as to pinpoint his exact location, in the innocence of the unreflective life.'²⁵

It means in effect that Rousseau of the *Dialogues* lives in the world of reflection while Jean-Jacques of whom he speaks inhabits the innocent world of his feelings and senses. The conversation between Rousseau and the Frenchman is an endless reflection whose purpose is to prove that, because Jean-Jacques is a man guided solely by sensation and impulse, he is incapable of living according to the dictates of reflective thought (Starobinski 1988: 210). Thus the entire book becomes a reflection aimed against reflection and the text generates the paradox inherent in the character of the writer himself:

²³ It is rather interesting that Rousseau chooses the Frenchman as his interlocutor instead of choosing, for instance, a Genevan. We know that in the *Dialogues* he no longer identifies himself as the 'Citizen of Geneva' and his analysis of Geneva in the *Letters Written from a Mountain* indicate that he came to believe that the Genevans shared the corruption of the French.

²⁴ See Michel Foucault. 1962. *Introduction à Rousseau Juge de Jean Jaques: Dialogues*. Paris: Armand Colin

²⁵ Jean Starobinski. 1988. *Transparency and Obstruction*. Chicago and London: The University of Chicago Press, p. 210

'Rousseau may continue to hold that reflection is the root of evil, in which case he must resign himself to silence. Or he may continue to speak out, in which case he must revise his opinion and find that reflection is innocent. But Rousseau persists in his contradictory behaviour. He continues to hold that silent communication is best, and he continues to avail himself of an immediacy that his discourse destroys.' (Starobinski 1988: 212)

The entire procedure of splitting oneself into numerous characters in the *Dialogues* together with the belief in the conspiracy being enacted by the public could be seen as the attempts of a madman trying to come to terms with his paranoia. They are instead the attempts of a man, who always complained of not being eloquent enough²⁶, to write his 'self' repetitively, continuously, to fix his true self through writing. This 'self' is obviously a bipolar entity since it involves the reflective and the sensuous half alike. He can neither transcend reflection nor prove the innocence of immediacy and his discourse remains alien to the 'true self', claiming to live in undivided plenitude. Although the *Dialogues* does not conform to the four requirements of Lejeune's autobiography, we can still look at it as an autobiographical work which 'does' more than it 'means'. According to de Man, the performative is always in excess of the cognitive dimension of autobiography. The textual 'I' seeks out excuses to perform itself; it creates dramas in order to stage the 'real' drama of the self. For de Man the text generates guilt in order to justify the excuse rather than the other way round.²⁷ As Linda Anderson concludes, 'the point therefore is not what Rousseau confesses but the act of confession, the drama of the self' (2001: 53). When 'Rousseau' begs the 'Frenchman' to read 'Jean-Jacques'' works and then judge for himself, the Frenchman complains about the venom instilled in 'Jean-Jacques'' works. 'Rousseau' assures him that venom is there only for those who seek it or rather who put it there. By the same token 'Jean-Jacques'' writing at the same time blames him and saves him: in becoming the object of public horror, he found himself the object of everyone's attention. What happens is his continuous re-staging of scenes of public exposure in writing. The text becomes the writer's surrogate. The language of romantic autobiography performs more than it means to; it introduces through displacement and excess other, unpredictable meanings. Autobiography represents a privileged form for Rousseau because it confirms his plight: 'the perplexity of a self forever recasting and repeating itself as text' (Anderson 2001: 53).

²⁶ See the Second Dialogue in *The Dialogues* where 'Rousseau' is shocked at the lack of brilliance and stupidity of Jean-Jacques' conversation.

²⁷ Cf. Paul de Man. 1984. "Autobiography as de-facement" in *The Rhetoric of Romanticism*, New York: Columbia University Press, pp. 67-81

Though *The Dialogues* is based on an acknowledgment of the unreliable character of readers, it is only through the reader that this 'self' has any significance. Rousseau's distrust of his readership becomes so pertinent that he would not know whom to entrust *The Dialogues* once they were written: 'Ne pouvant plus me confier à aucun homme qui ne me trahit, je résolus de me confier uniquement à la providence et de remettre à elle seule l'entière disposition du dépôt que je desirois laisser en de sûres mains'²⁸ (p. 978) In the same *History of the Preceding Writing* which follows the work itself, he continues:

'Si parmi mes lecteurs je trouve cet homme sensé, disposé pour son propre avantage à m'être fidelle, je suis déterminé à lui remettre, non seulement cet écrit, mais aussi mes Confessions (...). Si cet homme ne se trouve point, il est possible au moins que la mémoire de cette lecture restée dans l'esprit de ceux qui l'auront faite, réveille un jour en quelqu'un d'eux quelque sentiment de justice et de commisération, quand, longtems après ma mort, le délire public commencera de s'affoiblir.'²⁹ (p. 989)

Near the conclusion of *The Dialogues* 'Rousseau' suggests that people will recover innocence and innate feelings and thus be able to judge him, only after the depth of the corruption has been reached. In other words, the complete success of *The Dialogues* depends on changes in human nature that Rousseau considers himself powerless to bring about.³⁰ One of the main themes of *The Dialogues* thus remains this paradoxical relationship between the author and his readers.

Being primarily concerned with the effective communication of a philosophic teaching, *The Dialogues* brings Rousseau's philosophic system to a sort of completion. Rousseau first announced the existence of a system in the Preface to *Narcisse* (a defense of the First Discourse) written in 1753-4. In *The Dialogues*, after having read the books written by the infamous 'Jean-Jacques', the 'Frenchman' declares:

'Je n'en avois pas saisi l'ensemble assez pour juger solidement d'un système aussi nouveau pour moi. (...) J'avois senti dès ma première lecture que ces écrits marchaient

²⁸ 'No longer able to trust any man not to betray me, I resolved to trust uniquely in providence and to give to it alone the complete disposition of the deposit which I wanted to place in safe hands'. (p. 255)

²⁹ 'If among my readers I find this sensible man, disposed for his own advantage to be faithful to me, I am determined to give him not only this writing but also my Confessions (...). If this man cannot be found, it is at least possible that the memory of this reading, remaining in the minds of those who have done it, will reawaken in one of them someday some feeling of justice and commiseration, when, long after my death, the public delirium will begin to weaken.' (p. 255)

³⁰ Cf. Roger D. Masters and Christopher Kelly: Introduction to *Rousseau, Judge of Jean-Jacques*

dans un certain ordre qu'il falloit trouver pour suivre la chaine de leur contenu.'³¹
(Third dialogue, p. 932-3)

This system is based on one simple and yet revolutionary theodicy: nature made man happy and good, but society depraves him and makes him miserable. The wide gap between the author of the narrative and his alter egos (one 'Rousseau' and two 'Jean-Jacques') makes of them several consciousnesses and the freedom of artistic creation has for its other side the abyss of endless figuration.³² According to de Man, what happens in any autobiographical work is the facing of the author with a figure called into being by the trope of prosopopeia (the giving of a face or personification) instead with his own, true self.³³ Therefore, de Man argues, autobiographies produce nothing but fictions; exemplary self-knowledge that autobiography wants to attain depends on figurative language. The author conceals his own fictionalization of 'the self' through writing and thus defaces this 'self' through the trope of personification. *The Dialogues* works as 'laying bare' the process of this figuration and warns us against any facile assumption of transparent autobiographical writing.

In his third attempt at regaining plenitude of being through the act of writing, Rousseau resorts to reverie. He has to describe himself and know himself intimately through this process which is at once active and passive. While in *The Confessions* his goal was to show his individuality and universality at the same time (by revealing his true self, he would show his readers who they were too) in *The Reveries* his turning inwards has only one aim: to reveal himself to himself. Reverie, as the road to Rousseau's own true nature, requires both exploration of his inner nature and complete abandonment. In this process the historical distance becomes superfluous; what matters is the interior distance. As Jean Starobinski claims: 'Previously transparency was possible because man existed naively under the gaze of gods; now transparency is an inward condition, a matter of one's relation to oneself.'³⁴ In this relation there is no place for thoughts anymore, only reveries ending in meditation and meditation ending in reverie:

³¹ 'I hadn't grasped the whole sufficiency to make a sound judgment about a system that was so new to me (...). From my first reading, I had felt that these writings proceeded in a certain order which it was necessary to find in order to follow the chain of their contents.' (Third Dialogue, pp. 211-2)

³² Cf. Paul Jay. 1984. Introduction to *Being in the Text: Self-Representation from Wordsworth to Barthes*. Ithaca, New York. Cornell University Press.

³³ Cf. Paul de Man. 1984. "Autobiography as de-facement" in *The Rhetoric of Romanticism*, New York: Columbia University Press, pp. 67-81

³⁴ Jean Starobinski. 1988. *Transparency and Obstruction*. Chicago and London: The University of Chicago Press, p. 19

'La rêverie me delasse et m'amuse, la reflexion me fatigue et m'attriste; penser fut toujours pour moi une occupation pénible et sans charme. Quelquefois mes rêveries finissent par la méditation, mais plus souvent mes méditations finissent par la rêverie, et durant ces égarements mon ame erre et plâne dans l'univers sur les ailes de l'imagination dans des extases qui passent toute autre jouissance.'³⁵ (Seventh Walk, p. 1062)

His freedom now consists in not doing what he does not want to do and in finding happiness in complete idleness. Now is the time for him to prove that although society perverts human nature, man's original goodness can remain unaltered. He has remained a child of nature and his innocence is indestructible. Yet, even in this last attempt at showing who he really was, 'natural man' remains a remote archetype and we are still confronted with his character of contrariety or 'psychologie à renversement'³⁶ as Marcel Raymond would call it. Innocent points of origin have always been an illusion and Rousseau's need to prove himself through writing for the third time testifies to this fact. His engagement in the activity of walking, as a sort of therapeutic activity, and his finding a tranquilizer in botany, could not stop him from writing down the images and thoughts appearing in these almost hypnotic activities. Fix his 'self' in writing he must continue trying even if it means declaring the 'war' on his audience. In the *Reveries*, he gives up on the task of writing for the audience entirely. From then on, he would write only for himself:

'Je fais la même enterprise que Montaigne, mais avec un but tout contraire au sien: car il n'écrivoit ses essais que pour les autres, et je n'écris mes rêveries que pour moi. (...) J'écrivois mes premières *Confessions* et mes *Dialogues* dans un souci continuel sur les moyens de les dérober aux mains rapaces de mes persecuteurs pour les transmettre s'il étoit possible à d'autres generations. La même inquietude ne me tourmente plus pour cet écrit, je sais qu'elle seroit inutile, et le desir d'être mieux connu des hommes s'étant éteint dans mon cœur n'y laisse qu'une indifférence profonde sur le sort et de mes vrais écrits et des monumens de mon innocence qui déjà peut être ont été tous pour jamais anéantis.'³⁷ (First Walk, p. 1001)

³⁵ 'Reverie amuses and distracts me, thought wearies and depresses me; thinking has always been for me a disagreeable and thankless occupation. Sometimes my reveries end in meditation, but more often my meditations end in reverie, and during these wanderings my soul roams and soars through the universe on the wings of imagination, in ecstasies which surpass all other pleasures.' (Seventh walk, p. 107)

³⁶ Marcel Raymond. *La quête de soi et la rêverie*. Paris: Librairie José Corti, 1962, p. 24

³⁷ 'My enterprise is like Montaigne's, but my motive is entirely different, for he wrote his essays only for others to read, whereas I am writing down my reveries for myself alone(...) I wrote my first *Confessions* and my *Dialogues* in a continual anxiety about ways of keeping them out of the grasping hands of my persecutors and transmitting

The language Rousseau uses thus becomes diverted from its audience and it becomes nothing but a representation of self to self. However, such representation offers no ultimate peace and happiness to its writer as the future becomes entirely a matter of the past. A page written today will be read tomorrow and the author's future self remains a feebler version of the man he is now.³⁸ Future is possible only through past memories, which, in a way, is a denial of the belief in life and a renunciation of the self. Therefore, writing becomes necessary not only to store up a supply of memories for the writer's future use but also for virtual witnesses of his monologue. The perfection of the style and the number of beautiful lyrical effusions suggest that Rousseau had not lost his hope entirely: there still exist people who have not been infected with the prejudices of his persecutors. 'Profoundly indifferent' to the fate of his writings, Rousseau could never be.

Rousseau's trilogy confirms the elusiveness of the autobiographical genre, which is a peculiar amalgam of 'autos', 'bios' and 'graphe' (oneself, life and writing). All his works were written in prose, but, as his subject is primarily to convey his feelings, they also incorporate passages of incredible lyrical beauty. The subject treated is Rousseau's individual life, but factual experience sometimes turns into fiction and the problem of truthfulness of his narrative instills itself at the heart of his project. Though the point of view of the narrative is retrospective, the equation between the author, the narrator and the character exists only to an extent. Most of these problems occur because language exists as the mediator between the writer's present self and his own past just as it is the only mediator between the reader and the text. The impossibility of writing the self becomes entangled with both the intransigency and the fragility of language that performs more than it means to. Rousseau must articulate and prove himself through confession, dialogue and meditation. What makes the trilogy a system is the pathetic fallacy of Rousseau's belief that he is acquitted from faults by sharing them with other human hearts: 'the self is thus constituted by a discourse that it never completely masters' (Sprinker in Olney 1980: 342). The origin and the end of autobiography converge in the very act of writing, for no

them if possible to future generations. The same anxiety no longer torments me as I write this, I know it would be useless, and the desire to be better known to men has died in my heart, leaving me profoundly indifferent to the fate both of my true writings and of the proofs of my innocence, all of which have perhaps already been destroyed for ever'. (First Walk, p. 33)

³⁸ Cf. Jean Starobinski. 1988. *Transparency and Obstruction*. Chicago and London: The University of Chicago Press, p. 279

autobiography can take place except within the boundaries of a writing where concepts of subject, self and author collapse into the act of producing a text.³⁹

As Linda Anderson rightly claims, 'he becomes trapped in the mediating power of story and language and the 'plot' of his autobiography could well be seen as displacing on to the outside world the connivances and designs which belong, at least in part, to autobiographical writing itself'.⁴⁰ His autobiography thus becomes as much his 'alibi' as it is his confession.⁴¹ Anderson claims that Rousseau is progressively invaded by his own fictionalized construction of the Other, the projection of all that threatens him. Separating himself from others, he installs them again in his text through the very act of writing:

'as his fictionalized self-image expands to fill the world, he retreats inside it; others, now re-created in the form of phantasmal presences, become, paradoxically, even more threatening, since they can easily pass through the flimsy walls of his self, monitoring and judging him from the inside.'⁴²

Thus, as Paul Jay warns us, we must bear in mind that the 'self' recognized as an epistemological construction, refers not to a natural, privileged, unified psychological condition, but rather to a historically constituted set of ideas and assumptions whose referents are completely dispersed within the very language we must use to think the self into being.⁴³

Rousseau's endeavor to present a unified, autonomous subject is an illusion, located at the heart of his pre-romantic autobiographical project. This project has to do more with self-presentation and self-fashioning than Rousseau would have us believe and it is through the violation of the autobiographical genre that his project most strongly relates to the very tradition of the genre. His autobiographical trilogy is therefore a necessary link between the problematic subject, Romanticism and the rise of modern autobiography as a self-conscious literary form. Rousseau was not only important for claiming that 'the source of true happiness is within us' and for showing the strength and amplitude of man's imagination. He was the first to show that 'the self' is a composite of not

³⁹ Cf. Michael Sprinker: "Fictions of the Self: the End of Autobiography" in Olney, James (ed.): *Autobiography, Essays Theoretical and Critical*, Princeton, New Jersey: Princeton University Press, p. 342

⁴⁰ Linda Anderson. 2001. *Autobiography*. London and New York: Routledge, p. 46

⁴¹ Jean Starobinski. 1971. *Jean-Jacques Rousseau: La Transparence et L'Obstacle*. Paris: Editions Gallimard, p. 194

⁴² Linda Anderson. 2001. *Autobiography*. London and New York: Routledge, p. 48

⁴³ Cf. Paul Jay. 1984. Introduction to *Being in the Text: Self-Representation from Wordsworth to Barthes*. Ithaca, New York. Cornell University Press.

only virtuous, good qualities, but also of base, perverted and even insignificant details. This, together with the impossibility of writing the self, makes him a truly modern writer.

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ROUSSEAUOVA DRAMATIZACIJA SEBSTVA

Iako se ne smatra prvim piscem autobiografije unutar europske književne tradicije, Jean-Jacques Rousseau je tvorac prve sekularne autobiografije sa željom da pronađe 'stabilizirajuće i sveobuhvatno jastvo' (Anderson). On se ne okreće Bogu kao vrhovnom istinotvorcu već potvrdu za istinito pronalazi u samome sebi i čitateljskoj publici. Sva djela u njegovoj autobiografskoj trilogiji narušavaju konvenciju žanra, ali jednako tako neupitno pribadaju tradiciji autobiografskog izričaja (de Man). U Ispovijestima, prvom djelu u Rousseauovoj trilogiji, Rousseau se bavi pitanjem prijekare, a čitalac je uključen u igru istine i laži. Dijalozi se poigravaju multipliciranjem sebstva i na taj način otvoreno prokazuju autorove fikcionalizacije sebstva, upozoravajući na nemogućnost transparentnog autobiografskog izričaja. U posljednjem djelu u trilogiji, Sanjarijama usamljenog šetača, Rousseau se i dalje bavi svojim inicijalnim pitanjem 'Što sam ja?' i još uvijek ne može pronaći zadovoljavajući odgovor na to pitanje. Njegov autobiografski projekt završava u slijepoj ulici zato što svoje jastvo može izraziti jedino jezikom koji ga udvostručuje i multiplicira. Rousseauovi autobiografski tekstovi žele izreći istinu no ona ostaje sekundarna u odnosu na dramatizaciju sebstva. Diskurzivno 'ja' traži razloge za performativnim, a tekst generira krivnju kako bi opravdao traženje oprosta. Rousseau se autobiografskom izričaju okreće upravo iz razloga što se nada da pisanjem može fiksirati svoje jastvo te tako udara temelje kasnijim romantičarskim autobiografskim izričajima.

Key words: autobiography, dramatization of self, truth vs. lie, author vs. reader, past and present selves, ambivalent character of language

Ključne riječi: autobiografija, dramatizacija sebstva, istina nasuprot laži, autor nasuprot čitatelju, prošlo i sadašnje 'ja', ambivalentnost jezika

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Killing Politics: The Art of Recovery in *Falling Man*

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This article analyzes the representation of the aftermath of the September 11, 2001 attacks in Don DeLillo's novel *Falling Man*. By exploring both trauma's social effects and its metaphorical meanings, DeLillo's novel registers and enacts the disappearance of politically informed social practice as a communal force in the contemporary US. This disappearance the novel posits as being accomplished through a process of traumatization of the national polity contingent both on a "global" clash of disparate worlds and on domestic interventions of the state. The article proposes that such depoliticization rests on particular constructions of the human citizen and the non-human terrorist, and that it represents a tactic through which the sovereign power of the state is ultimately manifested. DeLillo responds to the state's instrumentalization of trauma by asserting the possibility of a socially productive aesthetic practice.

To a student of the immediate post-9/11 American contemporaneity, DeLillo's *Falling Man* (2007) offers a familiar inscription of the period's dominant themes: "These are the days after," muses one of the novel's characters, "[e]verything now is measured by after" (DeLillo 2007: 138).¹ The novel focuses wholly on the "after" that defines the post-9/11 "now." *Falling Man*, I want to argue, constitutes DeLillo's attempt to write the unfinished, transitional present moment of the early twenty-first century United States focusing primarily on its domestic social mechanisms. The novel operates with the staple inventory of the 9/11 archive: trauma, family, memory, American "entry into history," the intrusion of a quasi-

¹ All subsequent references are to the same edition.

demonic terrorist other into an intimate national space, the traumatizing power of media images, as well as indications of oppressive domestic policies of the state. In other words, and reviewers were quite unequivocal about this, *Falling Man* is rather unoriginal in terms of literary material. In its execution however, the novel probes the limits of the post-9/11 US public discourse defined by formulaic approaches to the “national drama.” As many melodramas of 9/11 illustrate, virtually all works of fiction about the attacks of September 11, 2001 displace political issues onto the sphere of family life. This domestic sphere is normally (and normatively) self-contained, economically safe, post-historical and marked by a childlike innocence. Indeed, in these fictions children figure for the national body politic itself, with Jonathan Safran Foer’s *Extremely Loud and Incredibly Close* providing perhaps the most distinct example of such a trend. That family should function as the representative site of national politics is certainly not a peculiarity of the post-9/11 moment. Lauren Berlant has argued that the closing decades of the twentieth century are marked by an insistent transposition of politics onto the domestic sphere. She explains how this development took place through a process of fostering “a nationalist politics of intimacy” during the Reaganite (neoliberal) revolution, where “normal intimacy” defined in sexual, racial and economic terms came to set the limits of the proper practice of US citizenship (7). For Berlant, this hegemony of the private sphere as the site of national politics—where “the core context of politics” becomes “the sphere of private life” (3)—is unambiguously disastrous, eventually leading to the dissipation of a democratic public sphere. Berlant emphasizes the “extremely complicated” use of intimacy in the regulation national economic relations and suggests that the privatization of politics must be related to both national and global class relations. In a similar vein, Lisa Duggan notes an analogy between the neoliberal political economy, with its emphasis on privatization, and what she sees as neoliberal cultural politics, defined by a radical personalization of responsibility: “These terms [privatization and personal responsibility] define the central intersection between the *culture* of neoliberalism and its economic vision, in the U.S. and abroad” (Duggan 12). Although a detailed analysis of the interplay between political economy and cultural politics of neoliberalism that these claims demand and inspire is beyond the scope of this essay, I would like to stress the involvement of the cultural representations of national politics (such as the ones in family dramas of 9/11) with the wider context of political economy. It seems to me that post-9/11 US fiction consistently participates in the hegemonic cultural tendency described by, among others, Berlant and Duggan. The text of *Falling Man*, from which public aspects of the protagonists’ lives are virtually absent, does not in itself provide enough evidence for an unqualified claim that this evacuation of the political and the public (what Berlant and Duggan link to

“democracy”) is symptomatic of the neoliberal cultural politics as sketched above. But, read in the historical context defined by the hegemony of neoliberalism, and in the context of DeLillo’s other 9/11-related texts, “In the Ruins of the Future” and *Cosmopolis*, the novel’s relation to the dominant cultural politics of the period becomes an unspoken actuality.

In typical inscriptions of 9/11 as the moment of radical change, the event appears as a contaminating alien force that destroys the national-familial idyll and ushers US subjects into a world history marked by violence and pain. Ken Kalfus’ novel *A Disorder Peculiar to the Country* thus gives us Marshall, a survivor of the 2001 WTC attacks, who is being treated by a New York doctor originally from Afghanistan. The doctor, whose origin is emphasized so as to situate him within histories of war and suffering, makes a statement that closely follows the dominant discourse of post-9/11 United States: “Now you know what it’s like to live in history” (58, my emphasis). This loss-of-innocence narrative is reworked in DeLillo’s *Falling Man*, a novel that both registers the event’s traumatic impact and restricts itself to the hegemonic site of national politics, the family circle. However, *Falling Man* resists easy resolution of the transitional moment it depicts and denies its readers the possibility of safe closure that would return the national body politic to an idealized past. Instead, *Falling Man* insists on the traumatic monstrosity of the unfinished process of transition, without offering even an approximate vision of a safer future. This reluctance to provide closure has been read by reviewers as an absence of the authorial vision that normally characterizes DeLillo’s writing, something close to an erasure of any utopian trace from the novel. *The New York Review of Books*’ Andrew O’Hagan thus complained that DeLillo failed at creatively imagining September 11, whereas, for example, in *Libra* “the author enacted wonders the Warren Commission could never have imagined.” *Falling Man* is also guilty of being too far removed from the actual “real-life drama” of 9/11 and seems “incapacitated” compared to the 9/11 Commission Report.² Neither factual nor imaginative enough, the reviewer concludes, “the current book is merely blank with shock, as if [DeLillo’s] sense of awe and disbelief may only express itself in a fetish with the obvious” (cf. O’Hagan). The blank obviousness that O’Hagan finds to define *Falling Man* does not seem out of place if we read the novel as an attempt to write trauma from the position of the traumatized subject. But while trauma is a fundamental concept for the understanding of the novel, it is important to stress that *Falling Man* also insists on the openness

² What would it mean for the novel to be more like the Commission Report? For one thing, it would certainly imply a certain compliance of writerly imagination to the quasi-fictionalized documentary practice of the state, an idea most definitely completely alien to DeLillo as an author.

and unfamiliarity of the national historical moment, and consistently refuses to painlessly work through the traumatic event by enclosing it in a definite narrative account. This, I suggest, although clearly qualifying the novel as an example of post-traumatic writing, can also be read as a mark of the unfinished transition of which the 9/11 event is in DeLillo's writing symptomatic. Following this line of reasoning, both DeLillo's 2003 novel *Cosmopolis* and *Falling Man* can be read as allegories of America's transformative transition into an uncharted historical terrain. But while *Cosmopolis* at moments operates in grotesque extremes, *Falling Man* is all about subtle movements in the quotidian life of Americans after the end of the world. Still, the diegetic universes of both novels are backed by the same geopolitical imaginary. The author himself suggested this in an interview, when describing *Falling Man* as "an intimate story [...] encompassed by a global event" (Amend & Diez). I would like to take the cue from DeLillo's comment and focus on the constitution of the two spheres which set the discursive limits to *Falling Man*: the intimate and the global. If the intimate is the hegemonic terrain on which national politics unfolds in the 9/11 archive—thus continuing the trend of placing intimacy at the center of US political life as described by Berlant—*Falling Man* represents this terrain as dissipating irrecoverably in the face of the traumatic event. If 9/11 fictions can be read as representations of the contemporary state of the US nation, *Falling Man* suggests that its contemporary, traumatized political form is in need of reimagining, particularly against the increasing power of the state as the sole remaining force of communal life. As I will try to show, DeLillo responds to the state's instrumentalization of trauma by asserting the possibility of a socially productive aesthetic practice.

In order to move on to these topics, a couple of remarks on the novel's narrative structure are necessary, since it significantly contributes to the idiosyncrasy of DeLillo's inscription of 9/11. *Falling Man* opens with Keith Neudecker leaving the scene of the WTC attack, only moments after the planes hit the towers: "It was not a street anymore but a world, a time and space of falling ash and near night. [...] This was the world now" (3). It is possible to read this opening in two ways. On the one hand, it can be understood as depicting the shrinking of the totality of experience to the local site of trauma: Keith's mind cannot get out of the moment he is experiencing, as life and the world are reduced to the traumatic moment; everything is frozen in the "now" created by the impact of the event. This is indeed how things will remain for Keith, who throughout the novel clings to the repetitive routines that bespeak of a post-traumatic acting out. Poker, the theme of Keith's pre-9/11 meetings with his friends, becomes now an obsessive and solitary activity. Keith is "not looking at people, seeing essentially no one" (198) and moves to Vegas because of the sensation of timelessness and repetitive "routine" that the city allows for (197). Keith lives in a prolonged, permanent "now:" "These were

the times when there was nothing outside, no flash of history or memory that he might unknowingly summon in the routine run of the cards" (225). Keith's withdrawal into a post-traumatic acting out is thus also significantly marked by a willing loss of memory and historical consciousness. On the other hand, the novel's opening paragraphs can be seen as marking the moment of a particular expansion, of the "worlding" of local experience: "this," the street, becomes "the world" — the traumatic moment thus marks a point of the US subject's entry into "world history." But, this moment of emergence in *Falling Man* leads neither to national consolidation nor imperialist expansion, thus diverging distinctly from the direction American domestic and foreign policy took in response to the 9/11 attacks. In effect, *Falling Man* stages the fundamental emptiness of such a traumatic emergence of subjectivity: instead of a renewed national body and a reconstituted community, the novel offers a vision of arrested life in a state of emergency. In the post-traumatic "now" of *Falling Man*, the affective communal ties are being tentatively restored along with an increasingly palpable presence of a presumably post-political, post-ideological state. Similar to Spiegelman's *In the Shadow of No Towers*, which can be seen a "response" elicited not merely by 9/11 but by repressive domestic policies in the aftermath of the event, DeLillo started writing *Falling Man* not as a direct reaction to the terrorist attacks, but as an "internal counterweight" to the re-election of George W. Bush in 2004, as he put it in an interview (Amend & Diez), and as a reaction to a photograph (to the latter issue I will return).³ While the novel does not dwell on the details of domestic policies of the Bush administration, it does provide an insight into the depoliticizing potential of historical trauma of 9/11 in its hegemonic cultural encoding. As if reacting to the political instrumentalization of trauma by the US government, DeLillo carefully evacuates politics from his inscription of the event. In this sense, I read *Falling Man* as DeLillo's attempt to reach beyond contemporary political debates in the exploration of the 9/11 event. But, I want to argue, by radically privatizing historical experience—and by turning

³ To the question "Can you still remember the moment when this picture [that prompted the writing of *Falling Man*] surfaced?" DeLillo replies: "Sometime in 2004. A couple months later, I started to work on *Falling Man*. I still remember this exact date: it was the day after George W. Bush's re-election in November 2004. I needed an internal counterweight. I did research, read articles and books on 9/11, and also discovered the photo that I'd just been carrying in my head up till then. It shows a businessman, in ashes and dust, with a bag in his hand. It appeared in many newspapers after the terrorist attacks. I asked myself: Who is this man? What's his story? And what about the bag he's got? I tried to answer these questions with the force of my imagination" (Amend & Diez). I treat the issue of DeLillo basing his narrative on a photograph in the closing remarks to this article.

intimacy into the measure of global history—the novel enacts a disappearance of politically informed social practice as a communal force in the contemporary United States. This disappearance the novel represents as being accomplished through a process of traumatization of the national polity contingent both on a “global” clash of disparate worlds and on domestic interventions of the state.

In his initial response to the September 11 attacks DeLillo wrote that “[t]he sense of disarticulation we hear in the term ‘Us and Them’ has never been so striking” (2001). The temporal structure of the narrative in *Falling Man* both reflects the “disarticulation” between “us” and “them” that troubled DeLillo’s 9/11 essay and reproduces the basic mechanism of trauma. The narrative is composed of two main chronologies, both fundamentally related to the moment of the terrorist attack. One narrative line depicts the “after” that takes place in New York City and focuses on the story of an American family: Keith, his wife Lianne, his fellow survivor and (briefly) lover Florence, his son Justin, his friends. This part of the story depicts the Americans’ attempts to restore their lives to the ordinary, pre-traumatic normalcy. As the above passage about Keith’s life in Las Vegas suggests, the “now” is in the process of becoming emptied of memory and history. This sensation is further emphasized by Lianne’s work as a facilitator in a creative writing workshop for Alzheimer patients.⁴ Parallel with this, we follow a narrative pre-history of the event, a “before” inhabited by the 9/11 terrorists. This part of the story focuses on Hammad, a member of Mohammed Atta’s group (in the novel Atta goes by the name Amir). In a sharp opposition to the American “after,” the terrorist “before” belongs to a historical world defined by violence. The passage in which an old Iraqi baker in Hamburg tells Hammad of his memories of young Iranians dying in the suicidal human wave attacks during the Iraq-Iran War is exemplary: “the boys were sounding the cry of history, the story of ancient Shia defeat and the allegiance of the living to those who were dead and defeated” (78). The distance between the two worlds is also emphasized when the 9/11 terrorists are described by one of the people in Lianne’s Alzheimer group as being “a million miles outside your life” (64). The two worlds are here presented as being completely separate, thus vividly dramatizing DeLillo’s formulation from the *Ruins* essay, about “[t]wo forces in the world, past and future” (2001). Moreover, the strict temporal separation reflects DeLillo’s end-of-history influenced notion of a pre-modern, “historical” terrorist force intruding into and bringing to an end the normal order of the post-modern, “post-historical” United States. However, while the terrorist force is in *Falling Man* clearly marked by violent histories

⁴ In DeLillo’s depiction of US social life after 9/11, history is deflated as an authenticating narrative. The trauma is here thus not only depoliticizing, but also effects a disappearance of history as a socially productive discourse.

(memories of Iranian human wave attacks, Hammad's slaughtering of a camel in a training camp in Afghanistan), the outlines of the future that the United States is supposed to embody are far from clear. To the contrary, any defined notion of future is occluded by the return of the catastrophic event at the end of the novel. The two chronologies, that are both from time to time interrupted by flashbacks that remain within their respective worlds, collapse into the disaster that engenders the discursive "now" of the novel. Hence, although laid out in parallel, the two chronologies are not simultaneous, but contiguous (one taking place before, the other after the event). Indeed, the novel suggests they cannot exist simultaneously: they come in contact only once, on 9/11, and the contact is totally destructive, as if pointing to an irreducible difference between them. But, the parallel unfolding of the two stories in discourse allows the reader to observe how the two worlds echo and mirror each other. In other words, apart from insisting on a radical separation, the novel makes it possible to look for uncanny connecting points between these disparate worlds.

The novel's final section, titled "In the Hudson Corridor," takes place immediately before the attacks, that is, immediately before the beginning of the novel, thus making the narrative come a traumatic full circle through the return of the originary event (237). This section begins with Hammad focalizing the action that takes place in the hijacked plane, depicts the moment the plane hits the World Trade Center, and then seamlessly—within the same sentence—switches to Keith's point of view. This is the moment when the story of Keith and his family will begin, the moment in which "before" becomes "after." But the post-traumatic "now" of *Falling Man* undermines the assumption that the United States unequivocally "entered history" on 9/11; instead, the Neudeckers remain trapped in a prolonged traumatic moment, trying to reconstitute their ordinary life out of bits and pieces of intimate memories. These fragmentary personal histories are embedded in a larger field of forces: the world with its disjunctive temporalities that encompass and streamline the individual lives that fall its victims. In that sense, it bears repeating, the novel does not narrate the process of emergence of a reformed subjectivity, but an uneasy national moment in the traumatic process of historical transition and internal transformation. In *Falling Man*, DeLillo insists on the unreality of everyday life after the catastrophic event, on a post-traumatic sense of estrangement from the quotidian order of things. "The ordinariness, so normally unnoticeable, fell upon him oddly, with almost dreamlike effect" (51). This sentence captures the general tone and theme of the novel. The unreality of ordinary life and its persistent uneventfulness that *Falling Man* registers (so frustrating to some of the novels' reviewers) is a consequence, in Kali Tal's words, of the "radical ungrounding" effected by the traumatic experience (15). But this explanation begs some questions about the preexisting grounds of subjectivity:

what exactly is the subject ungrounded from? And what are the possibilities for the recovery of the foundations of subjectivity and sociality in the traumatized national polity? As an answer to the first question, *Falling Man* offers the focus on the intimate lives of its protagonists, typically playing out national matters in the domestic context of family drama. In the face of trauma, questions of history and politics, normally crucial to DeLillo's opus, virtually disappear. To the second question the novel significantly refuses to give an easy answer: there is no restorative resolution or melodramatic closure to the slow-paced plots of *Falling Man*. Importantly, the family drama here does not follow the melodramatic pattern. Keith returns to his family immediately after leaving the site of the terrorist attacks, although he hasn't been living with them for years before. His reaction, that his wife Lianne tries to accept and support, seems like a mechanical acting out of the normative social routine, an attempt to reconstitute normalcy by playing the normal social role. Finally, this does not work, and Keith and Lianne again drift apart. (The final break up will actually help Lianne overcome her trauma.) Unlike in some other 9/11 fictions like Foer's, in DeLillo's novel trauma does not work to reconstitute normative affective ties that would guarantee social cohesion to a recovering body politic. Instead, the traumatic event ultimately returns to assert its force over the possibility of retrieval of a nostalgically evoked past, denying a simple resuscitation of polity's "lost foundations," however imagined. Rather than narrating a renewed possibility of sociality, *Falling Man* displays individual bodies in their radical vulnerability. In this, I want to suggest, the novel questions the idea that communal matters of national polity can or should be grounded in the intimate sphere. By refusing to offer a safe way out of historical trauma through the intimate sphere, DeLillo disallows a grounding of politics, as a social and communal practice, in the traumatized privacy of the citizens.

Instead of such a normative, "familial-national" recovery, *Falling Man* offers a depiction of the US in the the process of rediscovery of itself in the face of the global event. Following the question of the disappointed *New York Review Of Books* reviewer, "What is a prophet once his fiery word becomes deed?" (O'Hagan) we could read the absence of DeLillo's usual prophetic or visionary passages as a sign of the uncertainty of the outcome of the historical transition that 9/11 in the novel both engenders and stands for.⁵ In order to address these issues I would

⁵ The reviewers in *The Nation* and *The New York Review of Books* especially posit 9/11 as a moment that was waiting for DeLillo and that DeLillo had been announcing in his previous novels. In O'Hagan's review, 9/11 is "the day of days for [DeLillo's] preoccupations as an artist and his brio as a stylist. If the twin towers could be said to have stood in wait for the Mohamed Attas of the world, then the Mohamed Attas of the world were standing in wait for Don DeLillo."

like to focus on the constitution of the two conflicted worlds that are variously mapped onto distinctive sets of oppositions. Although not rigorously defined, the terms I start with are not quite provisional, and should achieve fuller meaning in the elaboration that follows. As I suggest above, the worlds that collide and run in parallel in *Falling Man* are those of the Americans and the terrorists, mapped respectively onto the spheres of the private-intimate and public-political, as well as the national and global. It could be argued that the oppositions between these spheres are in the novel deconstructed, but this happens only in order for the terms of discussion to shift, allowing for new questions about the post-9/11 historical moment to be opened.

In the geopolitics of *Falling Man*, the “global,” non-American sphere belongs to terrorists: not only Islamic terrorists, Amir and Hammad, but also the German reformed ex-terrorist Martin, former member of Kommune 1 and the current lover of Lianne’s mother Nina. Martin, now an art dealer, is the character providing the reader with what sounds like historically informed political commentary. To Nina’s reductive interpretation of the terrorist attacks as based solely in a fundamentalist understanding of religion, Martin replies: “Forget God. These are matters of history. This is politics and economics. All the things that shape lives, millions of people, dispossessed, their lives, their consciousness” (47). The manifest generality of Martin’s explanation is matched by the novel’s description of the motivation of terrorists. When Amir (Atta) speaks to his terrorist group, it is about “the feeling of lost history [...] being crowded out by other cultures, other futures, the all-enfolding will of capital markets and foreign policies” (80). It is only in the abstractness of their explanations for the attacks of 9/11 that the ex-terrorist and the terrorist can be compared. Although through the evidently very broad analogy between the 9/11 terrorists and the historical German left terrorism DeLillo echoes the hegemonic trend of conflating different social movements, Martin has really nothing in common with the 9/11 terrorists. More than anything else, Martin’s character is there to point to the fact that Western terrorism is a thing of the irrevocable past (this is emphasized by his change of name from Ernst Hechinger to Martin Ridnour). Martin’s own comparison between his own past violent politics and the current politics of terror is supported by the fact that he belonged to a terrorist cell that, like the 9/11 terrorists, counted nineteen members; in other words, it comes very close to ahistorical speculation. As Nina informs us, “He thinks these people, these jihadists, he thinks they have something in common with the radicals of the sixties and seventies. He thinks they’re all part of the same classical pattern. They have their theorists. They have their visions of world brotherhood” (147). However, although offering “political” explanations, Martin is not as “political” as he used to be. When he first saw Giorgio Morandi’s paintings, that feature prominently in the novel, he thought they were “empty, self-

involved, bourgeois," and delivered, according to Nina, "a Marxist critique" (145). But, twenty years later "he sees form, color, depth, beauty" (145). To this, Lianne replies that "he also sees the money" (146). Martin thus underwent a process of depoliticization, here played out through the transformation of his aesthetic sensibility, an exchange of "politics" for "beauty." As Lianne's commentary suggests, this loss of the political is closely related to the shift from an analysis of political economy to a practice informed primarily by personal economic gain. All we learn about Amir, the character based on the actual terrorist Mohammed Atta, is his religious fundamentalist dedication to the terrorist cause. (Amir is probably the closest DeLillo will ever get at representing pure evil.) Amir is immersed in questions that are vaguely historical and systemic, justifying the terrorists' actions by recourse to notions that give the impression of being grounded in theories about American imperialism. But these pronouncements remain undefined and appear to be there only to distance the monstrous Amir from the basic humanity of other characters. While the Neudecker family is all about the attempts to recover their lost, ordinary private lives, obsessively deliberating on personal matters, relationships and emotions, Amir is completely submerged in historical, political and economic—that is, by definition public—matters. This is an important moment that shows how in *Falling Man* the focus on and the extent of the characters' involvement in the private sphere becomes the index of their humanity.

While the American characters and Amir occupy completely opposite sides in this configuration, Martin and Hammad function as mediators. I already remarked on Martin's transformation from a terrorist to a normal citizen, his "humanization" through the rejection of Marxist critique of art and a shift toward the closely intertwined aesthetic and economic value of Morandi's painting. Martin's change, in other words, is defined through a rejection of politics. Hammad, the only 9/11 terrorist displaying signs of humanity, is a similar liminal figure. However, what allows the reader to identify Hammad as the most human of the terrorists is his reluctance to let go of his affective ties in the private sphere. He is actually scolded by Amir for hanging out with women, eating too much, neglecting prayers, and so on. As Hammad himself puts it, "[h]e had to fight against the need to be normal" (83). Sexuality plays an important role here: while Hammad is depicted as being heterosexually "healthy," Amir is who he is, Hammad informs us, "maybe because he never fucked a woman" (176). Hints of Amir's celibacy, paralleled by his vague anti-imperialist politics, are thus signs of his general abnormality, the same way Hammad's (hetero)sexual desire, that goes hand in hand with his constant doubt about the necessity of killing innocent people, is a sign of humanity.

This fact, that a character's performance in the private sphere becomes the index of normalcy or humanity is important, and indicates two things. On the one hand, it is related to the hegemony of the private sphere as the site on

which political issues are negotiated (a characteristic of the US public sphere elaborated by Berlant above). On the other hand, it bespeaks of a related issue, a particular cultural construction of terrorism echoed in DeLillo's novel. Both of these—the privatization of the political sphere and the creation of a specific image of terrorists—are marked by a similar depoliticizing process. Terrorists' acts are in *Falling Man* explained in psychological terms—aberrant sexuality, blind hatred based on fundamentalist religious indoctrination—often with hints of orientalist clichés. Such rhetoric is not limited to DeLillo's 9/11 novel. In John Updike's *Terrorist*, the domestic teenage (would-be) terrorist Ahmad has to undergo a reformatory process contingent on a normalization of his sexual life and the acceptance of his school guidance counselor, Mr Levy, as a substitute for his absent father. The normalization of these two aspects of Ahmad's private life, his sexuality and his presumably equally dysfunctional single-parent family, form the necessary background for his re-socialization and rejection of terrorism. Indeed, throughout the novel Ahmad is called a "weird queer" and a "faggot" (Updike 16), as well as a "monster" and a "madman" (Updike 293). In the light of some recent work on terrorism done by queer studies scholars Jasbir Puar and Amit Rai, these rhetorical strategies can be read as signs of a more general cultural development. In their analysis of US terrorism studies, Puar and Rai show how this hegemonic form of production of knowledge about terrorism, "takes the psyche [of the terrorist] as its privileged site of investigation" (Puar & Rai 122). They argue that in post-9/11 US "terrorist" becomes a fluctuating signifier contingent on discourses of otherness/difference, race, sexuality, and nationality. This rhetorical procedure works to "reduce complex social, historical, and political dynamics to various psychic causes rooted in childhood family dynamics" (Puar & Rai 124). In other words, the terrorist act is depoliticized through a focus on the abnormal private life of the individual. In her study of US representations of the Middle East, where the figure of the terrorist has an important place, Melani McAlister provides a historical background to this development when claiming that

[i]n the 1970s and 1980s, policymakers and pundits had framed terrorism as a problem of hyper-politicization: terrorists destroyed the sacred private space of individualism by insisting that no space was free of politics. After 9/11, the problem was understood differently; terrorists might be speaking in political terms, but those terms were literally invisible, and so their acts became evidence of private pathology. (279)

Falling Man registers this depoliticizing shift both through the character of the reformed terrorist Martin and through its insistence on Amir's personal abnormality. This depoliticization of discourse on terrorism is not without its

consequences. As McAlister warns in retrospect, “[f]ramed as an act of ‘evildoers’ who hated something as vague as ‘freedom’—rather than, say, something as concrete and specific as U.S. foreign policy—the violence of September 11 seemed *incomprehensible* as a political act” (279, my emphasis). This view suggests that the incomprehensibility of the 9/11 event, so often culturally inscribed as a consequence of an unrepresentable collective trauma, should also be related to a disappearance of the political and the emphasis on the individual and psychological in the media and narrative accounts of the event. We can observe the depoliticizing shift in DeLillo’s own writing if we compare *Mao II*’s terrorists to the 9/11 hijackers of *Falling Man*. In *Mao II*, published in 1991, despite DeLillo’s usual philosophical excursions, the terrorists still appear as human and, also, political beings: they negotiate, they have political aims, they talk about historical events and precedents. Abu Rashid, for example, quotes Mao, and the American characters tend to discuss actual history and politics of Lebanon. This, on the one hand, certainly has to do with the fact that these are “political,” left-wing terrorists, not religious fundamentalists. But even with that qualification in mind, the difference from the 9/11 terrorists in *Falling Man* is striking. Here, the terrorists are stripped down to either bodily existence (eating habits, control of sexual desire) or engrossed in fantasies of bodily destruction (transcendence through violence and self-sacrifice).

I see DeLillo’s evacuation of politics and emphasis on the body and the bodily experience in *Falling Man* as being related. In order to elucidate their relationship, I briefly turn to Walter Benn Michaels’ reflections on “discourse of terrorism” in his “Empires of the Senseless: (The Response to) Terror and (the End of) History.” There, Michaels argues that in the postmodernist “literature of terror” (of which Don DeLillo’s *Mao II* is for him exemplary) “terrorism cannot be linked to any political position” (105). Moreover, he claims that this literature, symptomatic of a more general trend evidenced also in Hardt and Negri’s *Empire*, prepared the ground for the US response to the terror of 9/11. The “irrelevance of belief” characterizing the terrorists of these fictions—a depoliticizing shift from “what terrorists believe in” to “what they are”—made possible a “war on terrorism [which] remains rigorously indifferent [...] to the reasons terrorists might give for their acts” (106). In these discourses Michaels detects a general skepticism towards political alternatives, that results in the substitution of the ideological and political for the ontological. In literary texts in particular, this trend is evidenced in a “disarticulation of writing from representation” (110), or in what Michaels sees more generally as a postmodernist and posthistoricist “critique of representation.” Like the terrorist act, the literature of terror wants to offer “the thing itself,” turning bodily experience into the message and substituting signification for presence:

What this means in writing is a commitment to the transformation of the text into a thing, either [...] into the thing it seeks to represent (the word made flesh) or [...] into the thing that replaces the representation (the bleeding that replaces writing). The point both times is to turn a meaning that might be understood into an object or event that will be experienced. (110)

In Michaels' view, the "posthistoricist" "literature of terror" functions as a cultural equivalent to the terrorist logic of the "propaganda of the deed:" both insist on the primacy of the bodily and the experiential, which is supposed to counterbalance the purported powerlessness of "merely discursive" representations. Read in this light, the persistent stress on the human body in *Falling Man* becomes a sign of a perceived loss of representational power, both in the political and the artistic sense. This lack of faith in representation and the concomitant emphasis on bodily experience is a response to the traumatic terrorist act, but also, as DeLillo suggests in the quoted interview, a response to the state of national, domestic politics. The evacuation of politics through personalization (DeLillo's focus on intimacy) and a parallel evacuation of representation through traumatization (DeLillo's focus on non-referential bodily experience) thus betray the mutually reinforcing work of the existing trend of depoliticization of US public life (described from different positions by Berlant, McAlister and Michales) and the hegemonic inscriptions of the national trauma of 9/11. *Falling Man* can thus be read as a representation of a specific social process that we could call depoliticization through traumatization.

The emphasis on the "private pathology" or "abnormality" of the terrorist—that should also be viewed in the context of privatization of the American public sphere—can be understood as a sign of the "posthistoricist" disappearance of politics as elaborated by Michaels. Michaels' article allows us to relate this disappearance of the political to a specific representational mode in literary writing, one focused on the body and the loss of signification. In my reading, DeLillo's 9/11 novel suggests that the traumatic advent of terrorist attacks worked to reinforce the existing hegemonic trend of disappearance of politics from US public life. The logic of terror that in *Falling Man* completely takes over the quotidian life—attested both in its depoliticizing effect and its anti-representational disposition—is produced in a tension between the "global" terrorist force and the "national" technologies of the state. In other words, the depoliticization is in *Falling Man* not as total as it might appear: it is actually a tactic through which the sovereign power of the state is manifested. In order to further argue this point, I would like to focus more closely on the functioning of the novel's traumatized bodies.

To an important extent, *Falling Man* is a novel about bodies: about how they fall, fail, become photosensitive surfaces for recording memories, how they come into violent contact with other bodies (as in the “organic shrapnel” phenomenon, cf. DeLillo 2007: 16), about how they are penetrated by images. Instead of attempting to offer explanations or interpretations of the event, DeLillo focuses on how the event registers on the bodies of the novel’s protagonists. These are above all bodies that are infiltrated by alien elements—images, other bodies—and become porous, malleable and permeable. In one sense, the fate of individual bodies is in *Falling Man* a metaphor for the intrusion of otherness into the national body politic, here registered in literal ways on the bodies of citizens. The body becomes the site of traumatic historical inscription, so to speak, directly, immediately, apparently without discursive intervention. I already noted that I read the post-traumatic reinvention of America in *Falling Man* as a representation of the unfinished and formative process defining the “now” inaugurated by 9/11. But to claim that the trauma, and the traumatic structure of DeLillo’s narrative, should be read as signals of the uncertainty of a moment of historical transition implies a certain abstraction of *Falling Man*’s traumatic subject matter. Indeed, I am suggesting that the historical trauma that DeLillo’s novel depicts has a pronounced figurative aspect, to which it nevertheless must not be reduced. In this reading, that textual evidence gives support to, the inability of the characters to deal with the trauma of 9/11 becomes also a figure for the disorientation of the national body politic in relation to a more general, extended moment of transition. The title itself supports such a reading: while the novel does deal with the actual horrifying sight of “falling men” on September 11, the phrase also becomes a metaphor for the general sense of disorientation after 9/11. “Falling” clearly acquires metaphorical meanings in Keith’s final vision of the post-9/11 world: “That’s where everything was, all around him, falling away, street signs, people, things he could not name” (246). It is this added metaphorical value of trauma that perplexes the *New York Review Of Books*’ Andrew O’Hagan when he insists on the importance of identifying the man in Richard Drew’s falling man photograph, and rebukes DeLillo’s putative neglect and abstraction of biographical (i.e. historical) facts (cf. O’Hagan).

Contrary to such demands for factual accuracy, DeLillo’s writing in *Falling Man* suggests a broad dispersal of meaning. The title phrase, as well as the cited final reflection from Keith, are also echoed in Lianne’s ruminations on the loss of memory, another recurrent motive in *Falling Man*. Commenting on the deteriorating mental state of one of her students, and preoccupied by the possibility of herself ending up a victim of the Alzheimer syndrome like her father, Lianne thinks: “This was an occasion that haunted [her], the breathless moment when things fall away, streets, names, all sense of direction and location,

every fixed grid of memory" (156).⁶ The phrasing, that bears a striking similarity to Keith's post-traumatic vision, supports the view that the trauma in *Falling Man* should be read as pointing to a more general social anxiety boosted by the event of 9/11. In turn, statements not related to the traumatic event seem easily applicable to it: "From this point on, you understand, it's all about loss. We're dealing inevitably here with diminishing returns" (60). This is Dr. Apter talking about the Alzheimer patients, but the sentence could equally apply to the novel's depiction of the post-9/11 United States. Similarly, the sentence "The truth was mapped in slow and certain decline" (125) opens a section on Lianne's Alzheimer group, but, again, is suggestive of other things: the decline of US power (in light of Martin's comments on "American irrelevance," cf. 191), or the deliberate falling of the WTC victims. The meaning in *Falling Man* moves in various directions, almost disintegrating under the pressure of multiple reference.

In this, the novel suggests the possibility of an ultimate loss of meaning as a consequence of trauma. Especially during her Alzheimer sessions, Lianne feels threatened by the possibility of the loss of memory, meaning and, in general, representational ability, aggravated by the trauma of 9/11. At one point, Lianne meditates on the last sentence one of her students, Rosellen, wrote before succumbing to her illness. The sentence consists of "extended versions of a single word," that Lianne interprets as "a kind of protection perhaps, a gathering against the last bare state, where even the deepest moan may not be grief but only moan" (156). Here, Lianne glimpses the possibility of losing the faculty of representation. She constantly returns to this notion of life in a meaningless world where everything is reduced to pure physical/bodily manifestation ("moan"), without the affective component ("grief") that would make it intelligible. The emphasis on the affective suggests that the loss of the representational ability implies the loss of societal ties, of a meaningful relation to others. This loss, as the quoted passage suggests, is played out through the dissociation of the body from the representational activity that would give it meaning, or, in short, through a sense of disembodiment. This sense of disembodiment is most prominent in the characters of Lianne and Hammad. In both, it is related to an act of violence that they enact more or less reluctantly. Hammad, the almost-human, non-political terrorist, experiences a sense of disembodiment during the quotidian routines that occupy his days while preparing for the attacks: "He sat in a barber chair and looked in the mirror. He was not here, it was not him" (175). He is "looking

⁶ The sentence also provides a hint for a different kind of reading. It is interesting to note how for Lianne the loss of memory is closely bound to the urban spatial imagery: the "grid" applies both to the street pattern of Manhattan and the work of memory, as if the loss of memory corresponded to the literal destruction of the city's geography on September 11, 2001.

past the face in the mirror, which is not his" (178). "[H]e got up and followed [two women]. This was something that just happened, the way a man is pulled out of his skin and then the body catches up" (176). During the hijacking of the plane on September 11, Hammad cannot remember how he got cut: "maybe the pain had been there earlier but he was only now remembering to feel it" (237). The physical sensation of pain is meaningless without its history, as the terrorist act is in truth meaningless to Hammad, who constantly doubts, but ultimately succumbs to the sovereign will of the arch-terrorist Amir. (His doubt is emphasized by the fact that he questions Amir about the deaths of innocent people that will be caused by the attacks, cf. 176)

Lianne experiences something similar. At several points in the novel, Lianne is bothered by the music her neighbor Elena is playing. Whenever she hears the music—that Lianne describes as "Middle Eastern, North African, Bedouin songs perhaps or Sufi dances, music located in Islamic tradition" (67)—she feels racial stereotypes overwhelming her: "They are the ones who think alike, talk alike, eat the same food at the same time." At the same time she knows "this [the stereotypes] wasn't true" (68). Despite this knowledge, she hits Elena after failing to talk her into turning down the volume. When later retelling the incident to Keith, Lianne describes her sense of disembodiment at the time of the attack: "I could hear myself speaking. My voice was like it was coming from somebody else" (124). Like Hammad, Lianne experiences a feeling of disembodiment and acts against her better judgment. But while Lianne presumably acts as she does because of the trauma of 9/11, Hammad's actions are justified by his ideological indoctrination through fundamentalist religious beliefs. To both of them, things "just happen," since as subjects they are devoid of any control over their ability to act. Lianne's bodily reaction, that she has to fight off like Hammad fighting off his need to be normal, is then presented as an unavoidable result of the 9/11 attacks: logically but unthinkingly, she attacks her neighbor because she associates her music with the Islamic terrorists. Moreover, Lianne's reaction is clearly represented as irrational, out of control—this is emphasized through her loss of control over her body and voice. The scene reads like a figural sublimation of the social mechanisms of post-9/11 domestic anti-"Arab" violence in the United States. However, the violence is here an aberration caused by the traumatic event, an act that cannot be controlled even if recognized as irrational and based on false assumptions: it is reduced to a bodily reflex. But how natural is this reaction, especially if viewed in the context of the post-9/11 policies of the state, that, in a similar way, acted "irrationally" against bodies marked as "other"?⁷

⁷ For an extended discussion of new racialization processes after the September 11 attacks and their societal outfall see Volpp.

The text suggests that the aggression or violence against putative foreigners in the national polity is a matter of affective excess, that Lianne's attack on Elena is a matter of pure bodily reaction, and not, let's say, of their ideological or political antagonism. In other words, this violence, although irrational, is a "natural" bodily reaction that cannot be checked. Lianne's excessive/violent behavior is limited to the private, family sphere, which is both the exemplary site of the political and the personal. Elena's music intrudes in Lianne's own living space, an intrusion of otherness echoing the terrorist attacks. Here too parallel lives—like the one of Hammad and Keith—meet in a moment of violent spectacle. This procedure simultaneously reinforces the status of the violent event as a private matter of a temporarily unbalanced personality, and turns the private sphere into a site of national politics. Read in the context of the societal fallout of 9/11, the Lianne/Elena scenes ultimately reinforce DeLillo's belief in the normativity of multicultural tolerance as a feature of US social reality, evidenced in the fact that Lianne's intolerance is a reflex reaction to the foreign/terrorist disturbance: without it, it might have never had happened. It is not Lianne's, but the terrorists' fault that Elena is being persecuted by the normative US subject, while Elena's ambiguous music choice—Lianne hears "a solo lute from Turkey or Egypt or Kurdistan" (120)—exemplifies of the fluidity of the racial profile of the post-9/11 US citizens' antagonist, now racialized as vaguely "Middle Eastern, Arab, or Muslim" (cf. Volpp).⁸

Although she does not mean what she does, Lianne does it anyway: her apolitical body paradoxically becomes a pure agent of the repressive policies of the sovereign state. Similarly, against his will, Hammad's body becomes the agent of the sovereign will of fundamentalist terror. In other words, if *Falling Man* shows at work the social process of depoliticization of trauma and its reduction to "pure" bodily experience, it also—through the body's compliance to the demands of the sovereign—illustrates how on this very process the instrumentalization of bodies depends. The terms "apolitical" and "depoliticization" can thus be somewhat misleading, and should be understood as pointing to a reassertion of the power of the state (or, more generally, a repressive sovereign) over the everyday life of its subjects, a situation suddenly revealed by the terror of 9/11. DeLillo's own remarks about the motivation for his 9/11 book suggest that this unveiling of state power should be read in the context of the post-9/11 domestic response to the terrorist attacks (cf. Steinmetz, Eisgruber and Sager). As Linda

⁸ Lianne's outbreak of intolerance is balanced by her public service work with an ethnically mixed group of Alzheimer patients in East Harlem. This includes one Muslim man who is, like the rest of the group, trying to cope with the new situation through the act of writing.

Kauffman notes, the emergent authoritarian strains of US state after 9/11 are registered in *Falling Man* in the episode when a lawyer who was defending a terrorist suspect is arrested and charged with assisting terrorism (Kauffman 362-63). Moreover, Kauffman suggests DeLillo's insistent analogy between Western left-wing terrorism, in his "Baader-Meinhof" short story and in *Falling Man*, enforces "the parallels between German and American state repression" (362).

The trauma of 9/11 does away with Lianne's power of reflection and makes Lianne the subject that reflexively acts as an instrument of repressive state policies. Through their unwilling acts, Hammad and Lianne fulfill the desire of an exterior sovereign power (state for Lianne, Amir for Hammad). Thus, although *Falling Man* points to the instrumentalization of the traumatic historical event, in the process it effects an evacuation of politics as an important aspect of the social/cultural management of the traumatic experience. This evacuation of the political is instrumental in turning Hammad and Lianne into agents of sovereign power. Without denying the liminal status of individual/psychological trauma as a form of human experience, *Falling Man* stresses the fact that as a collective/cultural occurrence it is never a "purely" experiential or bodily event. In truth, it is precisely its sublimation into a transcendental form of self-evident experience (trapped in a repetitive, self-referential traumatic loop) that makes the traumatic event into an object of political instrumentalization. Significantly, Lianne will reassert her autonomy by regaining the autonomy over her body by giving it a renewed meaning through religious experience. Her moment of epiphany takes place after her usual morning run: "It was just her, the body through and through. It was the body and everything it carried, inside and out, identity and memory and human heat" (236). On the other hand, Keith's post-traumatic state in which he remains captured is emphasized by his constant physical exercise—a traumatic repetition acted out through a movement of the body.

In the context of the above remarks, it is important to note how DeLillo's novel registers the recurrent presence of the state on another level, that of technology of its power. Lianne's trauma is, in Susan Lurie's terms, a "trauma of spectatorship" (46) or "vicarious or secondary trauma" in Ann E. Kaplan's (39). Namely, Lianne is traumatized by looking at the TV footage of the attacks: "The second plane coming out of that ice blue sky, this was the footage that entered the body, that seemed to run beneath the skin, the fleeting sprint that carried lives and histories, theirs and hers, everyone's, into some other distance, out beyond the towers" (134). Similarly, the newspaper photograph of a man falling from the Twin Towers "hit her hard when she first saw it" (221). The passage distinctly points to the traumatizing potential of the media image: it injures, enters the body, it appears weaponized. The effect of this mediatic traumatization is the peculiar emphasis on the materiality of the body, that I relate above to the loss of the representational

ability and the disappearance of the political. Through this process—as a reaction to the traumatic image—Lianne’s pervasive sense of disembodiment, that marks the moment of her involuntary and reflexive aggression in line with the policies of the state, is constituted.

In *Falling Man*, the state is ubiquitously present through its visual technologies. The terrorists, who “encounter face to face,” define themselves against the mediatic state: “The state has fiber optics but power is helpless against us. The more power, the more helpless. We encounter through eyes, through word and look” (81). To the technological power of the state, the body is opposed in its immediate, traumatic materiality. While the terrorists confront the state in a totally destructive violent act, Lianne seeks to assert her autonomy through a process of self-transformation. Here, the aesthetic experience plays a crucial role.⁹ At one point in the novel, during the long process of working through her trauma, Lianne watches the guerrilla street performance of David Janiak, the man who falls from high places in public view, simulating the free fall of the “falling men” of 9/11. Janiak’s performances are “not designed to be recorded by a photographer” (220), thus demanding an immediacy of reception. This is how Lianne describes her experience of the performance: “There were no photographs of that fall. She was the photograph, the photosensitive surface. The nameless body coming down, this was hers to record and absorb” (223). Since visual technologies are in *Falling Man* the apparatus of state control, such aesthetic situation represents a moment of counter-hegemonic practice. Here, Lianne takes on the role of the camera, thus asserting her autonomy from the state. The novel suggests that by reenacting the traumatic scene, Janiak’s performance, defined in opposition to the traumatizing media image, offers an opportunity for a cathartic working through. However, Janiak’s art is completely in line with the logic of terrorism as analyzed by Michaels: the spectator is offered the pure body, without any words of explanation. This desire for immediacy is what connects Janiak’s controversial acts with the violence of the terrorists—both are tactics

⁹ While looking at Martin’s collection of old passport photos, Lianne thinks: “Maybe what she saw was *human ordeal set against the rigor of the state*. She saw people fleeing, there to here, with darkest hardship pressing the edges of the frame. Thumbprints, emblems with tilted crosses, man with handlebar mustache, girl in braids. She thought she was probably inventing a context. She didn’t know anything about people in the photographs. She only knew the photographs. This is where she found innocence and vulnerability, in the nature of old passports, in the deep texture of the past itself, people on long journeys, people now dead. Such beauty in faded lives, she thought, in images, words, languages, signatures, stamped advisories” (142, my emphasis). This scene supports the view that for the novel’s protagonists aesthetic practice can provide a ground for personal recovery.

against what the novel constructs as the repressive surveillance technologies of the state. This similarity is emphasized by the fact that Janiak's final performance was supposed to be suicidal (223). However, it is crucial that Janiak's and Lianne's effort is directed at remembering: while he provides the horrifying reminder, she wants to remember his "nameless body."¹⁰ This "nameless body" will acquire a history after Lianne reads about Janiak's death in the newspapers and that way makes another step towards overcoming her trauma.

Dominick LaCapra has argued that acting out can be a first step in the process of working through, whereas the second step requires "socially engaged memory-work" that would create "critical distance [...] resumption of social life, ethical responsibility, and renewal" (1991: 713). This notion helps cast light on the social work of DeLillo's 9/11 novel. While focusing on the traumatic elements of the experience of September 11, *Falling Man* creates a tentative narrative around the paralyzing absence implied in the sight of the falling man. In that, the novel refuses to reduce the trauma either to the questions of personal interest or political option, focusing instead on the complex social processes on which both traumatization and post-traumatic recovery are contingent.

DeLillo initially denied the possibility of writing a 9/11 novel. In the *Chicago Sun-Times* interview he stated: "This is such a rich culture in so many ways that I don't think I need the terrifying excitation of these acts of terror," adding, "I don't know how much we should trust fiction that is written in direct response to an event. That's direct and immediate, as opposed to writing generated by the writer's unconscious" (Barron). But *Falling Man* was not, strictly speaking, a "direct response" to the event. As I suggest above, it was a response to a photograph of a 9/11 survivor. DeLillo explains:

Originally, I didn't ever want to write a novel about 9/11. I had an idea for a different book, which I had been working on for half a year, when suddenly a picture surfaced in my mind: a man, walking through the streets of Manhattan after the attack, shrouded in clouds of dust and ash. Later I found out that this photo actually exists, but at the time I didn't know that yet. The picture was simply there in my head. (Amend & Diez)

¹⁰ Janiak's absolute focus on the material presence of the body, as well as his rejection of language, is emphasized in his refusal to comment on his art: "He had no comments to make to the media on any subject" (222). Also, during a structured improvisation in an acting class, he "assaulted another actor, seemingly trying to rip the man's tongue out of his mouth" (223).

Of course, except to the photograph that provided a factual match to DeLillo's personal vision, *Falling Man* is also indebted to the traumatic photographs of the WTC jumpers, images that were quickly removed from public view and that caused heated public debates. Like Lianne, DeLillo is dramatically affected by the media image that comes to significantly inform his writing. Appropriately then, *Falling Man* closes with an act of seeing, although not quite with an image. DeLillo chooses not to reproduce the infamous falling man photograph, but opts for the verbalization of the visual. In the context of my analysis of the novel, in which visual technology figures as a persistent mark of an oppressive state, this move gains on relevance. Coming out of the burning WTC building, Keith "saw a shirt come down out of the sky. He walked and saw it fall, arms waving like nothing in this life" (246). The generally ambiguous tone of the novel suggests that the final sentence might be read as an euphemism for a falling body, or it could indeed be just a shirt falling from the towers. But what the final image makes evident is DeLillo's constant confrontation of the traumatic with the aesthetic, which in the novel figures as the only viable ground for post-traumatic recovery. The novel can thus be seen as continuing where the terroristic aesthetic practice of David Janiak stopped. DeLillo's writing in *Falling Man* bears the mark of a radical dissociation between the materiality of social life (the novel's numerous "bodies") and any attempt to organize it through a communal discursive practice: what I referred to as "the political" disappears equally from the global and intimate-national sphere. Instead of the political as a socially productive discourse, there remains only the bare power of the state exercised on individual bodies. If, following the cue from Walter Benn Michaels, in the "post-historical" United States the political disappears through a substitution of representation ("grief") for the traumatic thing itself ("moan"), then *Falling Man* simultaneously stages the fear of such a disappearance (as evidenced in the character of Lianne) and dramatizes its occurrence in the face of trauma (as I argue above in my discussion of various processes of depoliticization in the novel). However, at the end of the novel, that constantly circles around the possibility of such depoliticizing reductions, an inversion occurs: the thing (the falling body) disappears into its representation (a white shirt). Ultimately, in *Falling Man* the trauma is literally absorbed by a narrative that would make it possible both to resist its paralyzing power and meaningfully remember the event.

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SMRT(ONOSNE) POLITIKE I UMIJEĆE OPORAVKA U ROMANU *FALLING MAN* DONA DELILLA

Tema članka je prikaz američke svakodnevice nakon terorističkih napada od 11. rujna 2001. u romanu *Falling Man* Dona DeLilla (2007). Usredotočujući se na društvene posljedice traumatičnoga događaja i pridajući mu metaforička značenja, DeLillov roman ukazuje na nestanak političke prakse kao društveno produktivne snage u suvremenom SAD-u. U romanu je nestanak političkoga povezan s procesom traumatizacije nacionalne zajednice koja je s jedne strane određena "globalnim" sukobom nepomirljivih svjetova, a s druge represivnim unutarnjim intervencijama države. U članku se tvrdi da je takva depolitizacija podržana i diskurzivnim konstrukcijama ljudskosti građanina i ne-ljudskosti terorista, te da predstavlja taktiku kroz koju se manifestira suverena moć države. DeLillo nudi odgovor na državnu instrumentalizaciju traume kroz pokušaj osmišljavanja društveno produktivne prikazivačke prakse.

Ključne riječi: trauma, 11. rujna, tijelo, terorizam, politika

Key words: trauma, 9/11, terrorism, body, politics.

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RECENSIONES

Uriel Weinreich, *Lingue in contatto*. Nuova edizione a cura di Vincenzo Orioles, con un'Introduzione di Giorgio Raimondo Cardona, Torino, UTET, 2008

Il volume *Lingue in contatto* (a cura di Vincenzo Orioles) presenta una nuova edizione italiana del lavoro di Uriel Weinreich, *Languages in Contact. Findings and Problems*, uscito a New York nel 1953 nelle *Publications of the Linguistic Circle of New York* e poi ristampato, dieci anni più tardi, da The Hague, Mouton.

La prima traduzione italiana del volume infatti fu curata da Giorgio Raimondo Cardona per il progetto editoriale della Boringhieri del 1974.

La presente edizione è stata rivista e aggiornata da Vincenzo Orioles anche allo scopo di "ottimizzare fluidità ed efficacia" della resa italiana.

Il saggio di Weinreich, che nella sua nuova veste ripropone quasi integralmente l'*Introduzione* del Cardona alla suddetta edizione del 1974 (pp. LXXV-CV), è corredato da un ampio saggio di Vincenzo Orioles (pp. IX-LXXIV), che ne costituisce il vero fulcro. Tale nuovo progetto editoriale si configura quindi come naturale prosecuzione del lavoro di Cardona, di cui si riconosce non solo il valore traduttologico, ma anche e soprattutto l'importanza delle speculazioni teoriche, che fanno dell'*Introduzione* del 1974 un importante documento della storia del pensiero linguistico di quegli anni. Proprio in quella prospettiva Orioles ripropone il saggio introduttivo del Cardona pressoché nella sua interezza, tralasciando la parte relativa al *diasistema* che è, per stessa ammissione del curatore, riservata ad un ulteriore progetto di prossima pubblicazione. L'*Introduzione* cardoniana è inoltre preceduta da una premessa che contiene un *excursus* metalinguistico sulle principali categorie introdotte dal Weinreich.

Nel saggio introduttivo Orioles conduce non solo un'attenta e assai dettagliata indagine sulla nascita e diffusione di determinate "etichette" metalinguistiche, ma contestualizza l'opera ed il pensiero dello studioso nativo di Vilnius in relazione alla temperie intellettuale nella quale Weinreich ebbe occasione di formarsi o con cui entrò in contatto durante il suo soggiorno europeo. Da ciò derivano una serie di chiari rimandi, all'interno del testo, che spaziano dallo strutturalismo praghese a ritroso fino ai Neogrammatici o ancora in avanti fino a Chomsky, rivelando il lungo percorso compiuto dal curatore attraverso una profonda riflessione su quei momenti fondamentali della linguistica, il cui sviluppo concettuale viene seguito tracciandone la storia nell'Ottocento e Novecento. Attraverso tale cornice il curatore è in grado di illustrare al lettore contaminazioni e "debiti" delle teorie del Weinreich nei confronti di altri autori coevi e non.

Tracce di contaminazioni, ad esempio, si possono rilevare nella trattazione dei "riflessi sistemici dell'interferenza". A tal proposito si sottolinea come il peso

dell'interferenza non si esaurisca nella sola sfera lessicale ma impatti sull'intero sistema della lingua, determinandone una ristrutturazione interna: questi cambiamenti, infatti, non devono essere considerati come puramente meccanici ma possono, in taluni casi, riflettere una già presente "tendenza endogena", che ha trovato nella spinta alloglotta la forza catalizzatrice del mutamento.

Il collegamento con Vogt a questo proposito (già citato dallo stesso Weinreich), è legato all'assunzione secondo cui l'introduzione di elementi esterni al sistema, a prescindere dal livello a cui essi operano, genera nella lingua ripercussioni che comportano "la risistemazione di tutte le sue precedenti opposizioni distintive" (Vogt 1949: 35).

Da qui prende le mosse il riferimento alla teoria jakobsoniana della "conformità strutturale" ed ancora il confronto tra il concetto sapiriano del *drift* e le *latent internal tendencies* di Weinreich. Infatti, l'accoglimento di elementi strutturali alloglotti sembra rispondere a precise "tendenze interne latenti", in virtù delle quali l'interferenza non farebbe altro che accelerare mutamenti a cui la lingua di arrivo sembra essere predisposta (Jakobson 1938: 54).

Il parallelismo jakobsoniano viene rimarcato anche nel contesto dell'interferenza fonologica, dove si ricorda che etichette come *under-differentiation* e *over-differentiation of phonemes* sono "coniazioni di Pike" ma concettualmente rimandano alle formule sviluppate dalla fonologia diacronica praghese di *Entphonologisierung*, *Phonologisierung* e *Umphonologisierung* (defonologizzazione, fonologizzazione e rifonologizzazione).

Muovendo dall'analisi dei fenomeni di interferenza tra schwyzertütsch e romancio, Weinreich individua quattro tipologie di mutamento, tra cui compare anche la "sostituzione di fonî". Questa prima classificazione viene successivamente chiarita dallo stesso autore che spiega come all'interno dei quattro tipi di interferenza, i primi tre formano un gruppo separato dal quarto (la "sostituzione di fonî" appunto). La *phone substitution* di Weinreich richiama la *phonetic substitution* di Bloomfield e la *Lautsubstitution* di Paul, anche se tale parallelismo si esaurisce ad un livello prettamente nomenclativo e non contenutistico. Come giustamente Orioles sottolinea, "mentre infatti Paul e Bloomfield operavano in termini fonetici (la loro prassi è richiamata non a caso in *LiC* con il tipo *sound substitution*), Weinreich applica la sua analisi a opposizioni distintive" (p. XXXI). Ciò dimostra ancora una volta che la riflessione del curatore del volume non si esaurisce in un compendio di "etichette" terminologicamente coincidenti, ma si spinge oltre ad indagare la reale corrispondenza delle categorie da un punto di vista funzionale.

La digressione metalinguistica di Orioles si muove lungo tre principali direttrici di indagine, che conducono ad esaminare i "tre concetti guida che regolano le influenze interlinguistiche", quali rispettivamente il *bilinguismo*, il *contatto* e l'*interferenza*. Ciascuno di questi termini viene considerato secondo diverse prospettive di analisi che vanno dalla riflessione teorica sulla nozione stessa fino alla dimensione lessicografica del problema della resa del tecnicismo straniero in italiano.

Nella parte dedicata al rapporto tra bilinguismo e plurilinguismo, Orioles delinea il quadro concettuale che sta alla base della loro interdipendenza in Weinreich: in essa

si riportano una serie di citazioni dall'originale inglese dell'autore, che focalizzano le premesse teoriche alla base dei singoli concetti. Al tempo stesso, Orioles conduce un'interessante digressione sull'origine e lo sviluppo della traduzione italiana di *multilingualism*: la scelta traduttiva del Cardona di *plurilinguismo* rispecchia "un'opzione metalinguistica propria dei linguisti europei", a fronte di un più largo impiego del prefisso *multi-* in ambiente anglofono. Orioles ricorda altre formazioni caratterizzate dallo stesso elemento formativo come *multidialectalism* (1971) o *multiculturalism* (1965), alle quali *multilingualism* sembra allinearsi coerentemente.

La stessa dimensione di ricerca metalinguistica caratterizza la trattazione di tutte le diverse categorie illustrate nel saggio di Weinreich, con una costante apertura al contesto storico-culturale coevo in cui le neoformazioni terminologiche possono trovare una precisa spiegazione o, più semplicemente, una sicura fonte di ispirazione. È questo il caso del termine *sociolinguistics*, modellato sulle analoghe formazioni *ethnolinguistics* e *psycholinguistics*, attraverso il cui impiego Weinreich sembra precorrere la nascita della corrispondente branca disciplinare: Orioles traccia lo sviluppo del termine, dalla sua prima adozione in Hodson (1939) a Currie (1952) fino allo stesso Weinreich, analizzando i diversi contesti di occorrenza del corrispettivo derivato aggettivale, *sociolinguistic*, che ricorre significativamente già nella presentazione di Martinet al suddetto saggio. Il parallelismo con l'odierno corrispondente terminologico resta principalmente formale, dal momento che l'impiego dell'aggettivo *sociolinguistic* sembra rimandare più propriamente alla 'sociologia del linguaggio' più che alla sociolinguistica tradizionalmente intesa.

Sempre restando nell'ambito del *bilinguismo*, Orioles problematizza la posizione sviluppata da alcuni studiosi, sull'*interlingual distance* che dovrebbe intercorrere tra le lingue parlate dal soggetto plurilingue. Ripercorrendo il saggio di Weinreich, si evidenzia la natura flessibile e modulata del concetto di *bilingualism* e *multilingualism*, che dimostra come qualsiasi tipo di comunità linguistica, sia essa locale o nazionale, possa configurarsi come contesto plurilingue, a prescindere dalla reale diversità dei registri comunicativi impiegati. Il grado di diversità che intercorre tra due lingue non costituisce il parametro distintivo nell'individuazione del dominio di realizzazione del bilinguismo: Weinreich estremizza tale pensiero nell'accomunare fenomeni di contatto tra "due sottovarietà di inglese usate da famiglie vicine" e tra cinese e francese.

In merito al rapporto tra *contatto* ed *interferenza* Orioles ricorda il rischio di un appiattimento sinonimico delle due nozioni inaugurate da Weinreich, che, da un'iniziale e chiara contrapposizione concettuale, sono passate spesso ad indicare il medesimo oggetto di studio. Rileggendo le pagine dello studioso di Vilnius si possono facilmente cogliere i due contesti a cui vanno ricondotte le due nozioni, che sono domini affini e concatenati, ma distinti. Mentre il *contatto* individua il momento dell'incontro di due varietà linguistiche, l'*interferenza* rappresenta la reale concretizzazione del suddetto incontro nella *parole*. Sin dalla prima pagina del saggio, Weinreich distingue le due etichette, sottolineando come il termine *interferenza* debba essere riservato al fenomeno concreto che si origina "nel discorso di bilingui come risultato della loro familiarità con più di una lingua, cioè come risultato di un contatto linguistico".

La premessa di Orioles supporta lo studio e l'approfondimento del pensiero weinreichiano attraverso un'attenzione quasi filologica nel recupero delle posizioni teoriche dei linguisti, attraverso un'attenta rilettura delle loro pagine: accanto alla traduzione italiana viene quasi sempre fornita la versione originale del passo. Questo permette una considerazione diretta e quanto più dettagliata del quadro concettuale di uno studioso ed evita di incorrere in quei rischiosi appiattimenti terminologici causati da una traduzione approssimativa, i cui riflessi sulla storia del pensiero linguistico sono spesso stati notevoli.

Si consideri, ad esempio, la definizione di *interferenza* che Orioles ripropone dalla prima pagina dell'originale inglese di Weinreich, riportando, in nota a piè di pagina, anche la variante di tale definizione reperibile nella rivista *Word* (13/1) del 1957. La stessa attenzione si rileva nella descrizione della genesi terminologica di tale nozione, attraverso un *excursus* che partendo dal ginevrino Epstein, si sposta a Haugen, Vogt, fino al praghese Havránek: ciascuno di questi rimandi è spesso corredato non solo dal riferimento bibliografico ma anche dalla citazione del passo riportata per esteso, per maggiore chiarezza e precisione.

Il pensiero di Weinreich non viene chiaramente abbracciato *tout court*: non sono esenti critiche motivate da una rilettura *a posteriori* in grado di coglierne non solo la grande natura precorritrice ma anche gli oggettivi limiti teorici.

Un primo esempio può essere dato dalla considerazione della delimitazione dell'*interferenza* alla sfera dell'esecuzione individuale: Weinreich sembra focalizzarsi troppo sulla manifestazione dell'idioletto, a scapito della successiva diffusione del fenomeno all'intera comunità linguistica e la conseguente fissazione di tali effetti sulla *langue*. L'*interferenza* nel discorso e nella lingua "vanno tenute distinte", secondo Weinreich, in virtù del fatto che, sul piano sincronico, essa si manifesta come risultato della "personale conoscenza dell'altra lingua" che il parlante possiede. Anche altri passi riportano questa prospettiva: l' "individuo", il "singolo parlante", l' "utente della lingua" sembrano essere l'unico parametro attraverso cui misurare l'*interferenza*, trascurando i "possibili riflessi del processo interlinguistico che si producono sull'intero sistema" (p. XXII).

Un secondo esempio può essere fornito dalla riduttiva analisi del fenomeno del *calco semantico*, in cui Weinreich stabilisce criteri di valutazione che rendono difficile distinguere reali casi di polisemia da *prestiti camuffati*. Lo studioso affronta le interferenze con omofonia, distinguendo le occorrenze in cui si osserva un "salto" di significato da quelle che presentano un "ampliamento logico e graduale" della loro sfera semantica. Nel primo caso si stabilirebbe un omonimo, mentre nel secondo caso si determinerebbe un ampliamento polisemico. Come ha giustamente sottolineato Gusmani (1986: 122), misurare la portata del suddetto "salto" di significato "non è agevole": appare più verosimile tentare di individuare se l'*interferenza* determina o meno la creazione di un nuovo vocabolo, nel qual caso si "dovrà necessariamente parlare di autentico prestito camuffato" anziché di omonimo.

Autori come Gusmani nei *Saggi sull'interferenza linguistica* (1986) e Haugen nel *The Norwegian Language in America* (1953) costituiscono gli interlocutori ideali con

cui Orioles fa dialogare il Weinreich, comparando sviluppi successivi o, quando possibile (chiaramente solo nel caso di Haugen), reciproche contaminazioni tra i tre saggi linguistici.

È innegabile, in tal senso, il ruolo e l'importanza dei saggi di Gusmani in relazione alla individuazione di nozioni metalinguistiche relative al tema dell'interferenza.

In diversi contesti Orioles riporta le scelte traduttive o le neoformazioni coniate da quest'ultimo, che spesso hanno implementato notevolmente la tassonomia del Weinreich. Ne è un esempio la parte del saggio dedicata all'*integration*, che, per quanto raccolga sotto questa dicitura una rete ben codificata di fenomeni, viene, per così dire, implementata dall'ulteriore distinzione operata da Gusmani nel binomio *integrazione - acclimatemento*.

Altrettanto costruttivo è il confronto operato nell'ambito della fenomenologia della *sostituzione fonica*, dove alla "stringata illustrazione di *Language in Contact*" si contrappone un più dettagliato modello descrittivo fornito nei *Saggi sull'interferenza*: nello schema di quest'ultimo si distinguono i procedimenti di *sostituzione approssimativa*, *adattamento automatico* e *sostituzione per analogia* che rendono conto dei diversi meccanismi attraverso cui l'elemento alloglotto viene trattato nella *lingua replica*.

Infine può essere preso in considerazione il tema della *induzione di morfema*, scorto da Weinreich come una particolare tipologia di prestito di secondo grado e successivamente sviluppato da Gusmani, di cui viene riportata per esteso una chiara citazione.

La premessa al saggio si chiude con una serie di considerazioni metodologiche che si allacciano conseguentemente a riflessioni sul futuro della disciplina stessa. Viene rimarcata la varietà dei fenomeni che si originano dal *contatto* e la complessità dello stesso contesto plurilingue, che implicano la necessità di un modello teorico in grado di rendere conto non solo del prodotto finale di un fenomeno di interferenza ma che permettano di analizzare il processo *in itinere*, nella sua completezza, al fine di garantire un'obiettiva percezione di tutti quegli elementi che concorrono all'accoglimento di un *prestito* o alla creazione di un *calco*. In tal senso l'adozione della prospettiva della *linguistica di contatto* o di quella dell'*interlinguistica* deve comunque accompagnarsi alla considerazione della stretta interazione tra l'input alloglotto e la spinta "carsica" endogena di una lingua, in virtù della quale l'interferenza si avvicina alla creazione *ex novo*.

L'*excursus* metalinguistico è inoltre corredato da una bibliografia ragionata che riporta le principali traduzioni del saggio di Weinreich nelle diverse lingue, altri scritti dell'autore ed un'utilissima raccolta di titoli dedicati a quest'ultimo o, più in generale, ai temi del contatto e dell'interferenza.

La nuova rassegna bibliografica completa, idealmente, quella dell'*Introduzione* del Cardona, ormai datata ma comunque importante, che viene debitamente riproposta nel volume.

Infine si ritrova, alla fine del saggio di Weinreich, l'elenco delle seicentocinquantotto fonti utilizzate nel testo con alcune indicazioni bibliografiche supplementari, che è



possibile consultare tramite l'indice alla bibliografia che riporta una classificazione delle suddette fonti per aree tematiche.

Tale indice riserva ampio spazio alle lingue influenzate, a cui si accompagna il riferimento, in un numero assai più basso, alle nozioni metalinguistiche fondamentali, come *bilinguismo* (suddiviso sulla base delle diverse prospettive) o *interferenza* (anch'essa distinta secondo il piano di analisi linguistica). Il glossario aggiunto da Orioles in coda al saggio, nel mantenere i tipi terminologici di Weinreich in lingua originale, riporta l'indicazione dei paragrafi dedicati ai rispettivi concetti, con la dovuta precisazione che termini particolarmente ricorrenti sono richiamati senza analitica indicazione del luogo di citazione.

Alfredo Trovato



RECENSIONES

**Jacqueline Spaccini e Viviana Agostini-Ouafi (a cura di),
L'Italie magique de Massimo Bontempelli, «Transalpina»,
 n° 11, PUC, Caen, 2008**

Risultato di una iniziativa di notevole spessore culturale promossa dall'Università di Caen Basse-Normandie dedicata alla figura polivalente di Massimo Bontempelli (1878-1960), il volume curato da Jacqueline Spaccini e Viviana Agostini-Ouafi si presenta come una proposta attuale di rivalutazione estetico-critica in chiave globalizzante. La varietà dei contributi riuniti nel numero monotematico della rivista «Transalpina», *L'Italie magique de Massimo Bontempelli*, rappresenta la risposta adeguata alla necessità di disamina esauriente e sistematica di una produzione la cui ricezione appare ancora frammentaria. Come argomentano le curatrici, nonostante la notorietà dello scrittore e il rilevante influsso esercitato nell'ambito della tradizione novecentesca, non incrinato dalla posizione appartata, gli studi bontempelliani mancano ancora di continuità, anche se la bibliografia è stata sensibilmente incrementata negli ultimi decenni, con la prospettiva di una riedizione integrale delle opere nel 2010. L'occasione per una ricapitolazione della sua esperienza artistica ed intellettuale è stata offerta dal secondo incontro degli italianisti universitari, organizzato sotto forma di giornate di studio (svoltesi il 30 novembre 2007 e il 4 aprile 2008), concentrate sull'autore eclettico di interessi multiformi. Grazie agli interventi di alcuni tra i migliori conoscitori del suo corpus e dei noti modernisti (Simona Cigliana, Mariella Colin, Sanja Roić, Fulvia Airoidi Namer, Stefano Lazzarin, Simona Micali, Luca Somigli, Marie-José Tramuta, Jacqueline Spaccini, Simona Storchi), attraverso differenti strumenti d'indagine sono state messe a fuoco le costanti dell'interrogazione critica conformi all'immagine consolidata, nonché tracciate le linee meno aspettate per le ricerche future. In tal senso, i singoli episodi si ricompongono in un quadro d'insieme dinamico permettendo di far risaltare gli aspetti fondamentali e al tempo stesso di considerare i risvolti inediti o gli echi potenziali presso gli scrittori di diversa provenienza.

Articolata in quattro filoni di ricerca, l'edizione ripercorre le principali tappe del suo iter affrontando i nessi problematici riguardanti l'interdipendenza costitutiva degli elementi salienti. Accanto alla focalizzazione degli impianti narrativi e dei personaggi immersi in un clima inverosimile e straniante, che spazia dai libri più conosciuti fino ai fulcri poetici a cui sono legate le prime intuizioni negli anni del noviziato letterario, si tiene conto dell'inserimento implicito nelle tendenze ideali dell'epoca, inducendo a concentrare l'attenzione sullo spirito pubblico che animò la sua *quête*. La rivisitazione del percorso bontempelliano assume allora fin dall'inizio una duplice valenza perché vengono ricordati ambedue i ruoli che svolse nell'arco della carriera la cui elucidazione consente di delineare meglio il suo identikit: da

un lato, gli intenti avanguardisti di uno degli sperimentalisti di maggior spicco e simultaneamente l'acume riflessivo di un uomo di pensiero resosi protagonista indipendente della sfera collettiva (pur con le iniziali esitazioni ideologiche dissipate dopo la chiusura definitiva dei rapporti col regime fascista), che prendeva parte volontariamente ai dibattiti urgenti, tra i quali spicca particolarmente quello della funzione dell'arte popolare ormai coinvolta nel processo di massificazione. La lettura dei fatti evidenziata nei numerosi capitoli poggia perciò sull'ottica che lo considera in pari misura erede e iniziatore. Oltre a individuare le ascendenze letterarie, sono stati efficacemente commentati i punti di riferimento presso i contemporanei al fine di elaborare quei principi artistici che gli hanno dato riconoscibilità a livello internazionale. Tra le questioni sollevate nel prologo introduttivo sembra interessante ancora quella concernente la risonanza esercitata sul repertorio degli autori latino-americani (Gabriel García Márquez *in primis*), collocabile sulla scia della nozione di realismo magico. Dal confronto pluridirezionale che tenga conto delle affinità intertestuali emergerebbe anche l'anticipazione dovuta alle similitudini nella logica compositiva rintracciabili nei libri dell'americano Paul Auster.

Se è vero che il modello preconizzato da Bontempelli negli scritti programmatici e attraverso i postulati promossi in qualità di redattore di *900*, lo porta a sostenere la rottura con l'atteggiamento tradizionalista o restauratore come tratto tipico dei movimenti d'avanguardia, la sua visione rimane comunque ancora saldamente ancorata nel panorama complessivo culturale e impregnata di valori di umanesimo classico, soprattutto quando verrà confrontata con profondi rivolgimenti sociali. Il contributo di Simona Cigliana ne è una dimostrazione convincente, prendendo in esame a sostegno della tesi l'episodio misconosciuto della stesura di un testo breve ma denso di spunti critici e autointerpretativi risalente al periodo formativo, *Colloqui col Neosofista*, permeato dalla tendenza gnomica. L'analisi dettagliata ha consentito di rilevare gli effetti dell'uso peculiare dell'ironia filosofica, affine alla boutade paradossale o assurda, che talvolta raggiunge gli esiti dello scetticismo ontologico come il nucleo speculativo che costituisce un modo di sorvolare sui fatti contingenti, allontanandosi dall'aderenza mimetica alla realtà. Situatosi con la sua scrittura precorritrice orientata verso il connubio autentico tra immaginazione e veridicità alla foce dei tempi moderni, dopo avere spostato in avanti il punto di scaturigine del secolo Ventesimo, così posteriore all'esaurimento della stagione detta romantica e alla conclusione della prima ondata di spinte avanguardiste, a Bontempelli si deve uno sguardo innovativo sul quotidiano. L'indagatore dei miti concepiti come impronte del lato magico e misterioso nel contesto abituale, pone il quesito illuminante sulle modalità di percezione, cogliendo i fenomeni a livello di pregnanti simboli risultanti dalla confluenza di osservazione diretta e comprensione istantanea. A partire dalla dualità ispirata dallo spirito metafisico, svela l'aspetto intrinseco di invenzione creativa, il senso della meraviglia e della sorpresa, il gusto dell'evasione e del rischio sottesi alle azioni divenute automatiche. Questi temi sono strettamente connessi al saggio approfondito di Mariella Colin volto a seguire le strategie ideative e le scelte compositive insite nel romanzo intessuto di atmosfere surreali, *La scacchiera davanti*

allo specchio, che rappresenta una delle prime espressioni compiute della lezione bontempelliana, illustrandone in parallelo alterne vicende editoriali. L'intervento, opportunamente corredato da disegni analizzati ripresi dall'edizione originale indirizzata ai ragazzi, mette in relazione il libro insolitamente impostato con il secondo volume di Lewis Carroll che tratta delle avventure di Alice (*Through the looking glass, and what Alice found there*) quale sicura fonte d'ispirazione, esemplificando le corrispondenze e ravvisando i limiti dell'accostamento consapevole dovuti alle divergenze tra i due piani. L'obiettivo è quello di mostrare come l'andamento in parte dissonante trae il suo significato simbolico dall'illogicità enigmatica di fondo, facendo emergere il gioco onirico di parvenze inconsistenti in un mondo fragilizzato e segnato da verità precarie.

Oltre alla contestualizzazione delle derivazioni attraverso concreti esempi di raffronto relativi alle pagine letterarie, in alcuni saggi è stata seguita la linea interpretativa che ha rivelato la capacità dell'autore di stratificare vari tipi di linguaggio (romanzesco, saggistico, drammatico, lirico, giornalistico). D'altronde, la sua prosa si presta bene ad essere studiata accogliendo i suggerimenti eterogenei e dando spazio all'approccio comparativo che metta in evidenza i passaggi concettuali tra le aree artistiche contigue (musica, pittura, scultura, architettura compresa come forma d'arte applicata e funzionale). Una volta verificate in pratica, le meditazioni pittoriche di Bontempelli non mancano di coerenza dimostrando una marcata sensibilità critica a dispetto dell'autodefinizione di presunto dilettante della materia, a giudicare dalla raccolta *Appassionata incompetenza* le cui implicazioni sono esaminate nel saggio di Jacqueline Spaccini sotto il profilo paratestuale e contenutistico. Mettendosi sulle sue tracce, la studiosa ricostruisce con precisione il sistema di riferimenti con lo scopo di reperire nel canone dei quattrocentisti (Masaccio, Mantegna, Piero della Francesca) i presupposti dell'arte novecentista secondo l'esplicita affermazione dello scrittore. In tal modo, le sensazioni visive richiamano l'analogia fondata sull'aspirazione al miracoloso e l'abolizione del sovrappiù ornamentale quale quintessenza del credo bontempelliano. Nella traiettoria di questo letterato-artigiano, incline all'avanzamento senza smarrire il senso di continuità, le memorabili trame narrative si fondono con la progettualità critica comportando considerazioni suggestive sui compiti da affrontare nella società al di sopra delle contingenze storiche. Illustrandolo nei dettagli, il volume in questione ne restituisce il ritratto complessivo e aggiornato.

Višnja Bandalo



IN MEMORIAM

Žarko Muljačić
(Split, 2 ottobre 1922 – Zagreb, 6 agosto 2009)

Dopo quasi sei decenni di presenza assai attiva nella linguistica e nella filologia italiana ed europea, il 6 agosto 2009 ci ha lasciato il romanista, professor Žarko Muljačić. Il suo contributo ha profondamente caratterizzato non solo la romanistica croata della seconda metà del XX secolo, ma ha dato anche un'impronta indelebile e riconoscibile alla romanistica e alla linguistica mondiale. Con i suoi numerosi saggi e con l'attività di insegnante ha acquisito la fama degna dei più grandi linguisti. Le intere discipline di ricerca delle lingue romanze sarebbero oggi impensabili senza il contributo del professor Muljačić che in alcuni campi fondamentali della linguistica ha aperto nuove strade alla ricerca con singolare acume, elaborandone da esperto i metodi (è stato un "Bahnbrecher") e affermando come proprio approccio metodologico lo studio scientifico, esplicito e coerente che consisteva nell'esame dell'empirico basato sui metodi chiari, formalmente definiti e applicabili alla realtà linguistica concreta. In una situazione di grande confusione e inquietudine in cui venne a trovarsi la linguistica europea e americana dopo la seconda guerra mondiale, il professor Muljačić seppe distinguere in modo quasi infallibile i fenomeni che avevano una base teorica solida e le prospettive aperte allo sviluppo da quelli modernizzanti ed effimeri.

Nacque a Spalato, dove trascorse l'infanzia e l'adolescenza e dove apprese sia le prime conoscenze pratiche delle diverse lingue (oltre il croato anche l'italiano, il tedesco e il francese) sia una particolare predisposizione per l'osservazione della lingua e per il suo uso (nel secondo dopoguerra una parte dei suoi concittadini oltre al croato parlava la variante dalmata del veneziano e molta gente colta conosceva anche l'italiano standard). Muljačić intraprese gli studi di filologia italiana e francese presso l'Università di Zagabria in un'epoca burrascosa, l'inizio della seconda guerra mondiale nel nostro territorio, quando i canali della comunicazione tra Spalato e Zagabria erano difficili e pericolosi, come lo era anche la vita in queste due città a causa delle azioni belliche e dell'occupazione. Nell'immediato dopoguerra il calvario della partenza in massa di civili e militari verso l'Occidente e del forzato ritorno, in cui tantissimi di loro perdettero la vita, non risparmiò nemmeno il giovane studente, senza nessuna colpa, e perciò riuscì a completare gli studi solo nel 1947. I suoi maestri presso la Facoltà di Lettere e Filosofia di Zagabria furono Petar Skok e Mirko Deanović, due grandi romanisti di diverso orientamento scientifico e di diversa personalità. Il primo,

Petar Skok, studioso delle lingue romanze, del galloromanzo (francesista), balcanologo, linguista cresciuto nella tradizione neogrammatica e positivista di Vienna, in quegli anni si occupava prevalentemente delle questioni strettamente linguistiche, in particolare dello studio diacronico, dei contatti linguistici e delle convergenze slavo-romanze nell'Europa sud-orientale (in particolare dei contatti croato-romanzi). Il secondo, Mirko Deanović, cresciuto anche lui nella tradizione neogrammatica viennese, si interessava non solo di questioni puramente linguistiche, ma anche di filologia nel senso più ampio del termine, di storia culturale e letteraria, nonché di rapporti culturali e letterari croato-romanzi. E mentre Skok era uno studioso ascetico, che comunicava in particolare con i colleghi linguisti stranieri, Deanović aveva una rete molto ampia di rapporti internazionali non solo con i linguisti, ma anche con gli scrittori e con gli addetti culturali dei paesi romanzi (soprattutto dell'Italia) e dell'Europa centrale. Benché entrambi fossero seguaci della scuola neogrammatica, i maestri erano aperti alle nuove tendenze nella linguistica, come per esempio alla geografia linguistica e alla stilistica. E nonostante la linguistica strutturale non facesse parte del loro insegnamento, l'interesse del giovane Muljačić per questa corrente risale a quei tempi, in primo luogo, per merito del suo entusiasmo e impegno.

Una volta completati gli studi di romanistica presso la Facoltà di Lettere e Filosofia di Zagabria (nel 1947), Žarko Muljačić iniziò l'attività didattica nei licei di Pola (1947-1949) e di Spalato (1949-1950). Dopo questo periodo di insegnamento liceale ebbe occasione di lavorare come archivista nell'Archivio di stato cittadino a Dubrovnik (Ragusa), dal 1950 al 1953, dove raccolse un immenso materiale sui contatti letterari croato-italiani e croato-francesi nei secoli XVIII e XIX. Dallo studio di questo materiale emerse sia l'opera, scritta in francese, dell'illuminista Tomo Basiljević, sia l'epistolario del padovano Alberto Fortis che, alla fine del '700 ebbe con Dubrovnik e con il popolo croato molti contatti. Inoltre, partendo da questo materiale scrisse numerosi saggi sull'Illuminismo in Dalmazia e sul ruolo storico e culturale di Alberto Fortis, di Tomo Basiljević e di altri illuministi di quel periodo. Il suo direttore, lo storico Vinko Foretić, lo introdusse nei segreti del lavoro archivistico e gli trasmise quel rispetto per l'acribia e per il lavoro minuto induttivo che non dimenticò mai e che del resto ben si accordava con la sua propensione per la ricerca dettagliata, accurata, coerente e basata sui fatti.

Muljačić rimase sempre legato alla città di Dubrovnik (diceva spesso che si sentiva di appartenere in egual misura sia a Dubrovnik sia a Spalato) non solo per il lavoro di cui era entusiasta e che gli dava molte soddisfazioni, ma anche per la moglie ragusea, signora Ita Muljačić alla quale, secondo le sue stesse parole, doveva la sua carriera perché con la sua mirabile pazienza e comprensione lo sosteneva e sempre lo appoggiava nelle ore difficili. Tuttavia, la Dubrovnik di allora non riuscì ad appagare le sue aspirazioni verso la ricerca scientifica.

Nell'autunno del 1953 divenne assistente del professor Mirko Deanović al Dipartimento di Lingua e di Letteratura Italiana presso la Facoltà di Lettere e Filosofia di Zagabria, e questo fatto fu decisivo per la sua carriera scientifica. In questa prima parte della sua carriera Muljačić, dedicandosi con notevoli energie al lavoro di insegnante, leggeva in modo sistematico gli studi sulla linguistica e sulla filologia, soprattutto quelli moderni. Già nel 1955 a Zagabria Muljačić conseguì il dottorato di ricerca con la tesi *Tomo Basiljević-Bassegli, predstavnik prosvjećanja u Dubrovniku (Tomo Basiljević-Bassegli, rappresentante dell'Illuminismo a Ragusa)*, pubblicata in forma ridotta nel 1958. Questo studio sulla vita e sull'opera dell'erudito, illuminista e politico di Dubrovnik, contemporaneo di Alberto Fortis, vissuto nella seconda metà del XVIII secolo e all'inizio del XIX secolo, contiene anche l'analisi molto approfondita delle condizioni politiche, sociali e culturali della sua città alla vigilia della caduta della Repubblica.

Tra il 1946 e il 1955 pubblicò in periodici di cultura una serie di articoli, tutti abbondantemente e accuratamente documentati, nell'ambito della storia della civiltà, della cultura e della letteratura (per lo più relativa a Dubrovnik e a Spalato, ma anche ad altre aree geografiche). Il suo primo lavoro in cui prevalgono gli argomenti linguistici è *Uvod u studij talijanskog jezika i književnosti, (Introduzione allo studio della lingua e della letteratura italiana)*, pubblicato a Zagabria nel 1956 in forma di dispense universitarie di 80 pagine, che riflette l'aspirazione del Professore ad una classificazione razionale dei fatti in base ai criteri espliciti e ai parametri adottati a livello critico. Tutto il suo lavoro rivela una conoscenza profonda di tutti gli elementi cruciali per i temi che elaborava; il Nostro possedeva le più complete e minuziose informazioni a proposito. Però, fino all'inizio degli anni '60, nei lavori del Professore predominano i temi di natura storico-culturale e letteraria, e anche in seguito, quando i suoi interessi si spostarono verso studi di linguistica italiana nel solco della metodologia di André Martinet e soprattutto di Roman Jakobson, Muljačić continuò a occuparsene (basti ricordare le numerose ricerche su vari aspetti dell'epistolario di Fortis e del suo rapporto con il nostro paese, nonché sulle edizioni di B. Kotruljević e di altri).

Muljačić, già durante il suo soggiorno a Dubrovnik, nell'Archivio di Stato cittadino iniziò a studiare intensamente i testamenti registrati tra il 1348 e il 1363 e altri documenti medievali latini, veneziani e croati che contengono elementi di un idioma romanzo autoctono chiamato *lingua vetus ragusea* (o sim.), ossia un dialetto dell'antico dalmatico che si estinse nel XV secolo. In quel periodo il Professore aveva intrapreso gli studi della linguistica strutturale continuando ad applicare sistematicamente il modello strutturalista all'analisi del raguseo, in particolare alla ricostruzione e alla descrizione del suo sistema fonologico. Il risultato principale di questo studio è la copiosa tesi di abilitazione (nel 1960) *Dalmatski elementi u mletački pisanim dubrovačkim dokumentima 14. st. Prilog raguzejskoj dijakronoj fonologiji i dalmatsko-mletačkoj konvergenciji (Elementi dalmatici*

nei documenti veneziani di Ragusa del XIV sec. Contributo alla fonologia diacronica e alle convergenze dalmato-venete), che uscì in Rad JAZU (fasc. 327, 1962). Con l'esame del materiale del XIV secolo Muljačić cercò di ricostruire, a grandi linee, le strutture di base del raguseo necessarie per la sua classificazione all'interno della Romània. Dato che le altre forme del dalmatico sono documentate molto più tardi (ad esempio, il veglioto che tuttavia è attestato molto meglio del raguseo), Muljačić inizialmente voleva soltanto confermare la collocazione del raguseo nell'ambito della Romània. Il Professore nota chiaramente che l'appartenenza a un certo gruppo linguistico dipende dalla realtà di certi fatti storici precedenti che, però, col tempo possono essere cambiati e quindi questa appartenenza non è costante. Muljačić sostiene pertanto che ogni classificazione (e la posizione di una lingua all'interno del gruppo) necessita delle ipotesi basate su una serie di criteri rilevanti che da un periodo all'altro possono più o meno variare. In realtà, in questo lavoro già troviamo, in linea di massima, tutti gli elementi essenziali delle sue successive "classificazioni dinamiche" delle lingue romanze. Lo studio in questione è indispensabile perché rappresenta uno dei primi grandi studi linguistici in questa parte d'Europa in cui l'autore segue in modo coerente il modello strutturalista, e in più si occupa degli aspetti diacronici di una lingua estinta e solamente in parte attestata (il raguseo). La sua visione della metodologia scientifica avrà un'importanza notevole per lo sviluppo della linguistica perché rende possibile l'acquisizione delle conoscenze che altrimenti rimarrebbero trascurate. Tale visione ha reso evidente che i grandi studiosi dei tempi passati (K. Jireček, M. G. Bartoli, P. Skok, ecc.) non hanno detto sul dalmatico, neppure lontanamente, l'ultima parola e che sono possibili nuove importanti scoperte a questo proposito. Dopo questo lavoro, negli studi del professor Muljačić sempre di più prevalgono problematiche di tipo strettamente linguistico. Inoltre, lo studio di capitale importanza del dalmatico e dei suoi vari aspetti, ha occupato l'attività di Muljačić per tutta la vita: egli ha seguito attentamente tutti i lavori nazionali e internazionali sul dalmatico ed è ritornato più di una volta ad occuparsi dei problemi di questa lingua estinta. In seguito ha proposto anche nuove tesi sulle aree del dalmatico confermando che da una latinità relativamente unitaria il dalmatico sviluppò, tra il fiume Raša al nord e il fiume Mati al sud, dodici idiomi diversi: con la successiva differenziazione probabilmente nacquero tre lingue dalmatoromanze che funzionavano come lingue medie, ossia il jadertino (con sede a Zara), il raguseo, il labeatico (con sede a Antivari/Bar); il veglioto, invece, fu la lingua bassa del jadertino.

Dopo il triennio zagabrese, nel 1956, con sei colleghi, Žarko Muljačić fondò a Zara la seconda Facoltà di Lettere e Filosofia dell'Università di Zagabria dove insegnò la linguistica italiana e romanza nonché quella generale (professore associato dal 1956, professore straordinario dal 1961, professore ordinario negli anni 1965–1972). Qui continuò a studiare le fonti più e meno antiche dei relitti delle

lingue romanze della costa orientale dell'Adriatico e dei Balcani. Poi, in questo periodo, i suoi interessi si spostarono decisamente verso studi di metodologia strutturalista ed alcuni problemi di fonologia.

In quegli anni, Zagabria, che di nuovo aveva lasciato per trasferirsi in Dalmazia, era caratterizzata da una scienza linguistica profondamente radicata nella tradizione centroeuropea neogrammatica di Vienna, Lipsia e in quella prestrutturalista di Praga, pertanto i tentativi di apertura verso gli studi più moderni spesso erano ostacolati dai rappresentanti della linguistica tradizionale. Al contrario, Zara, che ancora per molto tempo dopo la guerra era rimasta una città semidistrutta e ferita, pur essendo un importante centro culturale, non aveva un'attività linguistica significativa e i fondi delle sue biblioteche non erano ricchi di libri di linguistica. Per questa ragione un gruppo di giovani linguisti (in particolare Dalibor Brozović e Žarko Muljačić) e un gruppo di linguisti più maturi (Miroslav Kravar e Franc Mikuš) erano costretti a leggere e a consultare la letteratura linguistica più recente. Così, a Zara, le carenze di opportunità presto si trasformarono in un grande vantaggio scientifico e in breve tempo questi studiosi divennero tra i più autorevoli linguisti d'Europa, soprattutto Brozović e Muljačić, quest'ultimo tra i romanisti e il primo tra gli slavisti. Nello stesso tempo a Zagabria, un gruppo di giovani linguisti croati fonda nel 1956 il Circolo linguistico zagabrese nel quale gli stessi linguisti guidati da Radoslav Katičić e da László Bulcsú rinnovano e modernizzano gli approcci e le teorie linguistiche incontrando per molto tempo forti opposizioni dai tradizionalisti. Verso la fine degli anni '50 e durante gli anni '60 proprio il gruppo di linguisti di Zara, guidato da Muljačić e Brozović, insieme a quello del Circolo linguistico zagabrese contribuì in modo significativo all'acquisizione del diritto di cittadinanza della linguistica strutturale nelle Facoltà di Lettere e Filosofia della Croazia e all'inserimento della linguistica croata nel contesto europeo. Tra i linguisti croati che regolarmente apparivano in occasione delle conferenze internazionali di linguistica e puntualmente pubblicavano nelle riviste più prestigiose, il primo posto indubbiamente appartiene al professor Žarko Muljačić, e questo già dal suo periodo zaratino.

Cercando con una serie di studi di determinare con precisione la collocazione del raguseo (e del dalmatico in generale) tra le lingue romanze, così come il suo rapporto con le singole lingue, Žarko Muljačić nel periodo zaratino ha sviluppato una classificazione dinamica delle lingue romanze applicando la concezione dicotomica o binaristica costituita da una serie di opposizioni binarie, introdotta dapprima in fonologia, alla descrizione e alla valutazione delle differenziazioni tra le lingue romanze a livello sincronico, e alla individuazione delle differenze di ciascuna di esse dal latino a livello diacronico. Studiando profondamente tutte le precedenti classificazioni delle lingue romanze ha stabilito che, a eccezione della classificazione di Walter von Wartburg, esse si basano su

criteri più o meno soggettivi e indefiniti, o su criteri difficilmente definibili in modo oggettivo e chiaro. Così la classificazione di Wartburg, relativa al periodo immediatamente successivo alla caduta dell'Impero Romano d'Occidente che divide la Romània in tre parti – la Romània Orientale, la Romània Occidentale e la Sardegna – viene riformulata dal professor Muljačić con il metodo binaristico. Questa riformulazione gli servì per dimostrare la validità del suo approccio e della prospettiva che stava al centro della sua riflessione di allora. Siccome i soli due criteri di Wartburg (di natura puramente linguistica) non sono sufficienti per descrivere tutte le variazioni della moderna Romània, inizialmente Muljačić ha individuato 30 criteri per la sua classificazione, e nelle versioni successive, rielaborate ulteriormente, questo numero è aumentato a 40. Quando si hanno le risposte a tutte le domande e i loro punti vengono sommati (alla risposta + si danno 2 punti, alla risposta ± si dà 1 punto, alla risposta – si danno 0 punti) si ottengono indici numerici per ciascuna delle lingue romanze, che mostrano la loro posizione all'interno della totalità; il rapporto di ciascuna lingua con tutte le altre e di ciascuna di queste con il latino, e perlopiù questi indici numerici non sono soggetti a interpretazioni poco obiettive. È proprio l'oggettività dei risultati, che non può essere manipolata, a garantire la sua applicazione in romanistica, ma anche in slavistica. Con la classificazione delle lingue romanze basata sul principio binaristico che associa ed oppone vari elementi linguistici in base a ciò che li accomuna o li distingue, il professor Muljačić ha notevolmente migliorato sia la linguistica romanza sia quella generale.

Oltre ad una serie di saggi sui problemi teorici e pratici della fonologia, al periodo di Zara risale l'opera classica di Muljačić *Opća fonologija i fonologija suvremenoga talijanskog jezika*, it. *Fonologia generale e fonologia della lingua italiana*, (la prima versione esce in forma di dispense universitarie nel 1964, pubblicata in seguito in forma riveduta, ampliata e tradotta in italiano nel 1969 dalla Casa Editrice il Mulino; la parte sulla fonologia generale è tradotta anche in spagnolo nel 1974), che tuttora rimane il libro di testo fondamentale presso molte università europee. L'opera di Muljačić si è rivelata particolarmente utile per la sua attenzione ai fatti linguistici nella loro concreta varietà, e per la sua feconda applicabilità alla descrizione di sistemi diversi ed anche del sistema fonologico croato. A livello teorico, il valore del libro consiste in una serie di osservazioni e di valutazioni dei risultati di tutta la fonologia all'interno delle diverse scuole e dei diversi approcci teorici. Per quanto riguarda la descrizione del sistema fonologico dell'italiano, il modello di Muljačić nei tratti essenziali non è stato ancora superato.

Durante il soggiorno a Zara, Muljačić ha preparato un altro manuale prezioso per lo studio della linguistica italiana *Introduzione allo studio della lingua italiana* (Torino, 1971; 2° ed. 1982) che contiene la bibliografia a riguardo, scelta con attenzione e commentata dal punto di vista critico. Il manuale dal titolo *Scaffale*

italiano. *Avviamento bibliografico allo studio della lingua italiana* (Firenze, 1991), completamente rivisto, mantiene gli obiettivi originari, è in linea con i risultati raggiunti dagli studi italianistici di quel periodo e contiene una guida bibliografica coi commenti. Muljačić si concentra soprattutto sugli esiti scientifici delle correnti concernenti le variazioni linguistiche, la sociolinguistica e la pragmalinguistica. Questo libro, offrendo una vasta base di conoscenze bibliografiche di prim'ordine, anche oggi rimane un modello irraggiungibile per questo tipo di studi.

Sempre a Zara, il Nostro approfittò di una borsa di studio della Fondazione "Alexander von Humboldt" della durata di nove mesi (1971/1972) nella Repubblica Federale di Germania, dove lavorando con lo slavista prof. Alois Schmaus, cominciò ad affrontare le indagini balcanologiche. Inoltre, iniziò ad interessarsi degli slavismi dei dialetti dell'Italia meridionale e centrale, penetrativi grazie ai profughi croati e montenegrini che vi si erano rifugiati al seguito delle invasioni turche. Però, l'ambiente sociale di Zara presto cominciò a mostrare poca comprensione e simpatia per il suo cittadino, già allora studioso di fama mondiale. Per ragioni burocratico-formali, ma ancor di più per una rivincita politica verso qualcuno che non se ne era occupato mai, il professor Muljačić non fu più persona gradita alla Facoltà di Lettere e Filosofia di Zara, e alla fine del 1972 (l'anno della grande ondata delle epurazioni politiche) fu chiamato e accolto cordialmente per i suoi meriti scientifici all'Università libera di Berlino Ovest per ricoprire la cattedra di linguistica romanza, dove rimase, come professore ordinario, fino al suo pensionamento nel 1988. Di questo sgradevole episodio il professore non parlava con amarezza e non provava neppure rancore verso coloro che volevano nuocergli; in virtù della sua bontà verso i deboli e gli invidiosi perdonò tutto e tutti. Tuttavia, per un uomo del Mediterraneo e soprattutto per la signora Ita Muljačić, il trasferimento in una grande città europea del freddo nord, nel sesto decennio di vita, nonostante tutti i vantaggi per la ricerca scientifica, rappresentò una dura prova.

A Berlino continuò a lavorare sulle problematiche elaborate nei tempi precedenti, in particolare sui temi concernenti il dalmatico e sulla questione della classificazione delle lingue romanze, nonché intensificò il suo interesse per le indagini di impostazione sociolinguistica. Molto influente si rivelò per Muljačić, la teoria del sociologo e politologo tedesco Heinz Kloss (i concetti di *Abstandsprache* e di *Ausbausprache*; it. *lingua per distanziamento / lingua per elaborazione*). Il modello di Kloss ha rappresentato per il professor Muljačić soltanto un punto di partenza dal quale ha sviluppato un modello originale nell'ambito della standardologia. Il Professore giunge ad una revisione del modello *aristotelico* di Heinz Kloss, ma supera quest'ultimo proponendo invece un modello originale che denomina *l'approccio relativistico*, applicabile non solo allo studio della linguistica romanza, ma anche della standardologia generale (i termini: lingua alta, lingua media, lingua bassa, lingua tetto, ecc.). Ha preso spunto dalle differenze del binomio

elaborato da Kloss (*Abstandsprache e Ausbausprache*) sulla base del quale le varietà delle lingue sono riconoscibili di per sé in quanto strutturalmente differenti dalle altre. Su questo impianto Muljačić, esaminando numerose situazioni specifiche delle lingue della Romania (e delle altre parti), e notando una serie di fenomeni non previsti da Kloss, ha fondato un sistema di nozioni e di termini esplicitamente definiti con i quali si può descrivere con precisione ogni situazione linguistica e determinare in modo inequivocabile lo status di ciascuna lingua. Il Nostro ha dimostrato che per stabilire con esattezza le peculiarità di una lingua non sono sufficienti soltanto criteri genetici. Ciò che il senso comune ha sempre detto ai linguisti, il professor Muljačić è stato in grado di descrivere in maniera coerente; dal suo esame risulta che ogni lingua è particolare e che si distingue da un'altra a suo modo; non è perciò auspicabile cercare a ogni costo i criteri per la descrizione di una lingua all'interno del sistema linguistico di un'altra.

Il professor Muljačić nell'anno precedente alla sua scomparsa ha pubblicato un'opera importante per la sociolinguistica e per lo studio delle varietà *Problemi manjinskih jezika u romanskim državama u Europi* (Rijeka, 2008, pp. 223; *Problemi delle lingue minoritarie nei paesi romanzi d'Europa*), in cui espone sistematicamente tutti gli elementi essenziali per l'elaborazione sociolinguistica della situazione linguistica nei paesi europei di maggioranza romanza, e vi porta una selezione completa dei dati bibliografici relativi a questa problematica.

Vanno anche menzionate alcune importanti opere filologiche più recenti di Muljačić: la traduzione in croato del trattato *Della Mercatura e del Mercante Perfetto (O trgovini i savršenom trgovcu)* del raguseo B. Cotrugli (B. Kotruljević), fornito di un apparato esauriente che consente la comprensione completa del testo (pubblicato nel 1985 e nel 1989, nonché la nuova edizione riveduta nel 2005), la monografia *Putovanja Alberta Fortisa po Hrvatskoj i Sloveniji (1765–1791) (I viaggi di Alberto Fortis in Croazia e in Slovenia, 1765-1791)*, uscita nel 1996. Inoltre, ha curato l'importante miscellanea *L'italiano e le sue varietà linguistiche*, pubblicata nel 1998.

Numerose istituzioni scientifiche in Croazia e all'estero hanno riconosciuto il contributo che ha dato professor Muljačić alle scienze linguistiche: già dal periodo berlinese divenne membro corrispondente di JAZU, oggi HAZU (1977), e all'estero fu eletto membro corrispondente dell'Accademia della Crusca di Firenze (dal 1989) e dell'Accademia Nazionale dei Lincei di Roma (dal 1996). Nel 1983 gli fu attribuito il Premio Internazionale "Galileo Galilei" dei Rotary Italiani nella sezione "Storia della Lingua Italiana", nonché nel 1988 fu pensionato con un riconoscimento speciale del rettore dell'Università libera di Berlino; fu anche membro della redazione delle pubblicazioni più prestigiose in Italia e in Germania, ecc.; in occasione dei suoi anniversari sono pubblicate, in suo onore, le miscellanee sia all'estero sia in Croazia.

Come insegnante, il professor Muljačić era rigoroso e giusto, e nei rapporti umani benevolo e cordiale; era felice quando incontrava studenti interessati

alla linguistica e in particolare alle lingue romanze; aiutava in modo del tutto disinteressato con consultazioni e consigli bibliografici i giovani colleghi che avevano intrapreso la sua stessa strada, quella della ricerca scientifica. Era disponibile a conversare ore e ore, di persona o al telefono, con chi desiderasse informazioni sulla linguistica o sulle lingue romanze. Disponeva di una memoria straordinaria e spesso si aveva l'impressione che non necessitasse di alcun aiuto cartaceo o informatico, e che fosse in grado di tenere tutto in mente e di richiamarlo al momento opportuno. Allo stesso tempo aveva una facoltà incredibile, quella di individuare l'ordine gerarchico dei fatti, specificando prontamente la differenza tra l'essenziale e il secondario. Forse proprio per queste sue doti eccezionali nei confronti della gente maliziosa e piena di invidia si comportava da vero gentiluomo non prestando alcuna attenzione ai loro atteggiamenti poco amichevoli. Se qualcuno aveva bisogno di un dato preciso e attendibile relativo alle vecchie o recenti questioni di linguistica o delle lingue romanze, il modo più affidabile per ottenerlo era quello di chiedere aiuto al professor Muljačić che non lo negava mai. Il grande Professore ci ha fisicamente lasciato per sempre, e il miglior modo di contraccambiarlo sarà continuare a intrecciare i fili del suo lavoro scientifico, quei fili che egli per anni ha accuratamente tessuto. In una parola, continuare a studiare gli argomenti in cui ha investito il meglio della sua mente e del suo spirito.

August Kovačec

Traduzione dal croato di Ivica Peša Matracki