



# SOCIO-HUMANISTIC DETERMINANTS OF EDUCATION: LANGUAGE, ART AND CULTURAL HERITAGE



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Ivana Paula Gortan-Carlin

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# University Students' Perceptions of Their English Language Needs

5

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## Abstract

The paper studies the students' perception of their language proficiency against the backdrop of intended university study outcomes of their English language courses. The research was conducted on a sample of 216 undergraduate students from the Faculty of Teacher Education (58), Faculty of Engineering (79), and Faculty of Law (79) of the University of Rijeka.

The aim of this research, which was carried out in the form of a "needs analysis" questionnaire, was to obtain an understanding of the students' attitudes towards General English (GE) and English for Specific Purposes (ESP) and to find out whether the current availability of English courses in their study programmes caters to their expectations and perceived professional needs. The results of self-assessments indicate that while the students of all study programmes note that the English courses have contributed to their language proficiency and are an invaluable asset to their professional skills, they highlight the need for additional English courses, both GE and ESP, in senior years of study, which is currently not available to all.

The obtained results are an important contribution to the discussion on the quality of English language courses currently available at the university level.

**Keywords:** General english, English for specific purposes, Needs analysis, Language skills, Language proficiency

## 1. Introduction

English, as the principal language in contemporary global communication (Balenočić 2008), has reinforced its status as the most prestigious language in all European countries, including Croatia (Narančić Kovač and Cindrić 2007). The demands that the contemporary society imposes upon individuals include, among other competencies, mastering communicative and linguistic skills. In that manner it comes as no surprise that children start learning English at such a young age in our country since speaking foreign languages is, according to Yvonne Vrhovac (2007), one of the main competencies individuals are expected to develop in the modern world. Moreover, Vrhovac argues, speaking one foreign language fluently is considered insufficient in this time and age, thereby stressing the recommendations of The Council of Europe that soon it will be a must to be in command of at least two foreign languages. In “Conclusions on Multilingualism and the Development of Language Competencies” the Council of the European Union called on the Member States to “adopt and improve measures aimed at promoting multilingualism and enhancing the quality and efficiency of language learning and teaching, including by teaching at least two languages in addition to the main language(s) of instruction from an early age and by exploring the potential of innovative approach to the development of language competencies” (Conclusions 2014:3), given that linguistic diversity is one of the core components of European culture and intercultural dialogue, and that the ability to communicate in foreign languages is “one of the key competencies which citizens should seek to acquire”. Language competencies “contribute to the mobility, employability and personal development of European citizens, in particular young people” (Ibid. 2); the latter being in line with the objectives of the *Europe 2020* strategy for growth and jobs. Similarly, Mirjana Prebeg-Vilke claims that the ultimate goal of the programmes for learning a foreign language at an early age is an adult bilingual speaker, who will be able to use foreign languages both in his private and professional life (Prebeg-Vilke, 1991). Speaking foreign languages fluently is a prerequisite, stresses Neda Borić, to functioning as a competent and competitive expert in all professional areas (2005).

When it comes to the academic setting, things start getting more complex. The Bologna process has focused on adopting new, modern methods of teaching and assessing foreign languages, as Anna Martinović and Ivan Poljaković point out (2010). Accordingly, instruction started to be held in smaller classes, continuous assessment was introduced, and language competencies based on language outcomes were devised. The curricula had to be adapted to the conventions of the Bologna Treaty, which resulted in the conversion of some obligatory subjects to optional, while keeping the

structure of the original courses, the consequence of which was usually accompanied by a decreased number of teaching periods.

One of the key aims of the Bologna process has been for higher education institutions to “implement a coherent language policy clarifying its role in promoting language learning and linguistic diversity, both among its learning community and in the wider locality” (Communication 2003:8). These changes also affected the instruction of foreign languages at universities throughout Croatia. The developments related to the introduction of the Bologna process at Croatian universities resulted in a new status of foreign languages within the curricula of non-language faculties. Borić argues that the attitudes toward the instruction of foreign languages as subjects taught at non-language faculties range from complete indifference (this is, fortunately, a rare practice at Croatian faculties) to an awareness of the importance of foreign languages as indispensable subjects in the education of future young professionals, who are expected “to be not only competitive on the European labor market, but also able to promote Croatian science, expertise, culture and products” (Borić, 2005:110). The prevailing attitude, continues Borić, seems to be somewhere in the middle: while admitting the importance of foreign languages for future professionals, there are voices that express concern over the possibilities to fit foreign language classes into the curricula of non-language faculties, which usually favor professional subjects (Borić, 2005). As Terry Kim (2010) suggests, foreign language training is crucial for Europeization and globalization, and should be a requirement for all students in higher education. English for Specific Purposes (ESP) plays a vital role in this endeavor.

## 2. The Study

Teaching English at institutions of higher education is related to the term *English for Specific Purposes (ESP)*, as outlined by Dubravka Kuna (2007). Borić sees ESP and EAP as separate though related areas. Thus, continues Borić, ESP focuses on helping future experts acquire necessary linguistic skills and competencies, which will enable them to communicate and perform their professional skills in the contemporary context of globalization. In EAP, on the other hand, emphasis is put on teaching skills that are necessary during academic education and is in particular beneficial to students who wish to continue their education in the form of scientific development (Borić, 2005). The instruction of ESP is based on a presupposition that the learners already have a respectable knowledge of General English and is thus oriented towards teaching those aspects of the English language which the learners will be needing in their future professions or at foreign academic institutions.

Tom Hutchinson and Alan Waters conclude that ESP “is an approach to language teaching in which all decisions as to content and method are based on the learner’s reason for learning” (1997:19). Teaching both ESP and EAP is, argues Sarah Benesch, “guided by *learner needs*” (1996: 723). These can be defined as “identifiable elements of students’ target situations” (Johns and Dudley-Evans, 1991:299). As Hutchinson and Waters further highlight, “what distinguishes ESP from General English is not the existence of a need as such, but rather an awareness of the need” (Hutchinson and Waters 1987:53). The purpose of ESP courses is then to prepare learners to more confidently tackle challenges which target situations place before them, i.e. ESP refers to “what the learner needs to know in order to function effectively in the target situation” (Hutchinson and Waters 1987:54).

According to Benesch, researching students’ needs represents a formidable task since it involves “areas as different as students’ backgrounds and objectives, their linguistic and behavioral demands, evaluation of their assignments, as well as observation of students in their natural settings” (1996:723). Students’ needs are often researched in the form of a “needs analysis.” Narančić Kovač and Cindrić (2007) point out that teachers mainly create needs analyses in order to collect diverse information about their learners, so that they could learn what their learners need during the process of English language instruction. Another purpose of a needs analysis is, according to Tony Dudley-Evans and Maggie St. John to establish “how language learning and skills learning can be maximized for a given learner group” (1998:126). Given the close connection between ESP and EAP, Hamp-Lyons (2001) observes that “it is not unexpected that needs analysis is also indispensable to an EAP approach to course design” (qtd. in Khajavi and Gordani 2010:2). Needs analyses are of vital importance as they provide a “legitimate foundation from which to carry on to the specification of the special skills, forms, and functions vital for a specific purpose” (Munby, 1987). This form of exploring students’ academic needs reflects a “learner-centered” approach, where the focus is placed on learners’ needs (Hutchinson and Waters, 1987) and turns the students into *active* contributors to the shaping of the university curriculum (Chan, 2011; Kormos et al., 2002; Evans and Green, 2007; Tahririan and Mazdayasna, 2008; Khajavi and Gordani, 2010), thereby helping teachers to identify “the gap between what is currently being taught and what needs to be taught for students’ future careers” (Poedjiastutie and Oliver, 2017:3). In fact, according to Oliver et al. (2012), filling this gap should be one of the key purposes of education. Moreover, asserts David Nunan (1987), teachers should pay more attention to the students’ “subjective” rather than to their “objective” needs. While the latter (ex. students’ age, nationality and gender) do not reflect students’ attitudes and views as



such, the former, which include learners' objectives, motivating factors and preferred teaching methods, help teachers realize what really matters in the process of foreign/second language learning.

In the last few decades, extensive research has been conducted at various Croatian universities with an aim to explore the students' satisfaction with their English classes, as well as their motivation for learning English. The respondents, who were all non-language majors, were mainly first-year students who learned English for professional/academic purposes. In that way students who were learning English as a foreign language at the Universities of Zadar, Osijek, and Zagreb took part in responding to questionnaires, which had been designed in the form of a "needs analysis" and with an aim to research their English language needs (Martinović and Poljaković, 2010; Kuna, 2007; Narančić Kovač and Cindrić, 2007).

So where does this place English language courses at the Faculty of Law, Faculty of Teachers Education, and Faculty of Engineering of the University of Rijeka? English language, as one of the offered foreign language courses at the university level, is a mandatory course in the first and/or second year of university and professional studies at the University of Rijeka. At the Faculty of Law, Legal English courses are taught during the first four semesters of undergraduate studies, at the Faculty of Engineering only in the third and fourth semester of undergraduate studies, and at the Faculty of Teacher Education in the first and second semester of Teacher Education Study and only during the first semester of Early and Preschool Education. But unlike the Faculty of Teacher Education where students have the option of choosing an elective course in English (*Integrated Language Skills in English*, *Anglo-Saxon World*, *Children's Literature in English* for students enrolled in Teacher Education Study, and *Integrated Language Skills* and *English in Preschool Education* for Early and Preschool Education Study) in senior years of study, this is not the case with the Faculty of Law and the Faculty of Engineering.

The programme of the *Legal English I* course at the undergraduate University Integrated Study of Law and Professional Administrative Study corresponds to levels B1/B2 according to the European language portfolio and the level "intermediate" according to the International Legal English Certificate. The focus of the course is professional legal terminology such as legal collocations, compound nouns, language of contracts, legal phrases, etc. Grammar is taught within the context of texts and includes linking words, active/passive voice, expressing modality, direct/indirect speech, and prepositions typical for the legal context. In terms of communication skills, emphasis

is placed on summarizing and elaborating on information from text, especially on phrases which are used to express (dis)agreement, (un)certainty, means of asking formal questions, expressing opinions about discussion topics. Some of the more general competencies which the students are expected to acquire through the course are: mastering the language skills (understanding, listening, speaking and writing); developing the ability to draw conclusions and present opinions; applying professional terminology in speaking and writing (communication skills); understanding verbal presentations and expert dialogues in English; and independent monitoring of the scientific literature in the English language. The literature that helps in the endeavor is Vićan, D. M., Pavić, Z., Smerdel, B. (2008) *Engleski za pravnike*, Krois-Lindner, A., Firth, M. (2008) *Introduction to International Legal English*, Mason, C. and Atkins, R. (2007) *The Lawyer's English Language Coursebook*, as well as additional handouts and Power point presentations that further elaborate on particular topics.

The *English Language I* course for the undergraduate University Study of Engineering corresponds to levels B1/B2 according to the European language portfolio. The course focuses on electrical engineering terminology such as analyzing and describing graphs, diagrams, pictures, experiments, and mathematical formulas, as well as transforming information from graphs and images into descriptive text. Grammar is also taught within appropriate contexts and always in connection with the read text and technical vocabulary. They are encouraged to express aspects of perfect, progressiveness, and the passive aspect, to recognize and translate grammatical structures, and to distinguish ways to form words and compounds in technical vocabulary. It is expected that by the end of the course the students will be able to describe and compare materials in electrical engineering, select materials depending on their features and application, discuss advantages and disadvantages of methods, theories, different technologies, technical innovations, use appropriate language means to express their views, present ideas and phenomena, as well as demonstrate cohesiveness and coherence in writing. The main literature for the course is Bartolić, Lj. (1987) *Technical English in Electronics and Electrical Power Engineering*, Vince, M. (1998) *Upper - Intermediate Language Practice*, and additional handouts.

The *English I* course for undergraduate and graduate integrated University Study of Teacher Education corresponds to levels B1/B2 and so does the course *English* for the undergraduate University Study of Early and Preschool Education. The focus in these courses is on adopting terminology used in the area of education through texts about different aspects of education such as the development of young children's linguistic skills, acquiring concepts of shapes and colours, encouraging children in

developing their literacy and numeracy skills, establishing cooperation with parents, identifying characteristics of good teachers, etc. Grammar categories are explained and practiced on the examples of sentences taken from texts, while lexical exercises focus on comprehension, reading for information, word formation and development of follow-up discussions. Some of the learning outcomes include students being able to express their opinions on different topics related to education, write short compositions and essays on a given topic in a clear and coherent manner, confidently use the acquired grammatical structures in their oral and written expression, and others. The main literature for the courses is Marasović-Alujević, M. (2003) *English for Educators*.

Unlike the situation at the Faculty of Law and Technical Faculty, where the teachers can choose between different course books, at the Faculty of Teacher Education this is not the case. There is a scarcity of course material for students of primary school education and early and preschool education, so the teachers heavily rely on the sole available course book for students training for these two professions in education, namely the course book *English for Educators* by Marina Marasović Alujević. As Kuna (2007) notes, in humanities, and even in social sciences, there is a lack of appropriate literature for academic English. The reason for this, as she claims, might be that even though the style is scientific, it is closer to General English than other scientific disciplines.

### 2.1. Research questions and hypotheses

As a learner needs-based approach, ESP practitioners are “particularly interested in the gap between learners’ current and target competencies” (Belcher 2009:3). This was also the starting point of this research. While we were interested to know more about our students’ background in acquiring and learning the English language, the focus was also on our students’ wants, i.e. awareness of their needs, so as to determine whether their views about ESP are in conflict with their teachers’ perceptions. Do the current programmes offered at the three analyzed faculties cater to the needs and expectations of the students? Is the current setup of English language courses preparing the students to become confident users of the English language, which would contribute to their employability and mobility?

It was hypothesized that the students would recognize the importance of the English language for their future professions and understand the difference between General English and English for Specific Purposes. Also, it was thought that the students would highlight the need for additional English language courses in senior years of study.

### 3. Methodology

With the aim of finding answers to the aforementioned research questions, a questionnaire (*Appendix 1*) was administered at the end of the winter semester in the academic year 2016/2017 to first-year students enrolled in the Administrative Study and Integrated Study of Law at the Faculty of Law, those enrolled in Early and Preschool Education and Teacher Education at the Faculty of Teacher Education, and to second-year students enrolled in the University Study of Engineering at the Faculty of Engineering of the University of Rijeka. The students were asked to self-assess their level of English language proficiency, to highlight their self-perceived strengths and weaknesses, to give their opinions about the necessity and importance of English language for their prospective professions, as well as to provide feedback on the current organization and availability of English language courses at their faculty.

#### 3.1. Sample

There were 216 undergraduate students (66 female and 150 male) participating in this research: 79 first-year students (23 students enrolled in Administrative Study and 56 students in the Integrated Studies of Law) at the Faculty of Law, 58 first-year students at the Faculty of Teacher Education (44 students of Early and Preschool Education and 14 students of Teacher Education), and 79 second-year students enrolled in the university Study of Engineering at the Faculty of Engineering, University of Rijeka.

#### 3.2. Instrument

The questionnaire was divided into three parts consisting of seven descriptive questions, six multiple choice questions, and seven statements accompanied by a 5-point Likert-type scale (*1 = I fully disagree, 2 = I disagree, 3 = I neither agree nor disagree, 4 = I agree, 5 = I fully agree*). The purpose of these three parts was to gain an insight into the students' opinions regarding their previous, current, and future experiences with the English language. The language used in the questionnaire was English and it was administered anonymously.

The first part of the questionnaire included variables such as gender, length, and means of acquiring English language skills (e.g. primary school, high school, faculty, foreign language school, summer school abroad, private tutor, self-taught, etc.), finished high school, self-assessed mastery of the four main skills which they had acquired prior to enrolling in the desired study program, level of English language proficiency in accordance with the European Language Framework, type of dictionary they consult (if any), self-perceived importance of English language proficiency, and their perception

of differences between General English (GE) and English for Specific Purposes (ESP).

The second part focused on the students' impressions about their university English course and how important they perceived ESP for their future profession.

In the third part the students were asked to provide opinions and comments about the course, which the teachers could use to improve the content for future generations, as well as to provide feedback on the most challenging aspects from English classes. We were especially curious about the students' opinion whether English language courses should be offered in senior years of studies, given that this is not the case at these three faculties, or at least not in equal measure.

## 4. Research results and discussion

### a) University study of Teacher Education

Fourteen students (12 female (85.7 %) and two male (14.2 %)) participated in the research. The results show that 13 students (93 %) reported having acquired their English language skills in primary and high school, while one (7 %) student is self-taught. The same number of students (7.1 %) reported learning English for 8, 9, 10, and 11 years, respectively, nine students (64 %) learned it for 12 years, three students (21.5 %) for 13 years, and two students (14.5 %) for 16 years; one student (7.1 %) did not provide a response. Four students (28.5 %) assessed their knowledge to be at the intermediate level, seven students (50 %) said they were at the upper-intermediate, and three students (21.5 %) were at the advanced level of proficiency. The skill they believe to have mastered the most during their education is reading (86%), followed by listening (57 %), speaking (50 %), and writing (43 %). On the other hand, the skill which they have mastered the least is speaking (64 %), followed by writing (43%), listening (36 %), and reading (7 %). In terms of dictionaries which the students consult, 11 students (78.5%) use a bilingual dictionary, while only three (21.5 %) use a monolingual dictionary. Twelve students (86 %) believe that English language proficiency is important for their future professions, while two (14%) disagree with such a statement. The students show a lack of understanding of what constitutes General English and English for Specific Purposes. Even though eight students (57%) noticed that these were not synonymous concepts, as many as five (36 %) were not sure and one (7 %) believed they were one and the same.

In the second part of the questionnaire (Table 1) the students revealed that the vast majority of them have benefitted from the English course. Of them all, 50 % agree and 28.5 % fully agree that *"The course English 1 has contributed to my knowledge*

*of professional English,”* while none of the students disagreed with this statement. However, the same percentage of students (36 %) disagreed and fully disagreed with the statement that they *“feel more competent in expressing my thoughts when discussing topics connected to the teaching profession.”* On the other hand, as many as 50 % *“feel more competent to consult literature written in English in my research”* and 64 % believe *“The English course will help me in my career.”* The vast majority of them also agree (50%) and fully agree (43 %) that *“It is important for a teaching professional to be proficient in General English,”* while an almost equal percentage of students agree (50 %) and fully agree (36 %) that *“It is important for a teaching professional to be proficient in English for Specific Purposes.”* It is interesting that in terms of the hours per week and number of semesters devoted to foreign language teaching the students are divided between not being sure (43 %) and disagreeing (36 %), which shows their inclination towards more access to English language in senior years of study.

The third part of the questionnaire revealed the students’ attitudes toward learning English in general, the most challenging part about the offered English course at the university level, and their view of the need for additional English courses in senior years of studies. Six students (43 %) were of the opinion that greater emphasis should be placed on English for Specific Purposes, three (21.5 %) believed the ratio between GE and ESP should be the same, while five students (25.8 %) were not sure. For seven students (50 %) the main *motive for learning the English language has been “better communication with people around the world,”* for one student the motivating factor is *“to find employment in another country,”* for one it is to *“better understand the spoken language,”* and one student mentioned *“liking to learn foreign languages.”* Seven students (50 %) observed that grammar has been *the most difficult aspect of English 1*, two students (14 %) opted for listening comprehension, two (14%) mentioned reading comprehension, and one student (7 %) noted writing essays. Two (14 %) students did not provide a response. Twelve students (86 %) agreed and two students (14 %) disagreed with the statement that *English should be offered in the third, fourth, and fifth year of studies.*

### b) University Early and Preschool Education

As many as 44 students (100% female) participated in this research. Of them all, there were 43 students (97.8 %) who reported to have acquired their English language skills in primary and high school, while one student (2.2 %) gained their English skills with the help of a private tutor. There were 9 % of students who also mentioned foreign language schools as a source of English language knowledge. One student (22.8 %) reported learning English for eight years, three students (6.8 %) for 10, and

11 years, respectively, six students (13.6 %) for 12 years, 17 for 13 years, five students (11.4%) for 14 years, and five students (11.4 %) for 15 years; three students (6.8 %) did not provide a response. Ten students (22.8 %) assessed their knowledge to be at the intermediate level, while 32 students (72.8 %) are at the upper-intermediate, and two students (4.4 %) are at the advanced level of proficiency. The skill which they believe to have mastered the most is reading (66 %), followed by speaking (52 %), listening (32 %), and writing (20.5 %). On the other hand, writing is the skill they have mastered the least (43%), followed by speaking (36 %), listening (18 %), and reading (4.5 %). In terms of dictionaries which the students consult, 34 students (77.3%) use a bilingual dictionary, while only three (6.8%) use a monolingual dictionary, while four students (9 %) do not use a dictionary and 7 % use both monolingual and bilingual dictionaries. As many as 40 students (91 %) believe that English language proficiency is important for their future profession, 0 % disagree with this statement, and 4 students (9 %) were not sure. Once again, the students seem unsure about the difference between General English and English for Specific Purposes. Although 18 students (41 %) observed that these two concepts were not the same, as many as 26 students (59 %) were not sure if there was a difference. The reason behind this finding might be that when compared to the technical and legal terminology, the vocabulary used in the teacher education and early and preschool education fields does not so vastly differ from General English.

The second part (Table 2) of the questionnaire revealed this group's stance towards English for Specific Purposes. The results of the first item, *"The course English 1 has contributed to my knowledge of professional English,"* prove once again that students of this study program are not quite sure about the difference between GE and ESP. While 59 % agree that the course has contributed to the advancement of their professional English skills, as many as 32 % are not sure. There were 48 % of them who observed that they *"feel more competent in expressing my thoughts when discussing topics connected to the teaching profession"* and 79.5 % *"feel more competent to consult literature written in English in my research."* The students also agree (38.5 %) and strongly agree (27%) that *"the English course will help me in my career."* The vast majority of students (63.5%) agree that *"It is important for a teaching professional to be proficient in General English"* and 47 % agree and 29.5 % fully agree that *"It is important for the teaching professional to be proficient in English for Professional Purposes."* A particularly interesting finding is the one for item 5, *"Four semesters and two hours per week are enough for me to become a confident and proficient user of the English language,"* which refers to the number of hours per week and semesters of mandatory English language courses. The results show that students' opinions are



almost equally distributed between fully disagreeing (29.5 %), not being sure (25 %), agreeing (25 %) and fully agreeing (18%) with the statement.

In the final, third, part of the questionnaire 13 students observed that there should be an equal ratio of GE and ESP, four students believed that General English should be learned more, and one student highlighted ESP as needing more emphasis. The *“ability to communicate better with foreigners”* (88.6 %) is the primary reason why students of Early and Preschool Education learn English; the second major reason is *“to find employment”* (13.6 %). Grammar (38.5 %) and vocabulary (29.5 %) are the two *most difficult aspects of English, followed by* speaking (7 %), reading (4.5 %), and writing (4.5 %). As many as 41 students (93 %) agree and three students (7 %) disagree that *English should be offered in the third, fourth, and fifth year of studies*. Students suggest more workshops, debates, less reading tasks, more verbal interaction, and more vocabulary explanations to improve the course.

### c) University Integrated Study of Law

There were 56 students (16 female (28.5 %), 36 male 64.3 %, and four (7.1 %) unspecified) who participated in this research. A total of 87.5 % of the students reported having acquired their English language skills in high school, 64.5 % in primary school, 43 % were self-taught, 23 % gained the skills during their higher education, 9 % with the help of a private tutor, and 7 % took part in a summer school program abroad. As many as 61% of the students had been learning English for 12 years, 28.5 % for 13 years, and 7 % for eight years. The majority of the students assessed their language proficiency level to be at the upper-intermediate level (43 %), followed by 37.5 % who estimated their proficiency to be at the intermediate level, 9% believed to be at the advanced level, and 5 % of the students believed they were only at the upper-elementary level. Among the skills which the students believe to have mastered the most were: reading (43 %), listening (47 %), speaking (25 %), and writing (21.5 %). On the other hand, the skills which the students evaluated to be the least mastered so far were: speaking (43 %), writing (44.5 %), listening (12.5 %), and reading (5%). The students consult bilingual dictionaries the most (68 %), followed by monolingual dictionaries (19.5 %), and do not use a dictionary (16 %). The vast majority of students (86 %) found English language proficiency to be of importance to them, while 10 % of them were not sure, and only one student (1.8 %) did not find foreign language proficiency to be significant for their future profession. As many as 86 % of the students understood the difference between General English and English for Specific Purposes, while only 12.5 % were not sure if there was a difference, and none of the students believed these were the same concepts.



In the second part of the questionnaire (Table 3) the results show that law students agree (55.5 %) and fully agree (26.5 %) with the statement “*The course Legal English 1 has contributed to my knowledge of professional English.*” They also agree (48.2 %) that it has contributed to them becoming “*more competent in expressing my thoughts when discussing topics connected to the legal profession,*” however, 37.5 % of the students neither agree nor disagree with this statement. Almost the same percentage of students as it is the case with the previous statement agree (46.5 %), but also neither agree nor disagree (35.8 %) that they “*feel more competent to consult literature written in English in my research*” after participating in the course. This could be explained by the fact that upon enrollment, the students were required to successfully complete the higher level of English language for their matura examination, which presupposes that their level of knowledge is at the B2 level, which is also the level of complexity of this course. The vast majority of students agree (41.1 %) and fully agree (51.8%) that “*The Legal English course will help me in my career.*” A total of 41.1 % of the students agree and 43 % fully agree with the statement that “*It is important for a legal professional to be proficient in General English,*” while an even greater number fully agrees (70 %) with the statement that “*It is important for a legal professional to be proficient in English for Specific Purposes.*” As it was the case with the students enrolled in the Faculty of Teacher Education, the students seem unsure (41.1 %) whether the current availability of English courses is appropriate, with a slight tendency (21.5 %) toward it being appropriate.

In the third part of the questionnaire, 34 % of the students believe that more emphasis should be placed on legal terminology, while 21.5 % believe that the ratio between General English and English for Specific Purposes should be equal, and only 5 % think General English should be given preference. The students’ motive for learning English is primarily “*better communication*” (34 %), “*better employment prospects*” (23 %), and “*reaching the proficiency level*” (9 %). The most difficult aspect of their English course was professional vocabulary (55 %), followed by grammar (5 %) and no difficulties (5 %). Unlike in the second part of the questionnaire, where this group of students seemed unsure whether four semesters and two hours of classes per week were enough, in this section as many as 66 % of students agreed that English courses should be offered in senior years, while 20 % disagreed with this, and 3.5% were not sure.

#### d) Professional Administrative Study

A total of 23 students (eight female (35 %) and 15 male (65 %)) participated in this research. Of them all, 91 % of the students have acquired their English language skills in high school, 78 % in primary school, 60 % at the faculty, 43 % are self-taught, and 8.5% had help from a private tutor. There are 43 % of them who had been learning English for 12 years, 26 % for 13, and 4 % for 10, 14, and 15 years, respectively. As many as 35% estimated their knowledge to be at the intermediate and upper-intermediate level, respectively, while 17 % believe it was at the upper-elementary level, 8.5 % at the elementary, and only one student (4 %) believed they were at the advanced level. The most developed skill is reading (82.5 %), followed by speaking (43.5 %), listening (26 %), and writing (26 %). The least mastered skill is writing (43.5 %), followed by listening and speaking (30.5 %), respectively, and reading 18 %. The vast majority of the students (78 %) use a bilingual dictionary, 4 % use a bilingual dictionary, and 18 % do not consult a dictionary. There were 95.5 % of the students who found English language proficiency to be of importance to them, while only one student (4.5 %) did not find it important. In terms of the difference between General English and English for Specific Purposes, 74 % of the students noticed a difference between the two, while 13 % were not sure and 13 % did not see a difference.

The second part of the questionnaire (Table 4) reveals a different distribution of responses among this group of students when compared to the students enrolled in the integrated study of law. While 60.1 % of students agree that the Legal English course has contributed to their knowledge of ESP, the same percentage, 60.1 %, is not sure if it has contributed to their communication skills, which is in contrast to law students. Also, the majority of the students are not sure if they have become more competent to consult literature in English, unlike law students who do feel the course has aided them in this regard. They do, however, agree (39.2 %) and fully agree (43.5 %) that *“The Legal English course will help me in my career.”* An identical percentage of students agree (43.5 %) and fully agree (56.5 %) that *“It is important for a legal professional to be proficient in General English”* and *“proficient in English for Specific Purposes.”* Again, the students seem unsure (43.5 %) if *“Four semesters and 2 hours per week are enough for me to become a confident and proficient user of the English language,”* with a slight tendency (21.8 %) toward disagreeing with it, which denotes a need for additional time devoted to the English language.

In the third part 50 % of the students expressed their view that the ratio between General English and English for Specific Purposes should remain equal, while the same percentage of students (13 %) found that more emphasis should be put on either General English or English for Specific Purposes. Their motive for learning English is “*finding better employment*” (35 %), “*love of foreign languages*” (26 %), “*better communication with foreigners*” (13 %), and “*travel*” purposes (8 %). The students found legal terminology (78 %) and grammar (13 %) particularly difficult. As many as 74 % of the students agree that English courses should be offered in senior years of study, compared to only 8 % who do not agree with this.

#### e) University Engineering Study

There were 79 students (six female (7.6%) and 73 male (92.4%)) who participated in this research. As many as 75% of the students acquired their English language skills in primary school and high school, respectively, followed by 42 % at the faculty level, 42% reported being self-taught, 5 % attended a foreign language school, 4 % a summer school abroad, and only one student (1.3 %) had a private tutor. A total of 34 % of the students had been learning English for 12 years, followed by 18 % who had been learning it for 13 years, 8 % for 14 years, 6 % for 10 years, 2.5 % for 8, 9, and 10 years, respectively, and 1.3 % for 15 and 16 years, respectively. The majority of students (38%) believed to be at the upper-intermediate level of knowledge, followed by 20.3 % who thought they were at the intermediate level, 14 % at the upper-elementary level, 5 % at the advanced level, and two students (2.5 %) believed to be at the proficiency level. Among the skills which they believe they have mastered the most are: reading (52 %) and listening (34 %) followed by speaking (24 %) and (11.5%) and writing. Among the skills which they believe to have mastered the least are: writing (48 %) and speaking (31 %) followed by listening (14 %) and reading (5%). There were 45.5% of the students who used a bilingual dictionary, a monolingual dictionary (28 %), and as many as 29 % did not use a dictionary at all. A total of 70 % of the students found English language proficiency to be important to them, while 14 % were not sure about its relevance, and 2.5 % did not believe in its significance. In terms of the difference between General English and English for Specific Purposes, as many as 45.5 % noticed a difference between the two, 34 % were not sure, and 5 % believed they were essentially the same.

In the second part (Table 5) the students expressed their agreement (58.2 %) with the statement that “*The course English 1 has contributed to my knowledge of professional English,*” while 60.8 % of students “*feel more competent in expressing my thoughts when discussing topics connected to the engineering profession*” and 71 % “*feel more competent*

*to consult literature written in English in my research.*” As many as 53.2 % of students agree and none disagree with the statement that *“The course English 1 will help me in my career.”* There were 50.6 % of students who fully disagreed with the statement that *“It is important for an engineering professional to be proficient in General English”* and 62 % fully agree that *“It is important for an engineering professional to be proficient in English for Specific Purposes.”* The majority of the students agree (38%) and fully agree (29.1 %) that *“Two semesters and two hours per week are enough for me to become a confident and proficient user of the English language.”*

In the final part of the questionnaire 80 % of the students expressed the view that emphasis should be placed only on professional vocabulary, while 19 % were not sure and 1.3 % of the students disagreed. Their main motive for learning English is *“better communication”* (50.5 %), *“better employment opportunities”* (26.5 %), and *“travel”* purposes (2.5 %). The most difficult aspect of their English course was professional terminology (25.5 %), grammar (10 %), holding a presentation (2.5 %), and 15 % did not experience any difficulties with the course. A total of 49 % of the students agree that English courses should be offered throughout their engineering study, but some students highlighted that this should be restricted to the first year (11 %) and some suggested such courses to be elective (6 %) rather than mandatory. There were 25.5% of the students did not find it necessary to have English courses in other years of study. This result differs from the one obtained in the second part based on which the students agree (38 %) and fully agree (29.1 %) that *“Two semesters and two hours per week are enough for me to become a confident and proficient user of the English language.”* Suggestions for the course are *“more group work”* (11 %) and *“more discussion topics”* (15 %).

#### 4.1. Discussion of the combined results

The research results obtained from the total sample of respondents (N = 216) (Table 6) show that 40 % of the students have been learning English for 12 years and they assess their level of knowledge to be at the B2 (upper intermediate) level (47.2 %), which is in line with the higher level of the Croatian matura examination. As Dudley-Evans and St. John (1998:4-5) note, the minimal level of general knowledge of language for learning language for specific purposes should be intermediate or advanced. In terms of the students' skills and habits obtained prior to enrolling in the chosen field of study the results have shown that: a) the skill which the students of all five study programs have mastered the most throughout their primary and secondary education is reading (53.7 %), b) the least developed skills are speaking (26 %) and writing (45.3%), and c) 63.5 % rely on bilingual dictionaries when learning new vocabulary.

The results of the most and least developed language skills might be particularly useful as feedback on the impact which primary and high school English classes have on the development of learners' skills. As the results suggest, the students are the least confident in their verbal and written expression. The fact that the vast majority of students exclusively use bilingual dictionaries (63.5 %) is an interesting discovery about the students' habit of learning new vocabulary. As Atkins and Varantola (1998) observe, bilingual dictionaries are popular among learners at all levels; in fact, lower proficiency learners show improvements in their reading comprehension when they use bilingual dictionaries (Knight 1994), while more advanced learners use them to confirm their understanding of the L2 lexicon (Hulstijn 1993; Knight 1994). However, according to Prince (1996), sole reliance on bilingual dictionaries can lead to less successful transfers of L1 information to L2 contexts among lower proficiency learners, therefore, they need to engage in additional activities and exercises to go beyond the translation phase.

The students of all five study programmes agree (83 %) that it is important for them to become proficient in the English language, and also acknowledge (59 %) the difference between General English and English for Specific Purposes even though the students enrolled in the Faculty of Teacher Education show greater insecurity about this division.

The students' feedback shows a positive attitude toward the courses since 78 % agree that English language courses have contributed to their knowledge of professional English; they also feel more competent in expressing their thoughts in English (60.2%) and consulting literature written in English (72.7 %). They are also convinced that the course will prove useful in their future career (80.5 %).

In terms of their attitude toward being proficient users of language, 81.5 % hold the view that is important to be proficient in General English and for 83 % it is important to be proficient in English for Specific Purposes. The students' responses particularly vary when it comes to the ratio of GE and ESP in language instruction. While the students of the Faculty of Engineering agree (80 %) that ESP should have precedence, only 28 % of the students enrolled in the Study of Law and Administration Study agree with this, possibly because their classes already are devoted solely to legal terminology, and only 18 % of students enrolled in the Faculty of Teacher Education agree with this, most likely because the line between GE and ESP is much blurrier than it is the case with engineering and legal terminology. Communication is the main motive for learning English (41 %), while professional terminology was most challenging

for the majority of students (51.8 %), but not for the students enrolled at the Faculty of Teacher Education; they highlighted grammar as being most problematic. Again, this could be understood as an additional proof that professional vocabulary for these two programmes does not greatly differ from GE.

And finally, the students' responses regarding their interest in additional English courses confirm our initial hypothesis. However, here we find some differences between the three analyzed faculties. While 65.5 % of the students believe that additional English courses should be offered in senior years of study (as many as 91.4 % of students enrolled in the Faculty of Law hold this view), it is the engineering students whose responses differ from the rest of the sample. Namely, 67.1 % of these students actually believe that it suffices that English is offered only in the second year of study, even though they acknowledge the need for additional courses. The students enrolled in the other two faculties show a greater demand for additional courses.

## 5. Conclusion

Overall, the research results have provided positive responses to our initial research questions. The research results suggest that ESP courses offered at the three analyzed constituents of the University of Rijeka – Faculty of Law, Faculty of Engineering, and Faculty of Teacher Education – are contributing to the advancement of their students' foreign language competencies.

Also, the vast majority of students do not consult monolingual dictionaries. In each of these courses, emphasis is placed on language in professional context, however, the line between GE and ESP is not as clearly cut for all the aforementioned courses. Despite the fact that General English is the foundation for building knowledge in these two highly specific areas, it is by no means enough to successfully pass the courses as the content of both *Legal English I* and *English language I* is devoted to specifics of each profession. While in the legal and technical fields the differences are fairly obvious, the language used in the teacher education and early and preschool education contexts does not vastly differ from General English vocabulary. A surprisingly vast number of students do not notice a distinct line between GE and ESP, in particular the students of both study courses at the Faculty of Teacher Education. This is understandable since, as stated earlier in the text, the difference between GE and ESP for professions within human sciences and some social sciences is not as prominent as between GE and ESP for professions belonging to other scientific fields, specially the technical, medical, legal, and economic fields (Kuna, 2007).

Students from all three faculties consider the English courses taught at their faculties beneficial for their future careers, as well as for the development of their ability to read foreign professional literature in English. However, when it comes to motivation, the responses vary. The main factor of motivation for learning English for the students of both courses at the Faculty of Teacher Education, the students of the integrated university study of Law, and the students from the Faculty of Engineering is the *ability to communicate* in English, whereas the students of the professional Administrative Study put *finding better employment* as their first reason for learning English. Perhaps the students of the professional course are being more pragmatic since they are aware that they are likely to enter workforce earlier than the students of university courses of study. It is interesting to note that the respondents obtained from a questionnaire taken at the University of Zagreb 21 years ago (students of the Faculties of Economics, Mechanical Engineering, and Veterinary Medicine) answered the questions in a similar way (1. communication with speakers from different linguistic areas, 2. requirements of future jobs), without significant differences between the scientific fields these courses of study belong to (Vilke-Pinter, 1996). The issue of motivation for learning English at Croatian universities provides room for a cross-linguistic research, which could be simultaneously conducted at all or most Croatian universities.

The vast majority of students from all three faculties agree that additional English language courses should be offered throughout their studies, with the students from the Faculty of Engineering being less open to introducing new English subjects in senior years of study. This is in line with the suggestions offered by Borić (2005), who proposes two stages of teaching English at Croatian universities. In undergraduate studies emphasis would be on developing academic language skills, and in graduate studies the focus would lie on professional language skills. Alongside the compulsory program of learning a foreign language, Borić suggests elective courses in senior years of study, which would depend on the needs of particular study programmes.

It can be concluded that teaching ESP at the tertiary level in Croatia is a challenging task. All the participants in this process are becoming increasingly aware of the importance of teaching these courses at Croatian universities and the benefits they bring in the form of more competent and more competitive professionals. We hope our research on perceived English language needs of university students at the three faculties of the University of Rijeka can serve as a starting point for similar comprehensive studies of the status of ESP courses at Croatian universities, which is of particular importance in the days to come and the major changes in education we have been witnessing.



## Appendix 1

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**Table 1. Teacher Education students' impressions and attitudes towards ESP**

	1 <i>I fully disagree</i>	2 <i>I disagree</i>	3 <i>I neither agree nor disagree</i>	4 <i>I agree</i>	5 <i>I fully agree</i>
1. The course <i>English 1</i> has contributed to my knowledge of professional English.	0%	7%	14%	<b>50%</b>	28.5%
2. I feel more competent in expressing my thoughts when discussing topics connected to the teaching profession.	0%	<b>36%</b>	28.5%	0%	<b>36%</b>
3. I feel more competent to consult literature written in English in my research.	0%	14%	28.5%	<b>50%</b>	7%
4. The <i>English</i> course will help me in my career.	0%	0%	7%	28.5%	<b>64%</b>
5. Four semesters and 2 hours per week are enough for me to become a confident and proficient user of the English language.	0%	36%	43%	7%	7%
6. It is important for a teaching professional to be proficient in General English.	7%	0%	0%	<b>50%</b>	<b>43%</b>
7. It is important for a teaching professional to be proficient in English for Specific Purposes.	7%	0%	7%	<b>50%</b>	36%



**Table 2. Early and preschool education students' impressions and attitudes towards ESP**

	1 <i>I fully disagree</i>	2 <i>I disagree</i>	3 <i>I neither agree nor disagree</i>	4 <i>I agree</i>	5 <i>I fully agree</i>
1. The course <i>English 1</i> has contributed to my knowledge of professional English.	0%	7%	32%	<b>59%</b>	4.5%
2. I feel more competent in expressing my thoughts when discussing topics connected to the teaching profession.	0%	23%	18%	<b>48%</b>	9%
3. I feel more competent to consult literature written in English in my research.	4.5%	7%	0%	<b>79.5%</b>	7%
4. The <i>English</i> course will help me in my career.	0%	16%	16%	<b>38.5%</b>	27%
5. Four semesters and 2 hours per week are enough for me to become a confident and proficient user of the English language.	0%	<b>29.5%</b>	25%	25%	18%
6. It is important for a teaching professional to be proficient in General English.	0%	7%	11%	<b>63.5%</b>	18%
7. It is important for the teaching professional to be proficient in English for Professional Purposes.	0%	4.5%	16%	<b>48%</b>	29.5%

**Table 3. Law students' impressions and attitudes towards ESP**

	1 <i>I fully disagree</i>	2 <i>I disagree</i>	3 <i>I neither agree nor disagree</i>	4 <i>I agree</i>	5 <i>I fully agree</i>
1. The course <i>Legal English 1</i> has contributed to my knowledge of professional English.	0%	0%	18%	<b>55.5%</b>	26.5%
2. I feel more competent in expressing my thoughts when discussing topics connected to the legal profession.	1.8%	3.6%	37.5%	<b>48.2%</b>	9%
3. I feel more competent to consult literature written in English in my research.	0%	7.1%	35.8%	<b>46.5%</b>	10.7%
4. The <i>Legal English</i> course will help me in my career.	0%	0%	7.1%	41.1%	<b>51.8%</b>
5. Four semesters and 2 hours per week are enough for me to become a confident and proficient user of the English language.	7.1%	14.3%	<b>41.1%</b>	21.5%	16%
6. It is important for a legal professional to be proficient in General English.	1.8%	0%	14.3%	<b>41.1%</b>	<b>43%</b>
7. It is important for a legal professional to be proficient in English for Specific Purposes.	0%	0%	10.7%	37.5%	<b>70%</b>

**Table 4. Administrative Study students' impressions and attitudes towards ESP**

	1 <i>I fully disagree</i>	2 <i>I disagree</i>	3 <i>I neither agree nor disagree</i>	4 <i>I agree</i>	5 <i>I fully agree</i>
1. The course <i>Legal English 1</i> has contributed to my knowledge of professional English.	0%	0%	21.8%	<b>60.1%</b>	9%
2. I feel more competent in expressing my thoughts when discussing topics connected to the legal profession.	0%	8.5%	<b>60.1%</b>	26%	4.5%
3. I feel more competent to consult literature written in English in my research.	4.5%	4.5%	<b>43.5%</b>	<b>39.2%</b>	4.5%
4. The <i>Legal English</i> course will help me in my career.	4.5%	0%	13%	<b>39.2%</b>	<b>43.5%</b>
5. Four semesters and 2 hours per week are enough for me to become a confident and proficient user of the English language.	4.5%	21.8%	<b>43.5%</b>	17.5%	13%
6. It is important for a legal professional to be proficient in General English.	0%	0%	0%	<b>43.5%</b>	<b>56.5%</b>
7. It is important for a legal professional to be proficient in English for Specific Purposes.	0%	0%	0%	<b>43.5%</b>	<b>56.5%</b>

**Table 5. Engineering students' impressions and attitudes towards ESP**

	1 <i>I fully disagree</i>	2 <i>I disagree</i>	3 <i>I neither agree nor disagree</i>	4 <i>I agree</i>	5 <i>I fully agree</i>
1. The course <i>English 1</i> has contributed to my knowledge of professional English.	2.5%	3.8%	11.4%	<b>58.2%</b>	24%
2. I feel more competent in expressing my thoughts when discussing topics connected to the engineering profession.	1.3%	1.3%	20.2%	<b>60.8%</b>	16.5%
3. I feel more competent to consult literature written in English in my research.	0%	1.3%	24%	<b>71%</b>	16.5%
4. The course <i>English 1</i> will help me in my career.	0%	1.3%	21.5%	<b>53.2%</b>	24%
5. Two semesters and 2 hours per week are enough for me to become a confident and proficient user of the English language.	6.3%	6.3%	20.2%	<b>38%</b>	29.1%
6. It is important for an engineering professional to be proficient in General English.	1.3%	2.5%	11.4%	34.1%	<b>50.6%</b>
7. It is important for an engineering professional to be proficient in English for Specific Purposes.	1.3%	1.3%	8.9%	26.6%	<b>62%</b>

**Table 6. Overview of the most common student responses**

Institution	Faculty of Engineering	Faculty of Teacher Education	Faculty of Law	Total
<b>Number of respondents</b>	<b>79</b>	<b>58</b>	<b>79</b>	
12 years of learning English	34%	26%	55.7%	40%
B2 level of English	38%	67.3%	41.8%	47.2%
Most developed skill - reading	52%	62%	49.3%	53.7%
Least developed skill - speaking/writing	48% writing	43.1% speaking 43.1% writing	39.3% speaking 44.3% writing	26% speaking 45.3% writing
Bilingual dictionary	45.5%	77.5%	70.1%	63.5%

English proficiency is important.	70%	89.6%	88.6%	83%
GE and ESP are not the same.	45.5%	43.1%	82.2%	59%
The course has contributed to my knowledge of professional English.	82.3%	67.3%	81%	78%
I feel more competent in expressing my thoughts when discussing topics connected to my profession.	77.2%	51.8%	49.4%	60.2%
I feel more competent to consult literature written in English in my research.	87.4%	79.4%	53.2%	72.7%
The course will help me in my career.	77.2%	72.4%	90%	80.5%
It is important for a professional to be proficient in General English.	85%	67.2%	88.6%	81.5%
It is important for a professional to be proficient in English for Specific Purposes.	88.6%	62%	92.5%	83%
Greater emphasis should be placed on ESP.	80%	13.8%	28%	32.5%
Communication is the motive for learning English.	50.5%	76%	30.4%	41%
Vocabulary/grammar has been the most difficult aspect of the course.	25.5% professional terminology	24% grammar	62% professional terminology	51.8% professional terminology 6.5% grammar
Four semesters and 2 hours per week are enough for me to become a confident and proficient user of the English language.	67.1%	36.2%	35.4%	47.3%
English courses should be offered in senior years of study.	49%	91.4%	68.4%	65.5%

\* combined results of "agree" and "fully agree" responses

## Appendix 2

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### QUESTIONNAIRE

Year of study: \_\_\_\_\_ Study program: \_\_\_\_\_

Gender: male      female

#### PART 1 – Previous experiences in learning the English language

1. I acquired my English language skills in the following way:

- a) elementary school
- b) high school
- c) faculty
- d) foreign language school
- e) summer school abroad
- f) private tutor
- g) self-taught

2. How long have you been formally learning English (at school, faculty...)?

3. How do you assess your level of English language skills? Circle the appropriate answer.

<b>BEGINNER LEVEL</b>	In principle, the student has no knowledge of the language in question.
<b>ELEMENTARY LEVEL (A1*)</b>	The student understands basic phrases and instructions used in specific situations. He/she can interact in a very simple way and uses incomplete sentences, without real grammatical content.
<b>UPPER-ELEMENTARY LEVEL (A2*)</b>	The student masters simple sentences and can write them, and understands expressions related to areas of immediate relevance. He/she is able to participate in a direct exchange of simple information and uses vocabulary that is generally taught in school.
<b>LOWER-INTERMEDIATE LEVEL (A2-B1*)</b>	The student gets the general idea of what is being said, but usually has difficulties, except in some specific contexts. He/she can read and write simple texts and is able to hold a basic conversation about topics that are familiar or of personal interest.

<b>INTERMEDIATE LEVEL (B1-B2*)</b>	The student is able to understand the main ideas of a complex text. He/she can interact with a degree of spontaneity, but often has trouble with grammar and vocabulary.
<b>UPPER-INTERMEDIATE LEVEL (B2*)</b>	The student understands everyday language. Despite making some grammar and spelling mistakes, he/she can write and speak fluently. He/she is able to interact with native speakers without strain. Language knowledge is sufficient to use in professional contexts.
<b>ADVANCED LEVEL (C1*)</b>	The student can understand almost everything, including idiomatic expressions. He/she can produce complex texts and uses the language effectively for professional, academic and social purposes.
<b>PROFICIENCY LEVEL (C2*)</b>	Usually following a long stay abroad, the student can understand virtually everything and masters the foreign language perfectly. Sometimes, his/her knowledge of the language is superior to that of a native speaker, with perhaps fewer idiomatic expressions.

4. Which of the following skills do you think you have mastered the most during your education?

- a) reading
- b) listening
- c) speaking
- d) writing

5. Which of the following skills do you think you have mastered the least during your education?

- a) reading
- b) listening
- c) speaking
- d) writing

6. Which type of dictionary do you use to look up unfamiliar English words?

- a) monolingual dictionary (English explanations)
- b) bilingual dictionary (English – Croatian/Croatian – English)
- c) I do not use a dictionary

7. It is important for me to be proficient in the English language. Yes No Not sure

8. General English and English for Specific Purposes are the same thing. Yes No Not sure

**PART 2 – Impressions from the course *Legal English 1*.\* Circle the most appropriate answer.**

	1 <i>I fully disagree</i>	2 <i>I disagree</i>	3 <i>I neither agree nor disagree</i>	4 <i>I agree</i>	5 <i>I fully agree</i>
1. The course <i>Legal English 1</i> has contributed to my knowledge of professional English.	1	2	3	4	5
2. I feel more competent in expressing my thoughts when discussing topics connected to the legal profession.	1	2	3	4	5
3. I feel more competent to consult literature written in English in my research.	1	2	3	4	5
4. The <i>Legal English</i> course will help me in my career.	1	2	3	4	5
5. Four semesters and 2 hours per week are enough for me to become a confident and proficient user of the English language.	1	2	3	4	5
6. It is important for a legal professional to be proficient in General English.	1	2	3	4	5
7. It is important for a legal professional to be proficient in English for Specific Purposes.	1	2	3	4	5

\* Faculty of Teacher Education: *English* (Early and Preschool Education) and *English 1* (Teacher Education); Faculty of Engineering: *English 1*.

**PART 3 – Student's opinions. Provide your honest opinions, praise, critique, etc.**

1. What is in your opinion the ideal ratio between General English and English for Specific Purposes?
2. What is your motive for learning the English language?



3. What has been the most difficult aspect of *Legal English*?
4. Do you think courses in English should be offered in the third, fourth, and fifth year of studies?
5. Give any other opinions, comments, suggestions, etc.

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## Percepcija sveučilišnih studenata o njihovim engleskim jezičnim potrebama

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### Sažetak

U radu se istražuju percepcije studenata o vlastitoj razini znanja engleskog jezika u kontekstu očekivanih ishoda sveučilišnih studija za nastavu engleskog jezika. Istraživanje je provedeno na uzorku od 216 studenata Učiteljskog fakulteta (58), Tehničkog fakulteta (79) te Pravnog fakulteta (79) pri Sveučilištu u Rijeci.

Cilj ovog istraživanja, koje je provedeno u obliku upitnika “analize potreba”, bio je dobiti uvid u stavove studenata o “općem engleskom jeziku” (*General English*) i engleskog jezika za posebne namjene (*English for Special Purposes*), te saznati odgovara li trenutna dostupnost kolegija iz engleskog jezika na njihovim studijskim programima njihovim očekivanjima i uočenim profesionalnim potrebama. Rezultati samoprocjene studenata svih studijskih programa ukazuju na doprinos kolegija iz engleskog jezika njihovim jezičnim vještinama ali ukazuju i na potrebu studenata za dodatnim kolegijima iz engleskog jezika, kako iz općeg engleskog jezika tako i engleskog jezika za posebne namjene na višim godinama studija, koji trenutno nisu dostupni svima.

Dobiveni rezultati su važan doprinos raspravi o kvaliteti kolegija iz engleskog jezika koji su trenutno dostupni na sveučilišnoj razini.

**Ključne riječi:** opći engleski jezik, engleski jezik za posebne namjene, analiza potreba, jezične vještine, jezična kompetencija



# Student Self-Esteem and Humanistic Approaches

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## Abstract

A humanistic approach to language study recognizes the necessity of learning a language in its social and cultural contexts. One of the conspicuous shifts in the world's educational system was the introduction of humanism and humanistic views into education in general and language teaching in particular. The purpose of this study was to investigate the effects of humanistic learning techniques on foreign language self-esteem. This research was carried out through an experimental design with experimental and control groups. In experimental language classrooms students were engaged in humanistic learning whereas in control groups students were exposed to traditional lecture methods for fifteen weeks. The sample of the study consisted of 133 college students studying in college. The data was collected through adapted questionnaire made by Laine (1987). The results demonstrated that the effect of humanistic learning on foreign language self-esteem was found to be statistically significant. The participants of the experimental group had a higher academic self-esteem than those from the control group.

**Keywords:** Foreign language learning; Academic self-esteem; Humanistic approach.

## 1. Introduction

Humanism is defined as a philosophy of joyous service for the greater good of all humanity in this natural world and advocating the methods of reason, science, and democracy. Humanism concerns various aspects of human nature, and it insists that reason should utterly recognize the emotional side of human beings although it looks upon reason as the final arbiter of what is true and good and beautiful (Lamont, 1997).

It is not an end in itself; it is the means to progress towards the pinnacle of self-development, which Maslow terms self-actualisation.

The humanistic approach to education involves a move away from traditional behaviour theories and practices towards a perspective that recognizes the uniqueness of each individual's perception, experiences and approaches to learning. The humanistic approach to teaching and learning focuses on developing a child's self-concept. If the child feels good about him or herself then that is a positive start. Feeling good about oneself would involve an understanding of one's strengths and weaknesses, and a belief in one's ability to improve. It would be important for children to feel good about themselves (high self-esteem), and to feel that they can set and achieve appropriate goals (high self-efficacy).

The approach has a long history, having appeared in various forms from the times of classical Athens and ancient Rome. Modern aspects have often been referred to as child-centred and have developed from the work of key theorists Maslow (1962) and Rogers (1959). The theories stress the importance of a holistic approach to learning that recognises the importance of feelings and emotions. A humanist teacher's effort would be put into developing a child's self-esteem. According to Slavin (2000), learners will learn best what they want and need to know. The emphasis here is on internal development and self-regulation. The humanist teacher is a facilitator, not a disseminator, of knowledge. Participatory and discovery methods would be favoured instead of traditional didacticism. Along with the child's academic needs the humanistic teacher is concerned with the child's affective or emotional needs. Feeling and thinking are very much interlinked. Feeling positive about oneself facilitates learning. According to Bartolome (1994), teachers can also humanize instruction by permitting learners to speak from their vantage points and acting as cultural mentors. Permitting learners to speak from their vantage points involves creating learning context in which learners can empower themselves throughout the strategic learning process. Along the same line, Fines (2008) contends that establishing creative, positive, supportive learning



environments is the starting point in valuing students; however, we must do more than merely remove negatives if we are to place the highest priority on the humans we are educating. Acting as cultural mentors entails introducing learners not only to culture of the classroom, but also to the subject and discourse styles (Bartolome, 1994). In fact, as Fines (2008) maintains, a teacher is a humanizer if he or she:

1. treats students as persons having rights and personalities,
2. emphasizes the strength employed by students, and
3. helps students protect his/her identity.

On the whole, Bartolome (1994) outlines two approaches in humanizing ELT:

1. Culturally responsive instruction is an attempt to create instructional situations where the teacher uses teaching approaches and strategies that recognize and build on culturally different ways of learning, behaving and using in the classroom.
2. Strategic teaching refers to explicit teaching students learning strategies that enable them to monitor their own learning consciously (e.g. teaching through graphic organizers: graphic organizers are visual maps that represent the structure and organization of texts).

### *English Language Teaching and Humanistic Approaches*

One of the most remarkable movements in the realm of language teaching was the type of language education approach that was called Humanistic language teaching (HLT). Gattegno (1972), Curran (1972), Moskowitz (1978), and Stevick (1980) were the prominent exponents of the approach. HLT is an approach, which views the learner as a whole person who has physical, emotional and social features as well as cognitive features.

The humanistic approach tends to see language learning as a process that engages the whole person and not just the intellect. It takes into account the emotional and spiritual needs of an individual, too. Stevick (1996) might be the most significant figure for humanistic approach. He (1996) remarks that in a language course, success depends less on materials, techniques and linguistic analyses, and more on what goes on inside and between the people in the classroom. The desire on the part of students and teachers to be the object of primacy in the world of meaningful action is plausible. Stevick (1980) recommends that teachers take a serious attention to what goes on inside and between their students.

Along the same line, Arnold (2007) goes on to hold that humanistic language teaching does not mean to substitute the cognitive for the affective, but rather to add the affective.

Stevick (1996) also criticizes that teachers should stop constant evaluating, praising and blaming students, but should enable students to reconcile their performing self and their critical self to provide a harmony between them.

Stevick (1990) believed that humanistic approach has the eligibility to be practiced in English language teaching. He firmly believed in the concepts of humanism, i.e. whole person, emotive behaviour, learner-centeredness, and rejected alienation and learning apprehension. Therefore, he put significant contribution in advocating humanism in ELT.

Despite all the positive points of humanistic education, some teachers resist applying its principles in their classrooms. They think that in the humanistic approach, the role of the teacher is diminished and this, in turn, lessens their power to manage and control the class. Brumfit (2001) and Gadd (1998) are skeptic whether the discussed humanistic elements make English Language Teaching successful. At the same time, Arnold (1999) is highly optimistic when she views humanistic approaches as a privilege for English language Teachers.

The three methods which are generally considered to reflect the philosophy of the humanistic approach in the fullest measure, and which we used in teaching the experimental group presented in our research, are explained below:

1. The silent way was developed by Gattengo (1972). This method is based on a problem-solving approach to learning, whereby the students' learning becomes autonomous and co-operative. The teacher remains as silent as possible when the learners are engaged in learning, but the still remains the firm controller of the class. The scope is to help students select the appropriate phrases and know how to control them, with good intonation and rhythm. Patterns contain vocabulary, and coloured guides for pronunciation are used to assist the teacher in guiding the students' understanding while saying the least amount possible.
2. Suggestopedia is established by Lozanov (1979). He used a suggestion as an anxiety-reducing and barrier-removing tool. The scope is to supply an atmosphere of relaxation where understanding is purely accidental and subliminal. Using large quantities of linguistic material introduces the idea that language understanding

is easy and natural. Classes include fine arts as an integral part of the lesson.

3. Community Language Learning was developed by Curran (1972), who wanted learning to take place in an anxiety-free atmosphere. He proposed that the teachers take an unobtrusive role and just aid the learners to learn the language. The learners form a community, and they help each other to learn the target language through active interaction.

As teachers, we have enormous power in the classroom, but we must strive to use it to create a climate in which students are neither so intimidated that they never challenge us, nor become so infuriated that they revolt. The way we design our courses and interact with students regulates this power relationship and determines the outcome (Ginott, 1976). In fact, in humanism, language and peace are integrated as two juxtaposed concepts (Gomes de Matos, 2006). In this regard, the way the teacher designs his/her courses and interacts with students regulates this power relationship and determines the outcome.

According to Stevick (1990), the requirements of a humanistic language teaching and the roles of teachers are as follows:

- a firm command of the language being taught and a good grasp of language learning theories. The teachers should realise the importance of change, which is implicit in all learning;
- a proper training in language teaching methodology and a proper understanding of teacher's emotional intelligence;
- a realistic understanding of learner's language needs and cognitive and affective requirements.

The humanistic teachers need to be aware of what motivates their students. He/she will be aware of the individual learners' developmental readiness, which will determine when and how to teach each student something. Above all, the successful humanistic teacher will probably be a pragmatist, allowing a combination of language learning theories and their own experience to interact with each other to produce effective language lessons.

The emphasis in education should be transferred from actual teaching to learning. Teaching is not the transmission of information - it's the facilitation that is both stimulating and facilitating the process of meaningful learning.

*Self-esteem*

Nowdays the role of affective variables and the necessity of focusing on the emotional states of learners are readily acknowledged by the language teaching.

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When considering the learner's self-esteem, it is necessary to recognize that how learners feel about themselves and about language learning is likely to be different at different points in the language learning process (Horwitz and Young, 1991). A broad understanding of affect in language learning is important for at least two reasons. First, attention to affective aspects can lead to more effective language learning. When dealing with the affective side of language learners, attention needs to be given both to how we can overcome problems created by negative emotions and to how we can create and use more positive, facilitative emotions. Second, stimulating the different positive emotional factors, such as self-esteem, empathy or motivation, can greatly facilitate the language learning process (Arnold, 2007).

What is self-esteem?

Self-esteem has to do with the inevitable evaluations one makes about one's own worth. It is a basic requirement for successful cognitive and affective activity. We derive our notions of self-esteem from our inner experience and our relationship with the external world.

There are a lot of definitions of self-esteem. Self esteem can be defined as a form of self-acceptance, personal appreciation and subjective respect of one's own (Lane et al., 2004).

Branden (2001) describes self-esteem as the disposition to experience oneself as being competent to cope with the basic challenges of life and of being worthy of happiness. Rosenberg (1965) defines self-esteem as the negative and positive attitude of the individual to oneself. According to him, self-esteem arises in the result of self-evaluation of the individual. The judgment attained as a consequence of self-evaluation is indicative for the level of self-esteem. Self-esteem is the judgment of worthiness related to the concept of self. One's self-esteem would be academic success divided by how well one thinks he/she ought to be doing. To increase the sum total of one's self-esteem, one needs to boost successes or diminish expectations for achievements. This continues to influence the understanding of self-esteem (Orth, 2010). Self-esteem represents the individual's feelings such as self-acceptance, personal appreciation, overall acceptance of the personality and self-love (Adams and Gullota, 1989).

However, because self-esteem is a complex construct, a short definition cannot possibly grasp the whole concept and phenomenological process. Basically, self-esteem is a psychological and social phenomenon in which an individual evaluates his/her competence and own self according to some values, which may result in different emotional states, and which becomes developmentally stable, but is still open to variation depending on the person.

Self-esteem has multi-dimensions which are:

1. global self-esteem which means general assessment a person makes of one's self;
2. situational self-esteem which means a specific situation such as foreign language context, and
3. task self-esteem that implies a particular task within a situation e.g. writing or speaking in an EFL context (Brown, 2000).

Extensive research indicates conclusively that the cognitive aspects of learning are fostered in an atmosphere in which all dimensions of self-esteem are promoted (Waltz and Bleuer, 1992).

Teachers can build on this phenomenon with students of any age. Canfield and Wells (1994) suggest that the most important thing a teacher can do to help students emotionally and intellectually is to create an environment of mutual support and care. The crucial thing is the safety and encouragement students' sense in the classroom.

### *Self-esteem and the language classroom*

In school, students are constantly evaluating their competence in classroom tasks and performances. Accordingly, self-efficacy, which is the perception people have about their competence, is fostered mainly in schools (Bandura 1997).

Researchers in communication studies, an area very relevant for language teaching, affirm that the perceptions one has of the self significantly affect attitudes, behaviours, evaluations, and cognitive processes. Therefore, the concept an individual has of the self has played an important role in the classroom (McCroskey, 1977).

Many researchers refer to the importance of affect in the language classroom.

Some studies (Gardner and Lambert, 1972) found that self-esteem is a very important factor in second/foreign language success. It is a requisite for successful language learning. Therefore, if students lack the confidence in their abilities and feel unable to do certain tasks, they will not be able to learn a second/foreign language successfully. Students with low self-esteem have negative attitudes such as worthlessness and

uselessness about themselves; therefore they do not focus on learning (Stevick, 1990; Brown, 2000).

Language learning is an anxiety-provoking experience for many students (Muchnick and Wolfe, 1982; Horwitz et al. 1986; Kostić-Bobanović, 2009; MacIntyre and Gardner, 1991; Arnold, 1999). As Horwitz et al. (1986:128) note, the importance of the disparity between the true self as known to the language learner and the more limited self as can be presented at any given moment in the foreign language would seem to distinguish foreign language anxiety from other academic anxieties such as those associated with mathematics or science. Probably no other field of study implicates self-esteem and self-expression to the degree that language study does.

A number of studies found that self-esteem affects academic performance in English among English as foreign language students positively (Marsh, 1990; Kurtz-Costes and Schneider, 1994; Chapman and Tunmer, 1997; Marsh et al., 1988; Choi, 2005; De Fraine, Van Damme and Ongheda, 2007; Liu, 2008). On the other hand, some studies showed that it is the English achievement that positively affects English self-esteem (Marsh, Kong and Hau, 2000). Helmke and Van Aken (1995) suggest that, although there is no agreement about the direction of causal ordering between academic self-esteem and academic achievement, one thing is certain - academic self-esteem is formed at least in part as a result of prior academic achievement and support. Canfield and Wells (1994) stated that self-esteem is correlated with previous experience of language learning. The authors conclude that the students who had a good deal of success in the past will be likely to risk success again; if they should fail, their self-concept can afford it. Students with a history predominated by failures will be reluctant to risk failure again. Their depleted self-concept cannot afford it.

There are many enemies of self-esteem in the classroom. Hoffman et al. (2005) discusses some of them: labelling, criticism, sarcasm, put-downs, comparisons, and evaluating the person rather than the behaviour. If these are not avoided, learners' self-concept will not be protected in the classroom.

Generally speaking, self-esteem is one of the central drives in human beings. When the level of self-esteem is low, the psychological homeostasis is unbalanced, creating insecurity, fear, social distance and other negative situations.

In the context of language learning low self-esteem can have serious consequences. Students may avoid taking the necessary risks to acquire communicative competence in the target language; they may feel deeply insecure and even drop out of the class. Taking these effects into consideration, in the language classroom it is important to be concerned about learners' self-esteem.

According to Reasoner (1992) applications of a self-esteem model, which comprises security, identity, belonging, purpose and competence as the main components of

self-esteem, should be pre-planned in the teaching units and integrated within the foreign language curriculum. Teachers themselves need to be aware of their own self-esteem, to understand what self-esteem is, what the sources and components are, and how applications can be implemented in the language classroom.

### The aim of the study

The aim of this study was to find out the effects of humanistic approach on foreign language self-esteem across control and experiment group students.

The two major research questions of the present study are:

1. What is the level of academic self-esteem among English as a foreign language students who participated in our research?
2. Do the humanistic learning techniques lead to a statistically significant difference in the control and experiment group students' foreign language self-esteem?

## 2. Method

The purpose of this study was to investigate the effects of humanistic learning techniques on foreign language self-esteem. In order to apply active learning techniques successfully, teaching the academic staff was a must. So, all the teaching staff participating in this study attended three workshops.

Humanistic learning training programme comprised the theoretical background, discussion of theory and practice teaching sessions followed by discussions.

It is expected that this study would enable the educational administrators to compare the present and proposed educational practices in the light of valid research data.

In this research, pretest-posttest experimental design with the control group was employed. Language teaching based on the humanistic learning techniques was used in the experimental group whereas traditional language teaching methods were used in the control group. Following the pre-test administration of foreign language academic self-esteem scale, humanistic learning techniques were applied to the experimental group for fifteen weeks while the control groups got traditional English language teaching methods. At the end of the experiment, the same foreign language academic self-esteem scale was administrated as post-tests.

### 2.1. Participants

The subjects were 133 students enrolled in EFL courses at the Juraj Dobrila University of Pula. All the subjects were freshmen: 76 males and 57 females ranging in age from 18 to 20. All of them majored in information and communication technology. The average age of the students was 19. One group (n=65) formed the experimental groups,

and the other one ( $n=68$ ) formed the control group. Their language levels in English were all intermediate. All the classes met twice per week and lasted 90 minutes.

## 2.2. Instruments

Participants' foreign language academic self-esteem scores were measured by a modified version of Laine's questionnaire (1987). It consisted of five parts related to the student's actual self-image, to the student's satisfaction with the success in learning the English language, the social image of self-esteem through the eyes of teachers and other students and intention to achieve a certain grade. The questionnaire comprising Likert Scale Type of questions with five points from 1 to 5, where 1 represented weak self-esteem and 5 strong self-esteem.

## 3. Data analysis

After sorting out the invalid questionnaires, data were coded, computed, and analyzed using the Statistical Package for Social Sciences (SPSS). Descriptive statistics (means and standard deviations) were used to describe the study sample. Comparison of means was done using t-test. The level of significance selected for this study was  $p < 0.05$  level.

## 4. Results and discussion.

To investigate academic self-esteem among English as foreign language students a Croatian translation of the adapted version of Laine's questionnaire (1987) was used.

The total number of participants of the study was 133. The results of the questionnaire can be seen in the table 1.



Table 1: Real and social components of self-esteem (Whole group N=133)

Self-esteem	Level of agreement	Percentage
My English level is _____	bad	10,7%
	average	51,2%
	good	38,1%
I am _____ with my English grade	dissatisfied	9,5%
	quite satisfied	61,9%
	completely satisfied	28,6%
My teacher thinks that I am _____ in English	bad	13,1%
	average	50,0%
	good	36,9%
My classmates think I am _____ in English	bad	7,1%
	average	48,8%
	good	44,0%
This year I would like to achieve _____ in English	grade 2	9,5%
	grade 3	39,3%
	grade 4	29,8%
	grade 5	20,2%

Analysing the results presented in the above table we may conclude that our respondents have rather good self-esteem. Most of them (51.2 %) believed that their English level was average and 61.9 % were quite satisfied with their English language grade.

As for the social component of self-concept, it is interesting that 50.0 % of respondents considered that their teachers thought their English level was average. A high percentage of respondents (48.8 %) believe that their classmates also perceived their English level as average.

Respondents participating in our research presented high aspirations for their final grade. Although most of them felt that their knowledge of English was average, 50.0% intended to acquire a very good or excellent grade.

Based on the research of self-esteem, we may conclude that, although respondents have a satisfactory image of themselves, they want to achieve more, which means that their motivation for learning English is high. Means and standard deviations of students' perceived self-esteem are shown in the Table 2.

Table 2: Means and standard deviations, descriptive statistics (Whole group)

Academic self-esteem	N	M	SD
Students' self perception of English ability	133	2,28	0,66
Student's opinion of their English grade	133	2,18	0,58
Teachers' perception of student's achievement	133	2,25	0,68
Classmates' perception of student's achievement	133	2,36	0,61
Aspiration level about the student's final grade	133	2,65	0,96
Total	133	2,34	0,69

The minimum score on the questionnaire was 5, and the maximum 22. The reliability coefficient of the questionnaire (Cronbach Alpha) is 0.78.

Analyzing the results presented in Table 2 it may be concluded that the total mean score is medium (2.34) meaning that the respondents' perceived self-esteem is average. The highest score was achieved on the *Aspiration for the student's final grade* (2.65) and the lowest on *Student's opinion of their English grade* (2.18). From this it may be concluded that the respondents are not satisfied with their present English grade and in the future they would like to achieve a higher one.

We wanted to investigate whether there are differences in the students' academic self-esteem between the experimental and control groups in the first measurement, i.e. before applying humanistic learning techniques, and in the second measurement, i.e. after applying them. The significance of differences was checked with t-tests.

Table 3: Comparison of academic self-esteem between the experimental and control groups before applying humanistic methods of learning

	Students	N	M	SD	t	p
<b>Self-esteem</b>						
	E	65	11,74	1,86	0,87	0,35
	C	68	11,31	2,48		

According to the data presented in Table 3 it is clear that there are no statistically significant differences in the academic self-esteem between the experimental and control groups before applying the humanistic methods of learning ( $t(0.87) = 0.35$ ,  $p > 0.05$ ).

Table 4: Comparison of academic self-esteem between the experimental and control groups after applying humanistic methods of learning

	Students	N	M	SD	t	p
<b>Self-esteem</b>						
	E	65	12,26	2,57	2,04	0,02
	C	68	11,12	2,46		

The results show that after applying the humanistic methods of learning there were statistically significant differences in the academic self-esteem between the experimental and control group. The participants of the experimental group had a higher academic self-esteem than those from the control group ( $t(2.04) = 0.02$ ,  $p > 0.05$ ). These conclusions are based on the computed t-test of the differences between both groups (2 – tailed significance levels) shown in Table 4. The results were found to be very effective and also enhanced the spirit of motivation in teaching and learning a language skill humanistically.

These results do match with the findings presented in the study made by Zisk (1998). The author examined the effects of cooperative learning on 10th graders' academic self-concept, pointed out the fact that experiment group students engaged in the cooperative learning techniques acquired statistically significant higher scores of self-concept than the traditional lecture group, i.e. control group students. In other words, cooperative learning practices created a positive effect on the experiment group students.

Similarly, Aspy and Roebuck (1969), applying Carl Roger's person-centered concept of

education, have proved efficiency in the English language teaching at the University. Taking into account the results achieved, the authors can state that it is necessary for the teacher to focus on the students' inner world, as well as their reflections appearing in the processing and understanding of the information received. In addition, students whose teachers are facilitators are less prone to absenteeism, exhibit higher self-esteem and demonstrate higher academic achievement.

Matukhin's et al. (2014) survey showed that successful teaching of a foreign language to engineering students and formation of the student's personality depend on both external and internal factors. Learner-centered approach in teaching of foreign language is particularly characterized by the functional pedagogical activity of the educator to optimize the teaching process which among other includes encouragement of students' self-esteem and self-worth development. As cited in Wang (2004), within humanistic classrooms, the students' multiple perspectives are valued and their errors are admitted. Some of the cooperative activities, such as pair-work or group-work are good examples of this point, since in such activities, the students can best convey their ideas and the anxiety is much lower. The author pointed out that slowest students and the best ones should be denied being in the same group, since the slowest students can benefit nothing from such group except that their self-esteem diminishes. Grouped with an excellent partner, the only thing they can do is to keep silent (Wang, 2004:59). In the language classroom attention to self-esteem can help to direct learner energy which has been diverted from the learning task and focused on non-productive identity beliefs back to a state which is productive for acquisition.

## 5. Conclusion

Humanistic language teachers need to have a thorough grasp of both how people learn and what motivates them to learn. They need to shed the old image of the teacher being the fount of wisdom and replace it with the teacher as facilitator. So in language teaching, teachers should always bear the affective factors in their minds and put students in the first place. Then they may achieve the success in language teaching. While examining the findings of the research, it was seen that humanistic approaches to learning positively affect a student's self esteem.

Since the current study's findings showed that the difference between the experiment and control groups is found to be statistically significant, it is concluded that humanistic learning had a substantial effect on the experiment group students' academic self-esteem. Arguably, one of the challenges of education today is to provide more ways to educate

all aspects of the student, including greater attention to the affective aspects as well as the cognitive ones.

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## Studentski akademski pojam o sebi i humanistički pristupi

### Sažetak

Humanistički pristup učenju jezika prepoznaje nužnost učenja jezika u društvenim i kulturnim jezičnim kontekstima. Jedan od uočljivih pomaka u obrazovnom sustavu svijeta bio je uvođenje humanizma i humanističkih u obrazovanje općenito, a posebice u učenju jezika. Cilj ovog rada bio je istražiti učinke humanističkih tehnika učenja na samopouzdanje u služenju stranim jezikom. Ovo istraživanje provedeno je u obliku eksperimentalnog projekta s eksperimentalnom i kontrolnom skupinom. U petnaeset tjedana predavanja, studenti u eksperimentalnoj skupini poučavani su stranom jeziku uz humanistički pristup učenju, dok su studenti u kontrolnoj skupini bili izloženi tradicionalnim metodama učenja. Uzorak studije sastojao se od 133 studenta koji su pohađali fakultet. Podaci su prikupljeni prilagođenim upitnikom koji je izradio Laine (1987). Rezultati su pokazali statistički značajan učinak humanističkog pristupa učenju na samopouzdanje u služenju stranim jezikom. Sudionici iz eksperimentalne skupine imali su višu razinu akademskog samopouzdanja od sudionika iz kontrolne skupine.

**Ključne riječi:** učenje stranih jezika; akademsko samopuzdanje; humanistički pristup

# Socio-humanistic Qualities of Journalistic Abilities in the Croatian Academic Journalism Education

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## Abstract

Studying journalistic abilities in the field of journalism education is important because they are a prerequisite for the acquisition of journalistic competencies. The paper inspects the distribution of the journalistic abilities in Croatian academic study programs for journalists starting from the definition of it as a potential reactive system that develops the journalist's natural tendency to practice journalism in academic and media institutions. While communication studies researchers have traditionally explored them from the perspective of journalistic occupation, this article studies them from the new educational, holistic approach, which, as the final learning outcome, anticipates a socially active whole human being. Content analysis of the pedagogical documentation, the usual method of the communication and pedagogic research, found a discrepancy of journalistic abilities; while focusing on the mental (mostly logical-mathematical) they disregard intrapersonal and physical ones.

**Keywords:** *Journalism education, Journalistic abilities, Holistic education, Pedagogical documentation content analysis, Syllabus*

## Introduction

Journalism education is one of the communicology's research subjects (Kunczik and Zipfel, 2006) and this study uses its interdisciplinary nature. The knowledge of pedagogy (Previšić 2007), didactics (Poljak, 1984; Jelavić, 2003; Bognar and Matijević, 2002 and Cindrić et al. 2010), work pedagogy (Petričević, 1998 and Miliša, 1999), personality psychology (Fulgosi 1997), work psychology (Petz, 1987) and educational psychology (Grgin, 2004) have set up the theoretical basis of universal human abilities, abilities in the learning process, as well as the specific abilities required for certain occupations and the acquisition of competencies. These are, therefore, a logical scientific ground for both theoretical and empirical journalism education research domains.

### *Journalistic ability as a concept*

Numerous and extensive research of previous communication science works discloses that the term *journalistic ability* is often used in scholarly discussions and regularly described in the context of journalistic competencies. The fact is that its meaning is commonly implied, often mixed with other terms such as skills or competencies, or connected to different connotations and scopes (Vukić, 2014). Therefore, general determinations of the human abilities concept served for its application to a specific domain of journalism.

When reflecting about the position and the value of journalistic abilities in journalists' overall qualification, there are at least two arguments supporting the thesis that it could be seen as one of the fundamental terms of journalism education and the journalistic occupation (Vukić, 2014).

First, psychology has long ago scientifically confirmed that individuals do not acquire the ability, as opposed to knowledge and skills, but develop it by learning under the influence of natural and social environments, primarily systemic ones such as schools, university studies and other forms of education. So do future journalists. Abilities develop in the human nervous system and its 'anatomic-physiological characteristics' vary the level of development of individual skills (Jelavić, 2003, 18). Thus, the conversion degree of genetic basis in the ability depends on the stimulus conditions. Hence, Jelavić prescribes 'learning in freedom' as the recipe for raising the potential of individual actualization (Jelavić, 2003, 19). Understanding the ability as "the underlying individual characteristics" (...) "based on inherited dispositions and under the influence of the natural and social environment within which the

individual develops” and “that determines the level of success in various activities” by repeating them, it is easy to mark it as “a prerequisite for the realization of an activity” (Šverko, 2005, 458).

Similarly, according to the psychological definition of the term at the *Croatian Language Portal*, ability is “the potential reactive system for the provision of a certain activity which develops the innate predispositions under the influence of the environment.”[1]. Predispositions are primarily improved during education, and people differ according to their nervous system attributes, anatomic-physiological and functional characteristics, not according to their abilities. Therefore, from the genetic, organic, physiological and instinctively determined predisposition to ability “there is the entire development path of a personality” (Rubinstein, 1940 in Kadum, 2006, 96).

Secondly, the prerequisites needed to work in journalism in the context of the study of journalism education, but also the journalistic profession and work, have so far been defined in many ways. One of them are necessary abilities. Mass communication, journalism theoreticians and communicologists, as well as the experts’ interest to define the necessary preconditions for exercising journalism, have grown parallel to journalism development. However, neither communication nor psychology has yet given a definite answer to the question about abilities necessary for a successful journalistic work and the way they develop (Vukić, 2014). The lists vary through countries, for particular historical periods and regarding the socio-economic and political environment, as well as technical evolution. There are also different initiatives supporting the development of journalism education referring to the necessary journalistic abilities - München, 1971; UNESCO, 1983; Tartu, 2006; Singapore 2007; UNESCO, 2007 and Varna, 2009 (Vukić, 2014).

Until 2014, when the first general definition of the term was proposed (Vukić, 2014), in the theory of journalism, scientific and professional articles that empirically explore journalism education, profession, and journalists in general, as well as in everyday dialogues on the journalistic or media praxis, the term *journalistic ability* was used as if the meaning was widely shared and understandable. It mostly referred to either ‘what’ the journalist should rule to carry out journalistic work or to the various descriptions of journalistic tasks which establish the requirements for their abilities.

Although a long-term lack of definition can be partly supported by the fact that communication science is young, theoretical and practical ideas about journalistic abilities still differ, even though it is a dilemma almost as old as journalism itself.

It was until recently, however, not only the feature of journalism as an academic discipline, but a vague definition of specific abilities or their absence inherent also to other older scientific disciplines, such as linguistics (Jelaska, 2005) and mathematics (Kadum, 2006).

Detecting the vital theoretical research problem about *journalistic abilities* as that of attempting to define the term results from the journalism perspective; a proposition of an opposite approach - from a journalist's viewpoint - was presented. Thus, relying on the pedagogical and psychological theoretical knowledge about human abilities, the first constitutional scientific definition of the concept determines it as a:

(...) potential reactive system that develops the journalist's natural aptitude for the practice of journalism under the influence of two specific environments: academic (systemic) and media institutions (Vukić, 2014, 72).

### **Theoretical backgrounds for determining universal categories of journalistic abilities**

The paper, therefore, does not start from the definition of journalism as an occupation, and a journalist as a human being that exclusively performs journalism, but rather from the idea of one becoming a whole, complete entity, before starting to work in journalism and developing during the journalistic career (Vukić, 2014). Hence, for its purpose the author relies to the answer of the humanistic-holistic question defining the criteria for the list of journalistic abilities: Which are the useful traits, in this case - abilities, that journalists should develop during the academic education to become whole 'human-journalists'? (Vukić Stjelja, 2009). It was not, however, an easy mission.

As part of different systems of journalism education, abilities are differently encouraged and developed, relying on the individual perception of journalism which these institutions have, their preference of certain social roles, functions and tasks.

In attempting to define the universal categories of journalistic abilities, sources were used in which they were specifically outlined (Vukić, 2014). These two reference sources, connected to journalistic democratic views, the *UNESCO Model Curricula for Journalism Education* and Eve Nowak's journalistic qualification frame, were proposed as a theoretical framework for the operationalization of socio-humanistic abilities important to journalists. Furthermore, holistic education fundamentals and the psychological and pedagogical body of knowledge was the basis for applying universal

human abilities categories to the one needed by the academically educated journalist.

With the aim of offering a unique list of journalistic skills and competencies, regardless of the circumstances, in 2002 *UNESCO* first tried to unify the curricula of journalism, advertising, publishing, public relations and film at African universities. This attempt was barely 'culturally relevant' due to Western Europe and North American values and resources (Freedman and Shafer, 2008, 9). *UNESCO* again presented the attitude of the necessity for a unique set of abilities and competencies in 2007 in a *Model Curricula for Journalism Education*. Scientists and experts discussed on the Model twice during 2012 in the United States and Turkey.

According to Banda (2013) there were positive, negative and neutral opinions and experiences applying the Model. Many panelists questioned its universality. Freeman and Shafer's negative criticism qualified the Model as 'unrealistic' (Freedman and Shafer, 2008, 4). They warned that western standards, values, norms and pedagogies could not be imposed to third world countries and those in transition due to the non-existing protection of journalists, the bond market economy, lack of quality personnel, economic resources and technological inferiority (Freedman and Shafer, 2008). Banda (2013, 10) describes it as a 'static' approach to development, emphasizing it was an international programme comprising many sociocultural perspectives during the designation of curriculums. He suggests that interested journalism education institutions can perceive the Model as an 'abstraction' or a template for adjustment and application in national contexts. The fact that by 2013 seventy institutions around the world adopted this model partially, as a whole or only reflecting its ideas of democratic practices through their journalism education models and programmes, supports the Model (Banda, 2013).

Regardless of the criticism, this Model can be an excellent guideline for systematizing current ability categories needed by today's journalist in a democratic context and the author of this paper used it for the creation of a methodology instrument. The Model consists of three groups of competencies: *professional standards*, *journalism and society* and *knowledge* (*UNESCO*, 2007, 30). The two latter thematic blocks exclusively relate to the acquisition of knowledge, and that is why they are not taken into consideration. Competencies prescribed by professional standards are those that arise from the description of journalistic work and they mainly consist of abilities even though they are presented mostly as skills.

*Professional standards* categorize diverse sets of skills, which manifest in: research skills,

observation skills, writing and tool using skills and the one connected to journalistic ethics and workplace (UNESCO, 2007, 31-33).

According to the Model, *research abilities* are critical, individual and creative thinking, deep questioning, creating interdisciplinary connections and comparing perspectives interpretations and theories, judging news and thoughtful understanding of what makes it 'a good' and publishable story, collecting, understanding and selecting information through variable research methods and sources with the help of computers, using the network, records and documents, effective reading and recognizing news stories, compressing, paraphrasing and correcting citations, choosing sources and getting to them by various communication channels and mediums, structuring interviews, asking and answering questions, correcting scripts and using techniques of checking and confirming information (UNESCO 2007, 30-32).

*Observation skills* imply observation and memory abilities, keeping them observers overcoming the temptation to become participants of the story which they, as journalists, inform us about (UNESCO 2007, 31).

*Writing skills* are all those associated with the direct creation of the journalistic product - text, broadcast stories, photographs, images, reports, and else, such as: applying correctness, clearness, fairness, accurateness and engagement in all forms of journalism primarily thinking about the subject and the audience, always explaining the source of information by quoting or paraphrasing, recognizing text composition, marking the story focus, structuring a clear and true story for narrative purposes, styling management of journalistic discourse, showing, not telling, in an active voice, for those working in the electronic media to work and write with the voice, sound and image, introducing recorded parts and standups fluently speaking to the audience by using colloquial language (UNESCO 2007, 32).

*Tool using skills* include editing, designing and producing content for all media types: conforming to the news and media convergence and technological development, precise typing, accurate and reliable assessment and authentication of information found on the Web, working with the tools of journalism in all media, specifically changing styles and methods through different media by mastering the abilities for one in particular, ability to use Mac and Windows environments, all types of computers, text and images processing, creating a simple database and all related technical competencies, different for each media type (UNESCO 2007, 32-33).



*Understanding journalistic ethics* means raising awareness of ethical issues, choices and decisions in their work from a professional or any other code, finding grounds for resolving ethical dilemmas in the journalists' personal morality and philosophy, understanding their rights and obligations in the context of the democratic journalism role and from the need to do an accurate, fair and balanced job of reporting and writing (UNESCO 2007, 33).

Lastly, *workplace competencies* are those relating to the abilities associated with the performance of this specific work as a part of an organization including working within time limits, either independently or in a team, in an organization or individually as a freelancer (UNESCO 2007, 33).

Nowak (2009) sets the standards of journalistic competencies in a democratic society as a contribution to journalistic professionalization reflected through press freedom and pluralism. Besides competencies, 'willingness' and 'the possibility to act', 'journalistic action requires ability', she highlights. Seeing it as a part of the journalist's 'production' skills and knowledge as well as 'reflection' section as professional competencies (Nowak, 2009, 95), she identifies the ability with competency as 'inborn ability' opposed to performance as 'learnt ability' (Nowak, 2009, 99). Although Nowak offers the most comprehensive model of journalistic competencies, this is also a continuation of the traditional idea, which sees only one purpose of journalistic competencies: acting in professional journalism.

The third theoretical tool in determining journalistic abilities list are holistic aspects, principles and learning types, known as 'the four pillars of learning' (Mahmoudi et al., 2012, 181). The holistic theory of education is extremely productive. The development of holism as an idea begun with the evolutionary theory (Smuts, 1927) and the holistic paradigm relies on the scientific heritage that confirms the development interdependence between theory, research and practice (Education 2000, 1990) such as "philosophy, pedagogy, psychology and theology" (Forbes and Martin, 2004, 4).

Holistic education, including a large number of teaching praxis, has developed from the need for comprehensive human experience (Forbes and Martin, 2004, 4 according to Forbes, 1999 and 2003). The fundamental differences between the mechanistic and holistic educational perspective (Nava, 2001 in Miller, 2005) sets on the definition of holism as opposed to reductionism, atomism, positivism and the current mechanistic education (Schreiner et al., 2005). Standardizing and testing, which encourage students to competitiveness and the ability to work on the job, has the leading role

in traditional education. In contrast, a holistic education stands for the education of the whole student's personality (Mahmoudi et al. 2012 according to Miller, 2007).

The heart of holistic education is in the following relationships: 'linear thinking and intuition', 'mind and body', 'different knowledge domains', 'individuals and the community', 'toward the Earth and our soul' (Miller, 2007). The holistic practices develop student's abilities through *the four pillars of learning* – 'learning to learn', 'learning to do', 'learning to live together' and 'learning to be' (Mahmoudi et al., 2012, 181-182 according to Nava, 2001; Schreiner, 2005 and UNESCO, 1996). Applying holistic principles is also a praxis of: 'educating for human development', 'honoring students as individuals', 'the central role of experience', 'holistic education', 'new role of educators', 'freedom of choice', 'educating for participatory democracy', 'educating for global citizenship', 'educating for Earth literacy' and 'spirituality and education' (Education 2000, 1990).

The holistic idea of theorizing and practicing journalism is not new. Esser (1998) highlights that Germany is the only country where it is systematically understood in theory (Weischenberg, 1995 and 1998; Scholl and Weischenberg, 1998 and 1999 and Pörksen and Scholl, 2011) and is practically implemented into the mass media routine. Other theoreticians around the world differently reflect their holistic ideas: journalism occupation as an application of communication theory (Skinner et. al. 2001), holistic approach to investigative journalism (Bacon, 1998, 2006 and 2012), a holistic view of journalism education in the context of journalistic multi-skills using new media in journalism (Bardoel and Deuze, 2001 according to Bierkoff, 1999) and so on.

As the analysis was performed regarding journalism education in the Croatian system, the National Classification of Occupations (2010) is key for the context comprehension. That is, except for the Croatian Qualifications Framework (2014), the only document based on which one can speak about journalism as a profession since the professional journalistic standards are still missing. The nomenclature of the Croatian National Classification of Occupations from 1998 is lined up with the international standards of 2010. It defines the term *occupation* as

"(...) a set of jobs and tasks which are with its content and type organizationally and technologically so related and interconnected to be performed by one person who has adequate knowledge, skills and abilities." (Narodne novine, n. 111/98).

Journalists are classified into the category 2451 with writers and related professions. Therefore, the definition of the journalistic work is within the definition of the entire category:

“Writers, journalists and employees of related professions write works for publication and presentation, assess the value of artistic creation, literary and other works of art and write and edit news stories and comments.” (Narodne novine, n. 111/98).

Similarly, a systematic part of the occupation classification includes the elements that unite all these jobs. For the journalist’s job, hence, that means:

(...) writing (...) texts and preparing (...) radio and television programmes, rating values and writing literary, musical and other works of art criticism and artistic performances, collecting, reporting and commenting on news and events for publication in newspapers or on the radio and television, interviewing politicians and other public figures at press conferences and other occasions, including individual interviews recorded for the radio or television, writing editorials (...) and other publication materials for newspapers and periodicals, as well as related activities (Narodne novine, n. 111/98).

Even though Croatian journalism is registered as an occupation, the Croatian Database of Regulated Professions lists 68 occupational groups, but not journalism (none in the mass media domain), so proving that it is still not a profession [2].

Finally, the general psychological and pedagogical human abilities allocation fit specific different activities of the journalistic work. According to their division (Šverko, 2005 and Jelavić, 2003) and following the idea of journalists as whole human beings, the next general abilities are necessary: *mental*, *sensory*, *psychomotor* and *physical*. Besides, it is vital for adding *creativity* to the general ability list, regarding its meaning in journalism production.

The *mental abilities* are intellectual ones and are essential for carrying out the journalistic work. This paper uses the Howard Gardner’s Multiple intelligence theory and his Theory of five minds to cover all necessary abilities. In 1983, he proved the limitations of a single concept of cognitive intelligence that makes it inapplicable to the language or logical abilities testing (Gardner, 2006). Individuals, in fact, differ by type of intelligence, and their (in) activation has profound implications in school and at work. Gardner sees intelligence as a widespread use of the mind that can be cultivated in schools, within the profession and/or the workplace. Therefore, he brings

a theory in which he indicates that the individual has different, relatively autonomous, cognitive abilities determined as the existence of various types of intelligence. Those are the *linguistic, logical-mathematical, musical, bodily-kinesthetic, spatial, interpersonal, intrapersonal* and *naturalistic intelligence* [3].

Linguistic intelligence means sensitivity and the ability to learn a language and the capacity for its purposeful use. Logical-mathematical intelligence indicates the capacity for logical analysis of problems, the treatment of mathematical operations and the performance of scientific research. Musical intelligence denotes the ability to perform, compose and understand music samples. Bodily-kinesthetic intelligence comprises physical abilities and skills to solve problems or create products. Spatial intelligence is the potential to identify and manipulate patterns of open and limited space. Interpersonal intelligence is the capacity to understand the intentions, motivations and desires of others and effectively work with them. Intrapersonal intelligence implies the ability to understand oneself, including one's desires, fears, and abilities to use this knowledge. The last, naturalistic intelligence denotes the ability to identify the parts or members of the species, species differentiation and marking relationships among them, as well as the ability to categorize produced objects (Gardner, 2006). Gardner proved the existence of naturalistic intelligence in 1999 after reviewing his theory, but he did not succeed to prove spiritual and existential intelligence (Schreiner, 2005).

Psychologist Daniel Goleman, whose area of research is *emotional intelligence*, goes further and considers competencies of self-awareness, self-discipline, perseverance and empathy more important than mental ones. He also claims that business performance based on emotional competencies is higher than the one based on intellectual or technical skills (Goleman, 1997).

Self-awareness is the content of spirituality, and the holistic perspective of spirituality is easily applicable to the secular social systems (Hay and Nye, 2006), which includes the system of journalism education itself. In fact, education in the spirit of holism implies, among other things, students' self-realization as self-consciousness, deeply spiritual beings associated with themselves and others in creative experiences. That part of the mental ability is closely related to *intrapersonal* ones, and its development is essential for training an engaged, civil-democratic journalist (Vukić Stjelja, 2009). Nowak (2009, 96) also points out 'personal' competencies as the key ones leading them right after learning in a 'production' section. In addition, the holistic idea of bringing a sustainable change - becoming individually responsible to oneself, others and the planet - refers to journalism, as journalists should develop the abilities of

cultivating their inner being as a part of their awareness of the connection between all living beings.

Due to their particular importance in journalism, it is indispensable to join *the ability of critical thinking* to the list of mental abilities. Previous studies on journalism education have shown that academics usually talk about supporting the development of mental ability and, especially recently, of critical thinking as a basis for the development of active citizenship (Sheridan Burns, 2009; Deuze, 2005; UNESCO, 2007; Zgrabljic Rotar, 2007; Nowak, 2009; Miliša and Ćurko, 2010, and others) in which mass media have an irreplaceable function. Therefore, it is necessary to find the place for it in study programs of journalism education.

As a confirmation of the idea that critical thinking is the foundation of active and democratic citizenship, in liberal societies it became a separate study course in different journalism studies. One of the journalism profession characteristics is a critical approach to the topic. This fundamental social journalistic function derives from the mass media social functions to enable public dialogue and basic journalistic processes. That argument can justify the introduction of these abilities in a separate course through all journalism study years (UNESCO, 2007).

The achievement of democratic journalism from the perspective of journalists is impossible without the development of 'engaged' journalists; primarily active citizens with critical awareness and tolerance, having competencies that are the foundation of intrapersonal and interpersonal (Vukić Stjelja, 2009) and critical thinking abilities. As a part of the social role of journalism, relying on the normative social theory, McQuail (2008) sets up the foundation of journalistic professionalization on the theory of public interest. As the first criterion, he emphasizes the importance of high-level education.

Furthermore, *logical-mathematical abilities* are also crucial for journalistic work because the logical analysis of the problem and research (according to scientific laws often using mathematical operations) are journalistic routines.

In addition, without *linguistic abilities* journalistic work could not be done, as they are fundamental for creating a journalistic piece. Croatian linguists (Gluhak, 2000; Babić, 2004; Hudeček and Mihaljević, 2011; Opačić [4]; Šego, 2011 etc.) have long been warning about the decline of Croatian journalists' linguistic competencies [5] over the years and the need for a serious academic linguistic approach in journalism education studies.

Finally, the development of mental journalistic abilities is an indispensable prerequisite for the successful acquisition of journalistic competencies, both simple and complex journalistic skills, as well as their application, essential for the quality of journalistic work, relationships with themselves and others - journalistic autonomy and journalistic responsibility.

Mental abilities, however, are not sufficient for working in a varying environment where one performs journalism in both newsrooms and outdoors. In this context, the key abilities are *sensory*, *psychomotor* and *physical*. *Sensory journalistic abilities* relate to the senses (vision, hearing, touch, taste, smell). *Psychomotor mental abilities* are the ones including movements (changes of the body position) and gestures (single body movement). Psychology differs global and fine psychomotor abilities. Global psychomotor abilities are necessary for the cameramen and photographers' performance and for journalists who investigate in unusual conditions. They are *the static and dynamic strength, explosive power, strength of the hull, flexibility stretching, dynamic flexibility, body coordination, balance and physical stamina*. Fine motor abilities include *reaction time, oculomotor coordination, manual and finger dexterity, hand and fingers speed* (Šverko, 2005, 393-394). Manual dexterity, hand and fingers speed movements, gestures and hand stillness are essential for cameramen and photographers, but also for all journalists' and video-journalists' typing and recording activities.

They are prerequisites for the *physical abilities*, which include mental and bodily-kinesthetic abilities, and are those related to the complex ability of the body such as *strength, speed, endurance, flexibility, coordination, agility, balance and accuracy* (Milanović, 2009; Breslauer et al., 2014). Even though the importance of the journalistic physical abilities development stems from the specificity of the journalism occupation, theoreticians did not think about them in relation to journalistic education until recently (Božičević, 2007; Vukić, 2014). The journalists, on one hand, sit while doing their job, and on the other, they are constantly on the move. In addition, some of them work under unordinary conditions. Journalist-photographers, video-journalists and cameramen carry heavy equipment every day and often develop serious spine problems (Vukić, 2014).

Completing the general journalistic abilities list means also adding an important one - *creativity*. It is distinct from the other ones primarily because of its complexity as it is a compound of several other abilities, knowledge and skills pervading it. In everyday conversation, a *creative journalist* is the one whose work, journalistic product (photos, articles, videos, reports, broadcasts), somehow differs from the other ones

and is described as 'original' and 'different' (Vukić, 2014).

In a broader sense, it is the essential element of journalistic work for the development of the journalistic occupation of social and public importance (Fulton and McIntyre 2009; Nowak, 2009; Fulton, 2011 and McIntyre, 2012) as well as deepest human expression. Hence, it is imperative to encourage it systematically while studying journalism.

Specifically, there is a definition of *journalistic creativity*, which is a result of an extensive psychological and pedagogical theoretical analysis of different conceptualizations and definitions of human creativity in general. It proposes an understanding of journalistic creativity as the:

*(...) ability to create an original and convenient journalistic contribution manifested twofold: independently detecting the rules and the technical skills of journalism, inventing unusual strategies to solve journalistic problems with minimal guidance and regardless of educational levels and experience or changing the journalism domain through socially and culturally significant creation with many years of experience and extensive knowledge base. (Vukić, 2014 and 2015).*

## Content analysis of pedagogical documentation

Considering it as one of the commonly used methodological procedures in communicational and didactical (educational) research, content analysis of pedagogical documentation specifically intended for academic journalism education, concretely syllabuses or 'functional curriculums' (Milat, 2005, 202), was determined in the research draft as the fundamental scientific research method. The interdisciplinary nature of this study reflects also through its methodological complementarity.

From the perspective of pedagogical sciences, unlike methods of empirical research that examine the educational system and what surrounds it, the analysis of pedagogical documentation is one of the most economical. Moreover, the changes implemented within the education system without its core structure modification are the fastest and easiest to realize. Furthermore, the content analysis of pedagogical documentation is one of the most commonly used methods in educational development research (Berelson, 1952), and assessing school documentation and publications can be used to detect educational trends (Halmi, 2005). The most frequent method of data collection in didactics methodology referred to is - work on pedagogical documentation (Mužić,

1979), while the content analysis of textbooks, workbooks, teacher's preparations and other is a common research method of didactic researches (Bognar and Matijević, 2002).

Other subjects and courses' syllabus analysis confirmed it as the standard method in different sciences research examining their own educational domain, for example: computer science (Lipljin, 2000), philosophy and physics (Kalin, 2004), films in Croatian language teaching (Bjedov, 2006), arts (Turković, 2009), nursing (Šimunović et al. 2010), ethics of sport (Škerbić, 2014), intercultural learning (Piršl et al., 2016) and so on.

The syllabus, here understood as the author's work of university teachers, is studied as a basic form of their (and the communication of institutions as a whole, because the Senate or other institutional authorities approve programmes) written communication about the characteristics of a study course primarily with the students, and then with other participants in the educational process. Students use it to know the demands and expectations in a particular course (Kovač and Kolić-Vehovec, 2008). The educational content unites learning activities, operations and processes and plans a particular course within the study programme. It is:

"(...) a school document which lays down the scope, depth and order of teaching content of each teaching subject (...) the teaching programme is the concretization of the curriculum (...)" (Bognar and Matijević, 2002, 37).

As the written text is, from the traditional communication studies' perspective, a qualitative material (Zito, 1975), this study uses descriptive statistics and frequency analysis to establish the quantity and features (Halmi, 2005) of certain types of journalistic abilities which appear in the syllabuses' text of the study programmes of journalism education in Croatia. Using only one scientific method and examining only one element of the educational communication process – the message (respectively, only the content of the message, which refers to the development of the students' abilities, and specifically, the learning outcomes), this paper has no intention to be comprehensive.

Even though, Nash still in 1928 started the trend of content analysis of various curriculums or/and syllabuses in the field of communication that explores journalism education with the aim of improving both the academic discipline and professional journalistic practice. Later it became a practice not only in the United States (Luxon, 1937 and 1958; Casey 1944 and 1955; Schramm 1947 and others), but also in the



rest of the world: The Netherlands (Nieuwenhuis, 1955), Pakistan (Khurshid 1955), Israel (Isaak, 1961), Sweden (Sundell, 1963), Turkey (Ertug, 1964), Nigeria (Doghudje, 1965), Yugoslavia (Žlender, 1966) and so on.

Since the 1980s, the analysis of journalism education curriculums and syllabuses has become a common scientific communication practice assessing its current state, comparing various academic realities or proposing new approaches. Those are in general, like the previous, qualitative researches: simple structural and history content analysis as well as complex critical and discourse analysis.

That kind of tradition is not new in Croatia either. Croatian journalism education is analyzed by Malović (1998, 2000 and 2002), Vilović (1999 and 2011), Novak (2005), Božičević (2007), Zgrabljic Rotar and Vrljević Šarić (2009), Plenković and Mustić (2014), Perišin and Mlačić (2014) and others. This paper, however, introduces the quantitative dimension in analyzing journalism education in Croatia for the first time.

## Research methodology

**The research subject** are journalistic abilities in the compulsory courses syllabuses' content of the study programmes for educating journalists in Croatia. The analyzed variables are based on the idea of the journalist as a holistic human being. The author, hence, categorized them according to the following matrix:

Table 1. Journalistic abilities matrix

<i>General</i>				<i>Particular</i>
<b>Mental</b>	<b>Sensory</b>	<b>Psychomotor</b>	<b>Physical</b>	<b>Creativity</b>
logical-mathematical	vision	global motoric	speed	knowledge
linguistic	hearing	fine motoric	endurance	skills
critical	touch		strength	autonomy
thinking	taste		coordination	responsibility
interpersonal	smell		flexibility	
intrapersonal				
physically-kinetic				

**The research unit.** Specifically, the word *ability* and the context in which it was set up or what it related to (ability to write, ability to analyze media content, etc.) was primarily sought for in the content of the syllabuses referring to educational (learning and teaching) outcomes. Since the syllabuses that were written before 2005, which were still not reformed according to the Bologna system, were also analyzed, it was necessary to include as analysis both the phrase, the sentence and the whole section of syllabuses' contents which in some way described the concept of journalistic abilities. Thus, the occurrence of words or larger textual units was counted after it was isolated from syllabuses' content, which directly or indirectly referred to a particular journalistic capacity. The found variables joined the particular category of journalistic abilities listed in the Journalistic ability matrix according to the criteria detailed in the theoretical part of this paper.

**The research sample.** The results are based on the analysis of the eight study programmes for journalists' education in Croatia and their 186 mandatory syllabuses from 2011-2012 academic year. Including the only undergraduate specialist study programme of *Journalism* at the Higher School for Journalism [6], there are three undergraduate and four graduate university study programmes - undergraduate and graduate *Study of Journalism* at the Faculty of Political Sciences of the University of Zagreb, undergraduate (single and double major) and graduate *Communication Studies* at the Croatian Studies of the University of Zagreb, undergraduate *Media and Social Culture Studies* as well as graduate *Media Studies* at the Department of Communication Studies of the University of Dubrovnik and in the end, the graduate study *Journalism and Public Relations* at the Department of Tourism and Communication Sciences at the University of Zadar.

Since then, the number of studies for journalists has increased by three university programmes: undergraduate and graduate *Journalism Study* at the North University and the undergraduate *Study in Communication Sciences* at the Catholic University of Croatia. At the time the research was conducted, the sample included all available academic programmes for the education of journalists in Croatia. Today, they represent the total amount of 73% or almost  $\frac{3}{4}$  of actual ones. Besides, the fact that all results are more or less the same, with none or small deflection, is in favour of the fact that this sample is still representative and general conclusions relating to higher journalism education programmes in Croatia can be drawn from it. It can also be understood as a preliminary research for future studies.

**The hypothesis.** Journalistic abilities are unevenly distributed in the mandatory courses' syllabuses' content of Croatian journalism education study programmes; they mostly prescribe the development of mental (intellectual) abilities while the less represented is creativity.

**The main goal** of this qualitative study is, by using the content analysis method, to determine the distribution of journalistic abilities in the mandatory syllabuses' content of Croatian journalism study programmes, and specifically, to affirm that they are all focused the most on the mental abilities, and the least of their attention is directed to creativity.

**Data sources.** This study uses primary and secondary data sources. The main primary data relate to both the scientific research on journalistic abilities and connected themes and to the mandatory courses' syllabuses - copyrights of university teachers. Secondary data sources are all other scientific and professional literature in which the journalistic abilities are part of the research of other, related, subjects.

## Research results and discussion

This paper shows the first concrete results dealing with journalistic abilities that are prescribed to be taught in the Croatian journalistic education system [7].

The question of the representation of journalistic abilities in study programmes that educate journalists is a very complex issue as the content of teaching is much more complex than the content of what is prescribed, and educational outcomes depend on multiple factors. Therefore, the presented research is only a part, although not insignificant, of the whole picture of a reality of the academic journalism education.

To understand the result review, it is important to emphasize that the analysis is grounded on a different perspective than in previous researches. Namely, it is a study of the quality and the amount of journalistic abilities found in study programmes content needed for an educational production of a journalist - human being. By changing the view in that way, the analysis does not depend on a particular journalistic job or study programme specialties as it has been done so far. Rather, the main understanding is that every journalist, no matter the specialization, has to be a whole human being above all. That should be, the author believes, ensured by journalistic education.

Regardless of the angle change, it is important to note that no significant deflection (from  $\pm 2$ ) was found in the number of analysis' units regarding most particular category with respect to the study programme and study degree. The greatest difference was found between undergraduate study programmes in the category of mental abilities ( $\pm 6$ ). That shows almost a unique stand of Croatian institutions that educate journalists about journalistic abilities in their study programmes.

The research results presentation has been conducted under the Journalistic abilities matrix and systematized into two levels: distribution of overall journalistic abilities (mental, psychomotor, sensory, physical and creative) and subcategories of mental ones (logical-mathematical, linguistic, critical thinking, interpersonal, intrapersonal, and bodily-kinesthetic).

Firstly, all analyzed categories were displayed bringing their overall distribution in syllabuses regarding undergraduate and graduate study programmes as showed in Table 2.

Table 2. Journalistic ability categories distribution

Ability types	Undergraduate studies frequency ( $n_1$ )	Graduate studies frequency ( $n_2$ )	Total ( $n_1 + n_2$ )	Contribution (%)
Mental	325	337	662	58%
Creative	127	115	242	21%
Psychomotor	68	72	140	12%
Sensor	44	43	87	8%
Physical	4	7	11	1%
Total	568	574	1142	100

Those data are primarily important to confirm the first part of the hypothesis advocating that the content of compulsory syllabuses mostly prescribes the development of *mental* (intellectual) *abilities*. Those abilities are an indispensable prerequisite for the acquisition of both simple and complex journalistic knowledge, skills, as well as their application (autonomy and responsibility). It seems they are literally understood in the study programmes' design because they are essential for journalism quality, relationships with themselves and others.

All study programmes direct their syllabus' contents primarily to develop these abilities. Their proportion is almost three times higher than the total number of all other

abilities. Considering journalistic work specificities and the fact that not only mental abilities, but all other listed ones, allow journalists to manage work requirements, it is inevitable to conclude that mental abilities should be more proportionate to the others.

For example, *psychomotor abilities* which are mostly about global psychomotor skills significant for the performance of the cameraman, photographers and journalists who investigate in unusual conditions, are almost five times less represented. Results also show a lack of the development of fine psychomotor abilities essential to all journalists. Hand ability, ability of fingers and speed of hand are movements and gestures that are also required, not only for the cameraman and photographer jobs, but also for typing and recording.

The share of *sensory abilities* that relate solely to the development of vision (in courses which deal with work on photographs and videos) and hearing (in courses that deal with audio and audio-visual media) is less than 1/10 of the total abilities. The outcome also shows the absence of other sensory abilities.

Unexpectedly, the results revealed that syllabuses largely exclude *physical abilities* from their content. Physical education is one of the least represented courses (4) in the total number of all compulsory ones - three for undergraduate and one for the graduate studies [8]. From that amount, undergraduate study programmes develop only one, and graduate study programmes mainly two students' physical abilities. Taking into account the importance of training autonomous and responsible journalists in the implementation of physical education throughout their work in long terms, and in the spirit of lifelong learning, it is reasonable to include that kind of course in all study years' programmes. It is also important to adapt them to the specifics of journalistic work and to approach them both practically and theoretically as well as to modify them for students with special needs.

*Journalistic creativity* was treated as a complex ability, which is why its presence has been searched not only in the syllabuses' content that signalized abilities, but at all levels of competencies as well. It was found as *creativity of regulative* (169) and *expert autonomy* (63), *knowledge of professional creativity* (8), *creativity in tool usage* (1) and *creative business communication* (1).

Creativity ranks second, according to the findings only 2.74 times less than mental abilities, while its representation is, in fact, a sum of all other abilities' representation (psychomotor, sensor and physical abilities). Considering such results, the author

dismissed the presumption stating that syllabuses' content connected to creativity as educational outcome is the lowest ranking. Contrary to what was expected, it could be seen as an indicator stating creativity is a significant journalistic ability for institutions of Croatian academic journalism education. It is worth mentioning that experimenting and discovering creativity in study courses that teach writing for different media types is especially encouraged.

Although almost 65 % of syllabuses' content relates to abilities focused on mental ones, the author calculated the extent of the syllabuses' content for the other ones. An extreme disproportion between them was recorded. Mental abilities were present 60 times more than physical, 8 times more than sensory and 5 times more than psychomotor.

Following the obtained answers, the author also analyzed the representation of mental ability categories shown in Table 3. [9] *Logical-mathematical* mental *abilities* occupy almost half of the whole syllabuses' content. Taking into account that the research was conducted mostly for university studies, the logical-mathematical abilities development priority could be justified because scientific and professional research methodology is extremely vital for journalists.

Table 3. Mental ability categories distribution

Ability types	Undergraduate studies frequency ( $n_1$ )	Graduate studies frequency ( $n_2$ )	Total ( $fn_1 + fn_2$ )	Contribution (%)
Logical-mathematical	136	136	272	41
Linguistic	93	93	186	28
Critical thinking	40	34	74	11
Unclassified	27	36	63	10
Interpersonal	26	23	49	7
Intrapersonal	8	8	16	2.5
Bodily-kinesthetic	0	3	3	0.5
<b>Total:</b>	330	333	663	100

Furthermore, *linguistic abilities* are more developed in foreign language courses than in the mother tongue ones. Given their vital importance in performing journalism

and linguists' criticism, it is reasonable to ask whether their share or ranking should be higher.

It is also crucial to emphasize that the Croatian journalism education system has still not included separate courses of critical thinking in study programmes, although it has long been the world's practice and it is the recommendation given by many academics and experts, as well as the *UNESCO*. They are present in the syllabuses' content of only a few courses, mainly related to the acquisition of factual knowledge. However, that does not mean that teachers in actual educational processes at different courses do not encourage students to think critically.

Even though, if one considers the analysis results in the light of the consequences of journalistic work for the society, a reasonable suggestion would be to introduce separate critical thinking courses into journalism study programmes. One way of doing that could be the development of *critical thinking abilities* as an integral part for all study years and in all courses. Then, students could systematically develop one of the primary mental abilities, not only for journalism as a profession, but also for society as a whole.

The main argument for increasing the share of *interpersonal abilities* is the fact that human relationships are the journalism occupation's framework. It refers to getting ideas, collecting information and implementing the journalistic product.

On the other hand, the low rank of the overall valuable *intrapersonal abilities* could be seen as insufficient consideration of just one of many causes - the stressful nature of journalistic work. However, according to the holistic principles of the human personality development in learning, education in the spirit of holism includes the realization of students as self-conscious, spiritual beings, deeply associated with themselves and others in creative experiences. As its development is essential for training engaged, civil-democratic journalists, study programmes should consider developing the ability of future journalists' inner being cultivation. Only through the process of raising awareness about the connection of all forms of life and realizing it as an individual responsible to oneself, others and the planet, the journalist can improve journalism.

Lastly, disregarding *bodily-kinesthetic* mental *abilities* confirms the lack of physical abilities in the total share of general capabilities as explained above.

The extreme extent of the mandatory courses' syllabuses' content that envisages the development of logical-mathematical abilities more than the other ones can be seen more vividly in Table 4.

Table 4. Mental abilities disproportion

Mental abilities		Contribution
Logical-mathematical (100%)	Bodily- kinesthetic	1%
	Intrapersonal	6%
	Interpersonal	18%
	Critical thinking	27%
	Linguistic	68%

As already argued, the presence of other mental abilities should balance around the logical-mathematical by increasing the quantity of intrapersonal, linguistic and critical thinking abilities, considering their exceptional impact to the journalism profession.

A possible simplified proposal for the future development of journalistic abilities based on the holistic-humanistic vision of human-journalists and reviewed results could be to create a three blocks template of a study programme content reserved for it. It is a template aiming at paying more attention to the journalistic abilities' needs in the overall pedagogical process of journalistic education that could be reviewed and adjusted according to researchers and professors' scientific needs.

Relying on the theoretical knowledge, the first block with the largest proportion could consist of logical-mathematical (25 %) and linguistic abilities (25 %). The second one should include interpersonal and intrapersonal abilities, critical thinking and creative abilities to the same amount (10 % each). The last, third block, could present bodily-kinesthetic abilities (10 %), as shown in Table 5.

Table 5. The proposal of the journalistic abilities in 3-blocks share

Block	Abilities	Quota
1.	Logical-mathematical Linguistic	50%
2.	Interpersonal Intrapersonal Critical thinking Creativity	40%
3.	Bodily-kinesthetic	10%



To summarize, Croatian academic education for journalists in its syllabuses' content focuses on mental abilities while other important socio-humanistic journalistic abilities, needed for the educational production of a journalist as a whole, are either not represented proportionally to their importance or missing. Those are primarily physical, sensory and psychomotor abilities. Mental abilities discrepancy is also recorded especially as far as it concerned bodily-kinesthetic, intrapersonal and interpersonal abilities.

The purpose of this paper, according to the results, could be to call upon the educational, scientific and professional public about the imbalance of certain journalistic abilities in the journalism education study programmes content. Since they are a prerequisite for the acquisition of all journalistic competencies – knowledge, skills, autonomy and responsibility – their suitable harmonization regarding their importance is significant.

## Conclusion

In their scientific and professional discussions, scholars have so far implied or even identified the meaning of the abilities that journalists should have in order to perform journalism. However, they have studied them just theoretically and only from the context of the journalistic profession demands. From another paradigm rooted in the journalist's viewpoint, the main scholarly goal that follows should be the production of journalists as whole, integral beings developing abilities through their whole, professional life. This wholeness manifests as the socio-humanistic quality of journalistic abilities.

The author has operationalized the fundamental general categories of journalistic abilities according to theoretical orientations connected to the democratic view of journalism. The final list of journalistic abilities includes mental, sensory, psychomotor, physical and creative.

The study analyzes the distribution of journalistic abilities in the syllabuses' content of all study programmes' mandatory courses that educated journalists in Croatia in the 2011/12 academic year. It is the common research method used in the journalism education domain, but also pedagogy and other scientific fields, which deal with education. The results of this qualitative research show a significant disproportion of journalistic abilities in syllabuses of the Croatian academic study programmes for journalists.

Ranked first, mental journalistic abilities confirm the first part of this paper research thesis. The author refuted the following part of the hypothesis assuming that creative journalistic abilities were the least present, since they ranked second on the list of all journalistic abilities. Surprisingly, all syllabuses' contents almost totally neglect physical journalistic abilities. From the mental abilities list of categories, it further favors logical-mathematical, while the intrapersonal and bodily-kinesthetic are the least represented.

Using the holistic educational design that presupposes journalists as integral human beings and leading to the research outcome, the author suggests reconsidering the balance of journalistic abilities in the content of mandatory courses' syllabuses of the Croatian academic journalism study programmes. For future researches' purposes, the paper also emphasizes the need of including not only a professional, but also a socio-humanistic view into the paradigm of journalistic abilities in the educational context.

## Notes

1. Entries *Ability* (cro. *spodobnost*) <<http://hjp.znanje.hr/index.php?show=search>> (last accessed on February 11th, 2017)
2. Data were taken from the Database of Regulated Professions in the Republic of Croatia from <<http://db.azvo.hr/hr/profesije/?fullTree=1>> in March 2017 supplemented by data from article 1 of the Law on Regulated Professions and Recognition of Foreign Professional Qualifications, Narodne novine, n. 124/09 available at: <[http://narodne-novine.nn.hr/clanci/sluzbeni/2009\\_10\\_124\\_3045.html](http://narodne-novine.nn.hr/clanci/sluzbeni/2009_10_124_3045.html)> (last accessed on 31st of March 2017)
3. Naturalistic abilities were not included in this analysis, because their development in the content of syllabuses is most commonly associated with the acquisition of professional-theoretical knowledge, and the author could not separate them from educational outcomes. Since spatial abilities are not essential for everyday journalistic work, but more crucial to those special journalistic tasks performed only by a small number of journalists during their working life, who are regarded as extra-trained, those were also not included in this research.
4. The Croatian language lector Nives Opačić has written a lot of language books dealing with the Croatian language in the media and regularly writes critiques and analyses the Croatian journalists' media language for *The Journalist*, the Croatian Journalism Society's monthly publication.
5. Linguists more often operate with the term *linguistic competencies* not *linguistic abilities*, that way referring to the concrete manifestation and application of

- journalists' linguistic abilities.
6. At the time of the study, the undergraduate specialist study programme of *Journalism* was a programme at the Higher School for Journalism in Zagreb. Today it is a programme at the University of Applied Sciences VERN in Zagreb.
  7. It is a representation of one part of the results of a wider research within the PhD dissertation "Journalistic Skills within Croatian Higher Programmes for Journalists Education" from 2014.
  8. Syllabuses to that content are weak and do not provide detailed information on how to approach the development of physical abilities, so the author has retrieved them from the study programmes.
  9. The author has classified as *unclassified* those that do not belong to any given category of mental abilities.

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## Društveno-humanističke odlike novinarskih sposobnosti u hrvatskom akademskom obrazovanju novinara

### Sažetak

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Proučavanje novinarskih sposobnosti u domeni novinarskog obrazovanja važno je jer su one preduvjet za stjecanje novinarskih kompetencija. Rad istražuje distribuciju novinarskih sposobnosti u sadržaju hrvatskih visokoškolskih programa za obrazovanje novinara polazeći od definicije da je to potencijalni reaktivni sustav koji novinarove prirodne sklonosti za prakticiranje novinarstva razvija u akademskim ustanovama i medijskim institucijama. Dok ih komunikolozi tradicionalno promatraju iz perspektive novinarskog zanimanja, ovdje se koristi nova obrazovna, holistička paradigma koja, kao konačni obrazovni ishod novinarskog studija, predviđa cjelovito biće aktivno u razvoju društva. Analizom sadržaja pedagoške dokumentacije, uobičajenom metodom komunikoloških i pedagoških istraživanja, utvrđen je nerazmjer obrazovnih ishoda koji se odnose na novinarske sposobnosti: usmjerenost na mentalne (najviše logičko-matematičke, najmanje intrapersonalne), a zapostavljanje tjelesnih novinarskih sposobnosti.

**Ključne riječi:** obrazovanje novinara, novinarske sposobnosti, holističko obrazovanje, analiza sadržaja pedagoške dokumentacije, izvedbeni nastavni program.



# Psychoanalytic and Analytical Psychological Interpretations of Fairy Tales in the Guise of Contemporary Literary Interpretation

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Preliminary notes

## Abstract:

Starting from the notion of literary interpretation, this paper analyses the specific features of the Freudian and Jungian interpretations of fairy tales. In doing so, it searches for answers to the questions whether the interpretation of fairy tales is current even in contemporary times, and whether the fairy tales reveal semi-conscious and unconscious perceptions of a specific model of the human world to the contemporary recipient. Acknowledging that the model is based on mimesis, transmitted via multiple ways, it is indicated that the value of its psychoanalytic readings is in the discovery of new, deep layers of meaning. Furthermore, the paper shows that the disclosures are neither temporally nor spatially conditioned, and are offered to the contemporary recipients who are searching for authenticity in the ways in which literature changes their understanding of themselves and the world. Therefore, the paper concludes, as fermentation of dynamics of the genre, such reading should also be included in the guise of contemporary literary interpretation. And any gestures of excommunication unable plunging into the multiplicity of literary mimesis as well as the progress of aesthetic and political interpretation of literature.

**Keywords:** Fairy tale, Literature, Interpretation, Psychoanalysis, Analytical psychology

## Introduction

The fairy tale has been the subject of interest of many literary theoreticians and critics who have been developing literary and theoretical issues of this literary genre through their studies and various interpretations. Literary interpretation of a fairy tale enables us to discover its aesthetic and ethical values, to respect the autonomy of its world and to define its essential elements. By entering into the richness of a fairy-tale idea, we combine compositional analyses, character analyses and conceptual organization analyses of the fairy tale, which is the fundamental methodical principle of interpretation (Rosandić, 1986).

According to Anić (2003, 482), interpretation in literary science is the process of discovering the aesthetics of a literary work by studying the text, that is, it is a critical explanation of the literary text. The German philosopher, historian and philologist Hans-Georg Gadamer, observing the interpretation as a mediation towards the text<sup>[1]</sup>, highlights the specific changes in the value of these concepts in the modern age. He says, "Text is more than just the subject matter and object of literary research. In the twentieth century, both of these concepts have acquired a new place in the equations we make about the world and our knowledge of it." (Gadamer, 2007, 165). In doing so, Gadamer explains the role of the interpreter (2007, 180): "In this form of interpretation, whatever is alienating in a text, whatever makes the text unintelligible, is overcome and thereby cancelled out by the interpreter. The interpreter steps in, however, only when the text (the discourse) is not able to do what it is supposed to do, namely, be heard and understood on its own. (...) The discourse of the interpreter, therefore, is itself not a text; rather, it *serves* a text. This does not mean, however, that the contribution of the interpreter to the manner in which the text is heard would completely disappear. The contribution is just not thematic, not something as objective as the text; rather it enters into the text." Within this framework, Gadamer considered that each interpretation was one-sided<sup>[2]</sup>. Other theoreticians, in the context of the rich tradition of (German) hermeneutics<sup>[3]</sup>, dealt with the problem of interpretation. Thus, the Swiss art historian

[1] „Interpretation performs the never fully complete mediation between man and world, and to this extent the fact that we understand something as something is the only real immediacy and givenness. (...) the concept of text presents itself only in the context of interpretation, and only from the point of view of interpretation is there an authentic given to be understood.“ (Gadamer, 2007, 167)

[2] „Kant was right in asserting that universal validity is required of the judgement of taste, though its recognition cannot be compelled by reasons. This holds true for every interpretation of works of art as well. It holds true for the active interpretation of the reproductive performer or the reader, as well as for that of the scientific interpreter.“ (Gadamer, 2002, 125)

[3] According to Anić (2003, 431) hermeneutics is the theory and practice of presenting and interpreting a text. Zdenko Škreb (1986, 27) analyses the emergence and development of hermeneutics in literature. Thus he points out that at the time of the constitution of the science of literature, and for many decades afterwards, hermeneutics (Greek *hermēnelā* = interpretation), the science of understanding, was



Oskar Bätschmann (2004), starting from the connection between the two notions of hermeneutics and interpretation, says that it is possible for one work to have several correct interpretations that mutually contradict each other.<sup>[4]</sup> On the other hand, Gottfried Boehm (1997), a German historian and philosopher, emphasizes that any exaggeration in the interpretation itself implies a misinterpretation.

However, Gadamer (2007, 180) contemplates the reader as an important link in this chain: “When the text interpreter overcomes what is alienating in the text and thereby helps the reader to an understanding of the text, his or her own stepping back is not a disappearance in any negative sense; rather, it is an entering into communication in such a way that the tension between the horizon of the text and the horizon of the reader is resolved. I have called this a “*fusion of horizons*.” The reception theory, established in the 1960s by German theoretician Hans Robert Jauss attempting to found literary hermeneutics theoretically, has developed within this framework. In the light of this theory, namely the reception perspective of the so-called horizon of expectations, a literary text is observed as a MESSAGE to be received, listened to, read, and acquired by an ADDRESSEE, i.e. a RECIPIENT<sup>[5]</sup>. The entire communication process, comprising the sender, the message and the recipient, thus takes place in the light of a complex reception process, which teaches us the importance of the way people receive a certain literary and artistic message. Not only receive, but also how the message affects them, motivates them, directs them. The reception theory, therefore, focuses placing the problem of **communication** between the reader (recipient, addressee) and the work of literature in the centre of its studies. Jauss and the German literary theoretician Wolfgang Iser point out that the relationship between the recipient and the work is active, dynamic, it appears as a kind of dialogue, all which must be preceded

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considered to be the main cognitive means. The German philosopher and cultural historian Wilhelm Dilthey (1833-1911) renewed the significance of hermeneutics in the late 19th century by teaching that, unlike with natural sciences, the basic scientific function of which is that of interpretation, the scientific function of humanities is understanding. Although such teaching was subjected to ruthless critique in the 20th century, the reputation of hermeneutics has been maintained: in 1964 a group of prominent West German experts began publishing journals devoted to various issues of literary science on an interdisciplinary basis.

[4] Bätschmann starts from the concept of interpretation — Latin *interpretatio* — deriving from the ancient mythological and religious context, and denoting the activity of the conveyors and interpreters of messages and signs. In Greek mythology, Hermes conveyed and interpreted the messages and the will of the gods to the people. The word hermeneutics, to which *interpretatio* corresponds, was derived from his name. The goal of hermeneutics (methods and practices), Bätschmann points out, is the protection of cultural property, because if one does not understand something, he/she becomes aggressive and indifferent to negligence and destruction.

[5] „In the triangle of author, work, and public the last is no passive part, no chain of mere reactions, but rather itself an energy formative of history. The historical life of a literary work is unthinkable without the active participation of its addressees. For it is only through the process of its mediation that the work enters into the changing horizon-of-experience of a continuity in which the perpetual inversion occurs from simple reception to critical understanding, from passive to active reception, from recognized aesthetic norms to a new production that surpasses them“. (Jauss, 1982, 19)

by the power of listening. And listening is most important also with Gadamer, i.e. in hermeneutics<sup>[6]</sup>. In her book *Uses of Literature* the contemporary American literary theoretician Rita Felski emphasizes the importance of returning to the stage of the reader in the context of interpretation: "Readers and viewers engage in covert yet complex acts of decoding, their brains silently buzzing away, carrying out complex forms of mental processing, drawing upon accumulated reservoirs of tacit knowledge. We are always involved in translating signs into imaginary scenarios, responding to subtle textual cues, filling in the blanks, elaborating and expanding on what a text gives us." (Felski, 2008, 75).

However, the issue of the receiver of the literary message, i.e. the recipient, compounds considerably when the recipient is a child, a young being still in the process of growing and developing. It is extremely important to recognize this issue as children approach everything actively, lead the dialogue, and their encounter with a literary text is always communication. At this contemporary moment, parents, educators, teachers find it difficult to cope with the complex circumstances of an ever-expanding and often aggressive market, marketing and media which promote materialism, consumerism and instant pleasure. Is reading and listening to literary texts necessary today, do people still read, what is reading today like and is reading (still) joy and pleasure, but also an opportunity to develop one's own literary competencies? These competencies are part of a broad spectrum of human(istic) skills, achievements and affinities, their value perceptibly eroding in the domineering and self-proclaimed culture of relativism. Many have found that in the area where we are perhaps the most vulnerable, namely in the field of education of our youngest, there is a "war for our children's souls" (O'Brien, 2003) going on. For, children and young people, but also the family as a whole are a particular target of this culture that stimulates experience only at the level of the senses.

The consequences are not immediately visible in full dimensions, but ultimately children are deprived of the vital force and primordial power of imagination that is replaced by the addictive appetite for the sensory stimuli. In such a re-evaluated world, all the moral relativism where everything is acceptable and everything is allowed,

[6] „A literary work is not an object that stands by itself and that offers the same view to each reader in each period. It is not a monument that monologically reveals its timeless essence. It is much more like an orchestration that strikes ever new resonances among its readers and that frees the text from the material of the words and brings it to a contemporary existence: "words that must, at the same time that they speak to them, create interlocutors capable of understanding them." This dialogical character of the literary work also establishes why philological understanding can exist only in a perpetual confrontation with the text, and cannot be allowed to be reduced to a knowledge of facts". (Jauss, 1982, 21)

the question arises: “If the natural and spiritual guard has been lowered in children’s minds, if their concept of morality has been skewed and authority undermined, what other kinds of disordered interests and activities will follow as they make their choices later in life? (O’Brien, 2003)

Moreover, literature itself, apart from being under attack of the visual culture, is overwhelmed by megahit “children’s books” that achieve high and desirable sales, children queue for them and they are made into film blockbusters and hit toys. These “products”, which generate huge profits, generally do not develop a sense of real value, nor do they encourage the development of imagination and an all-round spirit in developing personalities (O’Brien, 2003).

It is important to awaken all these aspects of the dangers to which children and young people, i.e. those who are still in the formative period, are exposed today more than ever before, because they read fiction with an awareness different from that of adults. If they read it at all. Therefore, the task of parents<sup>[7]</sup>, educators and teachers, as well as methodologists and theoreticians, is to question and raise awareness of the contemporary situation and to question its devastating effects, as well as to offer rescue measures or ways of (co)existence in contemporary culture, which John Paul II called “the culture of death”. It is a culture that does not define us to ourselves, it does not tell us what is of value, what is harmless or dangerous, and it does not encourage us to find the real meaning of existence (O’Brien, 2003).

But the good news is that the children’s hunger for the literary aesthetic and ethical message even in these “recent times”, or precisely because of them, does not dry up in terms of a quest for true heroism in a simple and easy-to-remember manner. The duty and responsibility of adults is to enable them to see the hidden foundations of the world before the complexity and nuances of the modern mind overwhelm their knowledge.

In this context, one should also consider the role of the fairy tale in the life of a child. Namely, in the theory of children’s literature it is well known that fairy tales are the literary genre children encounter earliest. Crnković (1980) says that the fairy tale and the child are connected in a symbolic way, and the child, by experiencing fairy tales, goes through everything that peoples have thought of the world for thousands

[7] Manuela Zlatar (2007, 84) highlights the fact that the contemporary publishing and media abundance offered to children affronts parents with the task to create acceptability filters which provide support to development processes of the child’s mind.

of years, how they have used imagination to represent the forces that rule the world, relations in the society, desires and aspirations. Indeed, fairy tales are not intended for children, but “their simple poetic imagery, the charm of humour, their extraordinary characters and objects, the wonder of events and the focus on great moral ideals, have made them attractive to children.” (Diklić and Zalar, 1984, 112) This is also witnessed by contemporary research. Dragana Antonijević (2013) describes in her article the research undertaken by André Favat<sup>[8]</sup> in 1977, which confirmed that the content and structure of folk fairy tales correspond to the way a child conceives the world, that is, child’s understanding of the world complies with the value determinants of fairy tales. Gordana Galić (2004) points out that fairy tales actually send strong moral messages and images to a child and teach that we can achieve true happiness only by moral action. “The morality-imbued story helps children to expand the horizons with moral intent, filling them with hope and mercy” (Galić, 2004, 99).

Fairy tales can also help adults. Psychologist Gerlinde Ortner (2009, 9) writes that fairy tales are “very suitable for overcoming language and mental barriers between children and adults”. Moreover, the role of the fairy tale does not cease as soon as the child passes into the world of adults – since it prepares children for adulthood, the fairy tale greatly affects their entire life (Ortner, 1999).

This is also what Marc Girard (2013) talks about when he observes that fairy tales encourage and drive us to think about basic human values in general. Moreover, Girard explores the phenomenon of interest in this form of literature today. He grounds his analytical approach to this phenomenon on the sentences of Marc Soriano: “The question of the universal success of these fairy tales today remains [...]. What are these fairies, ghosts and dwarves doing in our modernity? How to explain that we still like them?” (Girard, 2013, 9).

Why are, therefore, even in the contemporary context, fairy tales having a strong and profound influence on the recipient? Essential postulates for answers to these questions were offered by the greatest psychologists: Sigmund Freud and Carl Gustav Jung. However, by following these postulates, other experts have also shown great interest in rendering and interpreting fairy tales in order to answer these questions. There has been a development of literary interpretations dealing with the study of literature in a completely new way, based on psychoanalysis, “that is the method of

[8] André Favat carried out his research based on the theories of the Swiss psychologist Jean Piaget, and published it in the book *Child and Tale: The Origins of Interest* in 1977. He studied children aged six to eight, and found that after the age of ten children lose their interest in fairy tales, while after adolescence is completed, they returned to them as adults.

treating mental disorders where this method has evolved over time into a holistic study of man.” (Solar, 2001, 271). These interpretations of literary works have also shown a great interest precisely in the fairy tale.

In the guise of contemporary literary interpretation, this paper will try to indicate the specifics of Freudian or Jungian interpretations of fairy tales and their views of the psychic apparatus. On the one hand, the paper presents psychological interpretations based on Freud’s psychoanalysis and, on the other hand, the deep psychological interpretations based on the analytical psychology of Carl Gustav Jung.

The representative of the psychoanalytic interpretation of fairy tales - Bruno Bettelheim will be considered by presenting the thoughts he gave in the book *The Meaning and Importance of Fairy Tales*. In this framework, but opposed to Bettelheim, the contemporary critical thoughts of Marc Girard have been analysed. Within the Jungian analytical psychology, the interpretative postulates of “Jung’s spiritual successor” by Marie-Louise von Franz are analysed, and everything is contextualized through individual viewpoints of contemporary critical reinterpretations.

In doing so, we depart from the point that a fairy tale is, above all, a literary work. As such, it also presumes someone who will read it, listen to it... That someone is a person, a human being who continuously shapes his/her own self. Can a recipient (i) in today’s world which, in its fluidity, is based solely on general relativism, be helped by the fairy tale, its structure (both at the levels of content and expression), its ethics (Hranjec, 2001), clarity, consistent distinction between good and evil and the constructive differentiation of good and evil characters, to build his own self<sup>[9]</sup>. It is the impossibility of building the self that leads to a series of difficulties and behavioural disorders, especially with teenagers and adolescents<sup>[10]</sup>. Of course, this issue should be considered by looking at the complex relationships between adults and children in experiencing and understanding the function of fairy tales. Namely, some adults are afraid that children could be caught up in their dreams, that by being exposed to fairy tales, they could start believing in magic. Milivoj Solar (1981, 187) responds:

[9] In his search for his own self, the contemporary man becomes the recipient of summary patterns, themes, motifs, fairy tale ideas, which today are abundantly transmitted and varied in the media industry. Advertisements, advertising slogans, various promotions and campaigns, music videos and soap operas are thus often mere contemporary versions of classic fairy tales.

[10] The unique self is an enduring integrity within oneself, an authentic experience of oneself as a biological, sexual and social being in the continuity of time. The comprehensive self (complete self) comprises personality structures: body and body parts, psychic representations, memory traces and object relationships. The final personality development takes place in adolescence through a series of successive identifications through which the aspects of objects are unconsciously assumed. The result of this is the identity - personality, what we recognize in each individual as something constant, as the identity of his being. (Bastašić 1995, 39, according to E. Jacobson 1964).

“Of course the child discerns the world of fairy tale from the real world in the sense that the child is aware that what is represented in the fairy tale is not here, besides us, that perhaps these fairies, witches and animals that speak are nowhere. The child, however, also knows, or rather feels, that the world of fairy tales is not an imaginary duality of the real world, but only a differently shaped real world, a world in which personal problems can easily be identified and is therefore even more real than that language-world of adults that a child does not understand enough.” Furthermore, adults often wonder about the cruelty of fairy-tales. However, this is a question that can only be asked by adults, since their experience and knowledge complement the basic image of fairy tales, while the children do not have that experience and knowledge, so their images as they read or listen to fairy tales are never so bloody and cruel. The dark forces of fairy tales have their course, cruelty and violence have clear roles in the story, as well as the negative characters who are there for the sake of the relationship between good and evil, the struggle for truth and justice. Children only enjoy a just ending without being distracted by moral dilemmas and horrible scenes (Bettelheim, 2010, 141)<sup>[11]</sup>. In fact, fairy tales address the childhood experience of adult violence, underscores Marc Girard (2013, 10), and *process* this experience. The individual experiences of adult cruelty are elaborated in fantastic stories in *collective* testimony, “enabled by strictly written literary formalization, where it is necessary to know how long it takes to accept such a deep descent ...” That is, “the story is the opposition to reason to liberate reason, distortion of reality to plunge into its depths, denial of a system to create another, more comprehensive one” (Crnković, 1987, 7). In this framework, fairy tales can be shocking. Rita Felski explicates this effect of a literary text in general. It is about the effect of art which distresses or appals and can stimulate an entire spectrum of bodily reactions „We are rudely ripped from aesthetic reflection to the baseline workings of biology, confronted with the stark evidence of our involuntary responses: the manufacturing of adrenalin, the acceleration of heart rate, the constriction of blood vessels. Our body may react even before our mind registers what it is at stake, underscoring the extent of our emotional suggestibility

[11] Not all educators and psychologists view fairy tales in the same way. Milan Crnković speaks about the arguments given by opponents of the fairy tale in childhood education, these arguments being that the fairy tale is harmful because it is built on an overpowering and uncontrollable imagination, it promotes superstition, removes a child from the real world, leaves harmful imprints on the child's psyche (fear), develops monarchist feelings, puts a child to sleep (1980, 22). Bruno Bettelheim (2010, 120) says that „Fairy tales underwent severe criticism when the new discoveries of psychoanalysis and child psychology revealed just how violent, anxious, destructive, and even sadistic a child's imagination is. A young child, for example, not only loves his parents with an incredible intensity of feeling, but at times also hates them. With this knowledge, it should have been easy to recognize that fairy tales speak to the inner mental life of the child. But, instead, doubters claimed that these stories create or at least greatly encourage these upsetting feelings.” Naturally, as with everything else, there must be a sense of measure here too. First of all, respect the feelings of children and their choice, says Bettelheim.

and physical vulnerability. Images and words inscribe their all too material effects on our bodies from a distance, as if through a mysterious machinery of remote control; we feel ourselves stirred by forces we only vaguely apprehend. The protective shield of the psyche is breached; our sense of autonomy and separateness is bruised; we are no longer in full command of our own response.“ (Felski, 2008, 117-118) Leo Bersani calls this state self-shattering. Taking up a psychoanalytic perspective, Bersani insists on the fundamental contemporaneity of shock, as a form of psychic disruption impervious to chronological markers. Human sexuality, according to Bersani, is grounded in masochism, making us ontologically implicated in violence from our earliest years. „Our choice is not between violence and nonviolence,“ he declares, „but is rather between the psychic dislocations of mobile desire and a destructive fixation on anecdotal violence.“ (Bersani, 1986, 70, according to Felski, 2008, 118). Such an aesthetic of dissolution, Bersani proposes, liberates us from totalitarian models of identity and the sheer implausibility of our notions of individuality. Bersani, Rita Felski emphasizes (2008, 118), is surely right to highlight the masochistic thrill of aesthetic shock, „the painful pleasure caused by a temporary release from the prison-house of the self and its retinue of burdens and obligations.“ Starting from the assumption that literary texts offer an exceptionally rich field for parsing the complexities of recognition, and „Through their attentiveness to particulars, they possess the power to promote a heightened awareness of the density and distinctiveness of particular life-worlds, of the stickiness of selves“ (Felski, 2008, 46), the rest of this paper shall analyse several types of fairy tale interpretation as an exemplification of the continuous fermentation of various theories and approaches. This fermentation as „dynamics of the genre“ (Girard, 2013, 10) points to the conclusion that modern men question themselves and search for the best way to fulfilment and happiness, despite all the tempting promises of modern civilization that they have already found it.

We wonder, together with Rita Felski (2008, 33), under what conditions does literature – in our case the fairy tales – come to play a mediating role in this drama of self-formation?<sup>[12]</sup> Or, in the words of Marc Girard (2013, 10), are (Grimm's) fairy tales still of any interest to our society? Furthermore, (Girard, 2013, 20) why being so attached to the psychoanalysis in the reading of fairy tales?

[12] Reading, says Rita Felski „may offer a solace and relief not to be found elsewhere, confirming that I am not entirely alone, that there are others who think or feel like me. Through this experience of affiliation I feel myself acknowledged; I am rescued from the fear of invisibility, from the terror of not being seen.“



## Psychoanalytic guise

„Deeper meaning resides in the fairy tales told me in my childhood than any truth that is taught in life.“

Schiller

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The Viennese psychologist, Sigmund Freud (1856-1939), in the late 19th century, laid the foundations of psychoanalysis, which divides the psychic apparatus into the conscious and the unconscious. This model enables the understanding of pathological processes of mental life (Freud, 1961). Created as a psychotherapeutic technique, psychoanalysis soon became “a theory of a specific, deep-psychological understanding of art and culture, and then religion and society as a whole” (Freud, 1986, 403).

Considering that he cures psychological disorders and reveals their hidden causes, we talk about psychoanalysis as a *therapy*, but also as *hermeneutics*. Since it exits the framework of consciousness and psychological research, it is also *metapsychology*. Psychoanalysis is also *anthropology* because it speaks of the essence of men and their relation to the world. Ultimately, psychoanalysis is the *theory of the creative process* because it notices that human relationships with the world have an artistic character. (Burzyńska and Markowski, 2009) By exploring the sleep phenomenon as a combination of metaphorical and metonymic principles, Freud observed similar laws of the sublimation mechanism also in the process of artistic creation. It is a dream, speaking in Freud's, but also in Jung's words, which is the dreamer's wish shown as fulfilment, oneiric as well as mythic, and shows what the wish would say in a personification without reservations. These processes occur in order to restore the psychological balance, and the produced material re-establishes, in a subtle way, the total psychic equilibrium. In this sense, dream/artistic creativity is like a mimicry, in which disguise prevails over the revelation, and the dream stretches far back, into the past, into to childhood (Freud, 1976, 124, Jung, 1964, 50).

Owing to these aspects of psychoanalysis, the *psychology of literature* has evolved, a special scientific discipline that “studies the psychic regularity of literary creativity, both in terms of writers who creates the work, as well as readers and their way of acceptance of the work of literature.” (Solar, 2001, 272) In this context, literature “serves to fictitious resolution of the inner tensions between subconscious incentives and conscious activities of individuals, because in symbolic form it represents and thus



in some way awakes the primary human urges.” (Solar, 2001, 271-272) The literary text is viewed as a “symbolic representation of neurosis”, with the only difference being whether it is the author<sup>[13]</sup> that is subjected to psychoanalysis or the text (Burzyńska and Markowski, 2009).

The psychology of literature continues developing successfully, sometimes in accordance with psychoanalysis, and sometimes in sharp criticism of and opposition to psychoanalytic attitudes and conclusions (Solar, 2001).

## The fairy-tale world of Bruno Bettelheim

Psychological interpretations of literary works show particular interest in fairy tales as a literary genre. Freud’s followers find in fairy tales the oppressed conflicts and wishes in the complex relationships of the fundamental components of the psychic apparatus (id, ego and super-ego) invoking the psychoanalytic model of a human person.

Bruno Bettelheim points out (2010, 25) that “in a fairy tale internal processes are externalized and become comprehensible as represented by the figures of the story and events” and the fairy tale is therapeutic because patients find their own solutions through contemplating what the story seems to imply about them and their inner conflicts at this moment in their life. “In his patients, Bettelheim noted the inability to face the problems which growing up entails, as well as the lack of motivation to address them. Two developmental crises are most difficult to master: the personality integration and the oedipal conflict. The first relates to the integration of id, ego and superego that we do not achieve once for all, and the second relates to the crisis that is caused by the fear of separation.”

Moreover, Bettelheim realized that the modern educational system neglects the psychological states of the child, which leads to the suppression of the problem. Namely, men are bound by their animal (id) and human natures, and they function only when the id does what the ego requires, which should be done until we achieve full personality integration. Bettelheim sees the solution of the problem in the telling of fairy tales. He considered that fairy tales addressed children and encouraged their development, while protecting them from the pressure of unconscious impulses. (Biti, 1981b) In 1976, Bruno Bettelheim published the book *The Uses of Enchantment: The*

[13] Wilhelm Dilthey in his work, which appeared in the same year as the Interpretation of Dreams, sets the underlying thesis of his concept of hermeneutics that explains how we need to understand an author better than he/she understood himself/herself, we have to make possible within ourselves a re-creation of an alien form of life. (Burzyńska and Markowski, 2009, 62)

*Meaning and Importance of Fairy Tales* in which he emphasized „The fairy story begins where children are at this time in their lives and where, without the help of the story, they would remain stuck: feeling neglected, rejected, degraded. Then, using thought processes which are their own (...) the story opens glorious vistas which permit the child to overcome momentary feelings of utter hopelessness.” (Bettelheim, 2010, 58). Emphasizing that the id is as an inseparable part of our personality as the ego, Bettelheim (2010) points out that fairy tales do not say that the ego and superego are superior to our animal nature. Fairy tales show that every part of our personality has to get its due. Only the cooperation and integration of all three elements permits success and leads to human happiness. If elements of personality do not integrate, do not bind together, this can only lead to failure, Bettelheim points out, since the prevalence of any factor (id, ego, superego, the conscious or the unconscious) prevents the harmonious development of personality. “Only a person whose ego has learned to draw on the positive energies of the id for its constructive purposes can then set that ego to control and civilize the murderous propensities of the id.” (Bettelheim, 2010, 89). Nevertheless, becoming acquainted with the parts of our personality is not enough. We must know how to apply them in relationships with the world. Bettelheim (2010, 110) writes that “we must refine and sublimate the content of the unconscious. (...) It is ourselves alone who can turn the primordial, uncouth, and most ordinary content of our unconscious (...) into the most refined products of our mind.” The fairy tale is a children’s tool that enables them to better understand the nature of their condition and circumstances and gives them courage to struggle against the difficulties they are concerned with. The moment children begin to struggle against their complex and ambivalent relations to the parents, they step towards achieving a well-integrated personality (Bettelheim, 2010).

### Psychoanalytic reading of fairy tales by Marc Girard

In 1999, the French literary critic, psychotherapist, physician and mathematician Marc Girard published a book entitled *Les Contes de Grimm. Lecture psychanalytique*, in the Croatian translation *Bajke braće Grimm. Psihoanalitičko čitanje*<sup>[14]</sup>. In this book, Girard, calling the fairy tale “a miraculous sediment of folk poetry blended with the collective unconscious, thus being an excellent occasion for analysts embarking on criticism of therapeutic anxieties” (2013, 19), departs from Freud’s psychoanalysis and reveals the consequences of parental violence and incompetence. Girard, like

[14] This is the first Girard’s book published in Croatia.

Bruno Bettelheim, is a Freudian follower; however, he is sharp in his criticism of the place of psychoanalysis in the literary interpretation of the fairy tale, as well as of Bettelheim himself.

Commenting Bettelheim's book *The Meaning and Importance of Fairy Tales*, Girard points out that it is not clear to whom the offered psychoanalytic interpretations of fairy tales refer. Do they talk about characters of fairy tales, about some imaginary patients or about real children the psychoanalyst has observed? He considers that the book was created only to "show how fairy tales help children overcome psychological problems during development and integrate their personality." (Girard, 2013, 27) He emphasizes that the evidence derived from the text of Bettelheim's book is also rather scarce and interpretations are exceptionally similar in the observed fairy tales and that Bettelheim sees oedipal conflicts where there are none<sup>[15]</sup>.

Vladimir Biti also notes the lack of attainment of such psychoanalytic interpretation of fairy tales. First of all, underlines Biti, the thesis of the therapeutic function of fairy tales that Bettelheim departs from, "is far from being undisputable, because he works uncritically on the assumption that actual conflicts can be resolved in an imaginary fashion." (Biti, 1981b, 340). Biti considers that these interpretations "failed to find a valid explanation for the fact that not even the conclusive fairy-tale state of perfect harmony liberates the child completely from the feeling of fear and guilt. Moreover, this feeling is relentlessly renewed and the child constantly demands new tales." (Biti, 1981a, 137) Biti observes that Bettelheim actually departs from the original Freud's tenets and fully follows Jung's therapeutic method: "He puts the therapist in the position of the one who knows what the patient does not know yet, but with effort will find out." (Biti, 1981b, 341).

However, Biti emphasizes that more radical researches of human psyche have shown that "the birth at a higher plan inevitably entails the perversion of the lower plan, the conversion of its true desires, and hence the opening of new, sharper conflicts among instances of man's personality." Therefore, "only the interpretation which would dare to take this into consideration would not fail to meet the demand of our

[15] This is best seen in the analysis of the *Snow White*. Girard considers that it is false to allude to the oedipal conflict as pertinent to this fairy tale. „This unhappy child, who is happy to grow like a flower, should be therefore imagined struggling for the fondness of a desperately absent father. How can one believe that Snow White is asking for the fondness of that man, when, afflicted by the murderous violence of the queen, she does not even think to demand his protection? (...) She knows well that her problem is a question of life and death, and not a struggle for pre-eminence where, in a way, the wrongs would be more or less shared. (Girard, 2013, 106) On the other hand, Manuela Zlatar (2007, 76), points out that it is a type of fairy tale that shows "the young girl's soul on the path to her corporate, sexual and psychological identity".

time.”(Biti, 1981b, 341)

Maja Bošković-Stulli (2012, 289-290) underlines that the psychoanalytic interpretations by Bruno Bettelheim reflect the segments of man's world, or more precisely the inner world of the child, and in this light of child psychotherapy they are justified and appropriate as long as they do not want to substitute possible different adoptions of fairy tales, not just by adults but also by children.

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Bettelheim's book, says Maja Bošković-Stulli, did not fully avoid this trap. On the other hand, the author notes, his paper points to the overwhelming hidden opportunities in perceiving the functions of fairy tales, their vitality and the need to continue to exist today at least for the children. But the potential timeliness of fairy tales is not exhausted at all.

Girard, „in a certain incredulity when it comes to the possibility to psychoanalyze works of art“ (2013, 19-20) actually emphasizes the basic assumption – he favours the literary criticism key to the interpretation of fairy tales over the psychoanalytic key, whereby literature goes beyond any possible theoretical exhaustion in the narrative and conceptual superiority of the artistic text (Protrka Štimec, 2015, 172). Despite opting for the psychoanalytic approach to the interpretation of fairy tales, Girard considers that “art involves the potential of sublimation of individuals and that the sublimation is the dividing line beyond which human achievements escape psychoanalysis.” (Protrka Štimec, 2015, 172). On the other hand, Girard emphasizes that “in comparison to a literature focused, like the one of fairy tales, on the presentation of inclinations, conducts or most intimate human responses” psychoanalysis enables “with its considerable investigative power to extend the mimetic field, the presentable reality, leaving a much more rigorous delimitation of the form and its aesthetic potential.” Namely, what was “once attributed to ‘illogicality’ of fairy tales, the mysterious or the inexplicable, is now inscribed in the linearity of a causal chain precisely in the way in which ‘fantasy’ fades in favour of upsetting crudeness in the portrayal of motifs.” (Girard, 2013, 20).

To read the Grimm Brothers' fairy tales with Freudian eyes, for Girard means “to go through the looking glass to discover a fascinating mimesis of psychological reality” (Girard, 2013, 21). It is Freud's psychoanalysis (focused on determinism) and not that of Lacan (focused on analogies), as he points out, that “provides the method of choice to decipher the mimetic presentations of literature” (Girard, 2013, 21). Rita Felski (2008, 48) also emphasizes that the famous Lacanian picture of the child gazing

entranced at its own idealized self-image proves to be short as a schema for describing ways in which literature represents selves. The experience of reading is often similar to seeing an unattractive, scowling, middle-aged person coming into a restaurant “only to suddenly realize that you have been looking into a mirror behind the counter and that this unappealing-looking person is you”. Moreover, the author stresses “mirrors do not always flatter; they can take us off our guard, pull us up short, reflect our image in unexpected ways and from unfamiliar angles. (...) We can value literary works precisely because they force us – in often unforgiving ways – to confront our failings and blind spots rather than shoring up our self-esteem.”

In the psychoanalytic interpretation of a literary work, fairy tales included, we must not forget that this is primarily a literary work. Interpretation is not the same as psychoanalytic treatment; it is just one of the means to achieve the goal. Girard (2013, 31) explicitly emphasizes that “it is not possible and never will be to ‘psychoanalyse’ a text, so it is not even worth trying.” He believes that any symbolic interpretation that does “not come naturally inscribed in a general psychoanalytic framework” should be refused. This is in contradiction with literary coherence and we need to “resolve arbitrary interpretations” (Girard, 2013, 33). Only observance of these three principles can lead to restoring the credibility of the psychoanalysis of literary works, in this case, fairy tales.

## The World of Archetypes of Carl Gustav Jung

A major milestone in the field of psychoanalysis was marked by the rupture of the psychoanalytic camp in 1913, when Sigmund Freud and Carl Gustav Jung broke up. Namely, in 1913, Jung published his book *The Transformations and Symbolisms of the Libido*, in which he made known that he had taken a different course. From that moment on, he called his own understanding “analytical psychology”. It is a departure from Freud’s determinism and reduction of everything to instinctive elements, while putting archetypes and the collective unconscious in the centre.

The collective unconscious “is a picture-language” and “the archetypes appear in personified or symbolized picture form.” (Jacobi, 1951, 63). The major archetypes are **the persona**, **the shadow**, **the anima or animus** and **the self**. The symbol, Carl Gustav Jung (1964, 20) emphasizes, always implies something more than its obvious and immediate meaning. It is the manifestation of the archetype that points to the area of strong connection between conscious and unconscious life. Because, Jung underlines (1980b, 11), every archetype is capable of endless development and

differentiation. Even in an outward form of religion where all emphasis is on the outward figure, the archetype remains unconscious as a psychic factor.

Since there is a close relationship between archetypes and symbols, Jung's analytical psychology has become a subject of interest to many literary critics. The foundations of this criticism were laid out by Jung himself, by his interest in literature and art in general, whereby he emphasized the autonomy of the work of art much more powerfully than Freud (Grbić, 2010, 7)<sup>[16]</sup>. In this key, the literary text is treated as a symptom represented by symbols on the basis of which we reach the hidden meaning of the text presented in archetypes (Burzyńska and Markowski, 2009). Identifying their presence in the literary work is the first step in the reading of its deeper meaning. Jung's literary criticism observes and analyses the phases of a character's individuation for its clearer understanding and more accurate correlation with other characters and the entire text. In such an analysis, the text can be read as the imprint of the author's individuation (Grbić, 2010, 14). Certainly, in the context of general literary theory, it is worth highlighting the phenomenon of archetypal criticism that occurred in the Anglo-American area between 1930 and 1950, and whose significant representatives were M. Bodkin, R. Graves, J. Campbell, G. Wilson Knight, R. Chase, F. Fergusson, Ph. Wheelwright and N. Frye. Their starting point is Frazer and Jung's concepts of the archetype as an ancient ritual or symbolic pattern which unconsciously shapes both modern psychological and artistic creations. The most prominent archetypal critic, Northrop Frye, introduces three perspectives in his *Anatomy of Criticism*: the archetypal, which examines the formal-compositional element of forms; the historical, dealing with their content-modal features; and the rhetorical, which differentiates the radical of presentation (speaking, enactment and writing). However, the followers of Jung's psychology, especially in fairy tales, understand archetypes as patterns of thought, feelings and actions arising from the collective unconscious. Carl Gustav Jung emphasizes that in myths and fairy tales, as in dreams, the psyche tells its own story, and the interplay of the archetypes is revealed in its natural setting as formation, transformation of the eternal Mind, eternal recreation. Jung holds that in fairy tales one can best study the comparative anatomy of the psyche. (1980a, 215) The fairy tale tells us, explains Jung (1980a, 250-252), that the power of darkness can be overcome by turning its own weapons against it. However, in the context of contemporary rational dogmatism and "platitudes", Jung notices, instead of taking the human psyche seriously, all the superhuman that the former ages predicated are

[16] In his study of Jung and literature, Igor Grbić analyses the publications in which Jung specifically discusses the relationship between analytical psychology and art, literature included: "On the Relation of Analytical Psychology to Poetry" dated 1922, "Psychology and Literature" dated 1930/1950 and "Ulysses: A Monologue" dated 1932.

reduced to “reasonable” proportions as though they were pure exaggeration. However, Jung wonders if the collective beliefs from the past were just exaggerations? Has rational reduction led to the beneficial control of matter and spirit? Moreover, Jung asks, what have all our other cultural achievements led to? By giving the answer(s) to these questions, Jung points out with horror that man has been delivered from no fear and a hideous nightmare lies upon the world. Man has accomplished many things, but Reason has failed lamentably, and the very thing that everybody wanted to avoid rolls on in ghastly progression. When will we, Jung concludes, find ways and means to cleanse man and liberate them from obsession and unconsciousness, and make this the most vital task of civilization?

Following these Jung’s ideas and questions, Marie-Louise von Franz sought for deeper aspects of the fairy tale interpretation and is considered to be one of the most prolific and most representative Jung’s followers in the area.

### Marie-Louise von Franz and the Jungian interpretation of fairy tales

Marie-Louise von Franz met Carl Gustav Jung in 1933 and continued to collaborate with him closely until his death in 1961. Her book *The Interpretation of Fairy Tales* was published for the first time in 1970. In her book the author claims fairy tales to be “*the purest and simplest expression of collective unconscious psychic processes*” (von Franz, 1970, I:1). She continues by saying that after working for many years in this field, she has come to the conclusion that all fairy tales endeavour to describe the Self. They sometime dwell on the beginning stages of individuation – experience of the shadow or encounter with animus and anima. Considering that *the archetype is not only an ‘elementary thought’ but also an elementary poetical image and fantasy, and an elementary emotion, and even an elementary impulse towards some typical action* (von Franz, 1970, I:6), it is important to get as close as possible to the specific character of such archetypal image to try to study in deep the psychic situation contained in it. In order to reach a valid interpretation, we must consider the knowledge of the average setup of fairy tales, of the comparative anatomy of all symbols and of the role and symbolism of numbers. Marie-Louise von Franz considers that interpretation is an art that can be learned only by practice and experience, while the space where interpretation goes on is very much like a confessional. Subjectivism in the interpretation of fairy tales should be entirely excluded. Only objectivity of the interpreter can lead to exact analyses (von Franz, 1970). This allows for a special course of interpretation.



When we attempt to interpret a fairy tale from the Jungian standpoint, it must be, as a dream, divided into the four stages of the classic drama. The first stage refers to the exposition, i.e. to time and place – in fairy tales always in timelessness and spacelessness that is the realm of the collective unconscious. The second stage relates to people involved, i.e. the characters appearing in the story. It is important to count the number of characters at the beginning and at the end and interpret the symbolism of the numbers. Then there is the naming of the problem. It usually comes at the beginning of the story, we define it “psychologically” and we “try to understand what it is.” (von Franz, 1970, III:1). In the end comes the peripetia, which can be short or long. If a fairy tale finishes happily, a negative narrator’s comment follows. These comments at the end of a fairy tale are called *rite de sortie* (fr. rite of return, coming back) “because a fairy tale takes you far away into the childhood dream world of the collective unconscious where you may not stay. (...) We have to be switched out of the fairy-tale world.” (von Franz, 1970, III:4).

Apart from following certain stages to interpret a fairy tale correctly, in order to make interpretation successful, we must also understand the average setup of fairy tales and know the symbols and symbolism. By enlarging motifs by means of amplification, we reach the last two essential steps. First is to construct the context. All amplified motifs must be studied in the story context. Then comes the second and last step – the interpretation itself. We have “the task of translating the amplified story into psychological language.” (von Franz, 1970, III:6). Marie-Louise von Franz continues by saying that psychological interpretation is a Jungian way of interpreting, i.e. of telling stories because, she says, “we still have the same need and we still crave the renewal that comes from understanding archetypal images.” (von Franz, 1970, III:7). Although she believes that it would be false to claim that Jungian psychological interpretations are relative and not absolutely true, she believes that a story offers only those revelations the interpreter is ready to digest. An interpreter can grasp only to his own limits at a given moment. “But we interpret for the same reason as that for which fairy tales and myths were told: because it has a vivifying effect and gives a satisfactory reaction and brings one into peace with one’s unconscious instinctive substratum, just as the telling of fairy tales always did.” (von Franz, 1970, III:7).

### A critique of Jungian interpretation

Marie-Louise von Franz, in the Preface to her book *The Interpretation of Fairy Tales*, sharply criticizes and rebuts certain Jungian interpretations of fairy tales. She thinks they are too personalistic and reduce the heroes of fairy tales to a mere human ego,



while their misfortunes are treated as neurosis. On the other hand, Marie-Louise von Franz writes that many academic scholars criticize Jungian psychology and find it *unscientific* because it takes into consideration emotional factors and emotional experience of individuals. While from Freud's point of view a certain symbol (e.g. the eagle) means a precisely defined term, the Jung's point of view emphasizes the emotional evaluation of the symbol diversity (e.g. why is it an eagle and not a dove or some other bird species) (von Franz, 1970). This is about those interpretations, emphasizes Maja Bošković-Stulli (2012, 289), which search symbolism. They move on an insecure ground of speculation and most often use the fairy tale as a means to argue other theories. Jung's interpretation of fairy tales as symbols of unconscious mental processes, where characters are not seen as humans, but represent the individual archetypal imaginary components of the human soul, belongs here.

In addition to some critiques of Jung's introduction of mysticism to describe the material found in the unconscious area (Lee, 1981), the Dutch Germanist and folklorist Jan de Vries (1954) argues that we cannot apply archetypal criticism to a literary work since the fairy tale is not a spontaneous creation like, for example, a dream. In his scientific work, De Vries, accepts the Jungian concept of archetypes as a structure of the collective unconscious, but, as explained by Eliade (1998), De Vries notices the fact that this concept neglects the entire history of folklore motifs, the evolution of popular literary themes and tendency to reduce everything to abstract schemas.

It is certainly worth pointing out that Jung's tenets are strongly incorporated in feminist literary criticism. However, the relationship of this criticism towards the Jungian interpretation of fairy tales is, at the very least, twofold. On the one hand, Jung's precept of female and male archetypes - the concept of anima (a woman in a man, an expression of female psychological aspirations in the male's psyche) and animus (a man in a woman, a male reflection of the unconscious in a woman) is criticized - emphasizing that Jung's archetypes are socio-cultural constructions and not eternal psychological truths (Marjanić, 2007, 12). On the other hand, it should be noted that Jung's precepts point to the androgynous structure of the human psyche. These are psychological precepts of gender equality which, besides the rational, include also the irrational interpretation of the unconscious. In this way, female qualities are liberated and placed in a more equal relationship with male qualities (Katunarić, 1983, 50-51). In such constellations the kind of art is created where the anima has taken on the role of a positive guide to the inner world, and this positive function occurs when a man takes seriously the feelings, moods, expectations, and fantasies sent by the anima. Then he fixes them in some form – in writing, painting, sculpture, musical composition (Jung,

1964, 186)<sup>[17]</sup>. In the archetypal sense, in the procession of individuation, anima represents manifestations of unrealized libidinal energy and suppressed and distorted unconscious contents. According to C. G. Jung, the anima is the personification of all feminine psychological tendencies in a man's psyche, such as vague feelings and moods, prophetic hunches, capacity for personal love, feeling for nature, and his relation to the unconscious. It is the mental image of the (male) individual presented by the opposite sex (Jung, 1964, 177)<sup>[18]</sup>. C. G. Jung underlines that „no man is so entirely masculine that he has nothing feminine in him.“ Moreover, the anima as a feminine character is a figure which compensates the masculine consciousness (Jung, 1982, 87, 68). It is also worth mentioning that this is a dynamic process which does not allow for given entities. In the development of the Self, i.e. in the process of individuation, Jung differentiates four stages of the evolution of the anima. “The first stage is best symbolized by the figure of Eve, which represents purely instinctual and biological relations. The second can be seen in Faust's Helen: She personifies a romantic and aesthetic level that is, however, still characterized by sexual elements. The third is represented, for instance, by the Virgin Mary – a figure who raised love (eros) to the heights of spiritual devotion. The fourth type is symbolized by Sapientia, wisdom transcending even the most holy and the purest (Jung, 1964, 185). On the other hand, Jung emphasizes (1964, 301), the animus plays an important role in the connecting, integrating of the conscious ego. In this way the subject of individuation can come into full possession of his male side. The appearance of the animus, the ego has found the security which foreshadows the emergence of the Self, and with this the completion of the first half of the individuation process – strengthening of the ego and of his masculinity. The second half of this process – the establishment of a right relationship between the ego and the Self – lies in the second half of one's life.

Many feminists and women psychoanalysts follow these postulates of C. G. Jung, as well as the archetypal interpretation shaped by Marie-Louise von Franz, to illuminate women's themes in fairy tales<sup>[19]</sup>. In doing so, they underline the considerable difficulties

[17] “Many examples from literature show the anima as a guide and mediator to the inner world: Francesco Colonna's *Hypnerotomachia*, Rider Haggard's *She*, or “the eternal feminine” in Goethe's *Faust*. In a medieval mystical text, an anima figure explains her own nature as follows: I am the flower of the field and the lily of the valleys. I am the mother of fair love and of fear and of knowledge and of holy hope... I am the mediator of the elements, making one to agree with another; that which is warm I make cold and the reverse, and that which is dry I make moist and reverse, and that which is hard I soften... I am the law in the priest and the word in the prophet and the counsel in the wise. I will kill and I will make to live and there is none that can deliver out of my hand.”

[18] Anima, as the female element in the male, explains Jung (1973, 180), enables putting a man's mind in tune with the right inner values and thereby opening the way into more profound inner depths. The anima takes (...) on the role of guide, or mediator, to the world within and to the Self. She can be dark or bright, a virgin or a whore, a source of wisdom, a muse.

[19] For instance, Jungian psychoanalyst, Clarissa Pinkola Estés who published the book *Women Who Run with the Wolves* in 1992. Along these lines, in Croatia, the book by Manuela Zlatar *Novo čitanje*

in the process of forming of the animus in women and of the anima in men as free, constructive spaces in the psyche. Namely, most people, Manuela Zlatar points out (2007, 47), observe “masculinity” or “femininity” as a sequence of learned patterns of behaviour and activities. However, each of us is responsible for recognizing in these terms the archetypal energies which pervade our lives and enable free creative work.<sup>[20]</sup>

## Interpretation as communication in the age of authenticity

Throughout historical periods which preceded the turbulent contemporary moment, the cultivation of personal virtues such as wisdom, justice, strength and moderation was entailed as a necessary foundation for a truly happy and fruitful life. Nevertheless, our time is characterized by the “revaluation of all powers“, whereby virtue has been replaced with an indefinite term “value” (Nietzsche, 1968). At this historic moment, it is urgent to carefully review what has been reevaluated. Among other things, it is important to see what is happening with the skill of fostering the culture of the word as a unique way of knowing the world and forming the human personality. It is obvious that children today are growing without the once usual custom of their parents reading or telling them classic tales, lullabies, fairy tales, legends, myths<sup>[21]</sup>. Today the child is lonelier than ever and as such, it has to face the challenges of growing up. In the modern way of life, children no longer grow up within the security of an extended family. Therefore, it is important to provide them with heroes who have to face the world all by themselves and who, although ignorant, find their right way (Bettelheim, 2010, 11). Moreover, loneliness in the challenges of modern life is a major problem of today’s man in general. Even adults have a need for images of heroes who, in spite of everything, eventually win and thus allow to be admired. But, the problem lies in what is being depicted as good and what as bad. Namely, potential readers

*bajke: arhetipsko, divlje, žensko (A New Reading of the Fairy Tale: Archetypal, Wild, Female)* published in 2007 should be pointed out.

[20] This is about creativity as a process of personal development, but also of artistic work, which do not take place outside the community, the society. From the analytical psychology perspective, Erich Neumann sees the relation of art to society also as a process in four stages. In the first one, the self-representation of the unconscious goes on within the unity of the community and artist's personality. In the second stage the artist invests his own effort to represent the cultural canon. The third stage provides compensation for the cultural canon, i.e. individual products of new ones appear. The fourth stage brings the transcendence of art – the artist becomes a great individual who transcends his bond with the collective both outwardly and inwardly and attains to the level of timelessness. (Neumann 1974, 91-100, according to Grbić, 2010, 17). Each of the great artists seems to follow these stages in his opuses: he begins by responding to a creative impulse within him, which strives to find form of whatever kind; he then becomes a contingency of his epoch, and ultimately proves his artistic authenticity by finding himself alone (Neumann, 1974, 102-103, Grbić, 2010, 17).

[21] The classic fairy tales, tales, legends, myths, lullabies, with their symbolism, act in special ways upon the conscious and the unconscious of recipients, especially those youngest, and as such have an irreplaceable role in the shaping of the conscious and the conscience in a child. Along with the psychologist Bruno Bettelheim, this topic was written about by the theologian-ethicist Vigen Guroian and the philologist and writer J. R. R. Tolkien

or listeners carry individual, sometimes semiconscious and subconscious images of the model of the human world in which they live. The feature of the literary work, as short as it may be, is that it shows a coherent, rounded and complete picture of the model of that world (Škreb, 1986, 489). However, in the modern world, thrills have swept aside wonder—the wonder that is the source of both philosophy and love and all great literature; the wonder, moreover, which is the traditional source of the “enchantment” that is to be found in reality itself (O’Brien, 2003).

To save what can be saved, Rita Felski (2008, 14) proposes that modern thinking of reading involves a logic of *recognition*; that aesthetic experience has analogies with *enchantment* in a supposedly disenchanted age; that literature creates distinctive configurations of social *knowledge*; that we may value the experience of being *shocked* by what we read. Furthermore, the author underlines (2006, 16) the importance of giving equal weight to cognitive and affective aspects of aesthetic response; any theory worth its salt surely needs to ponder how literature changes our understanding of ourselves and the world as well as its often visceral impact on our psyche.

Within this framework, in this final part of the paper, we shall examine the diversity of approaches and opinions about psychoanalytic and analytical psychological interpretations of fairy tales. First of all, speaking in the words of Hans-Georg Gadamer (2007, 179), in this analysis, as well as in all the cases where motivation for interpretation has been established, and where in the communicative process something was constituted as a text, the interpretation, like the text itself, must be subordinated to understanding. This corresponds perfectly, of course, to the literal meaning of the term *interpretes*, which refers to someone who stands between and therefore has first of all the primordial function of the interpreter of languages, someone who stands between speakers of various languages and through intermediary speaking brings the separated persons together.

However, this does not include exclusivity of any kind. Especially when it comes to fairy tales. For, says Manuela Zlatar (2007, 72), we walk along a very slippery path if we want to validate any interpretation as correct or incorrect. It is questionable what and how much of this narrative can be extracted even by the most thorough scientific research. In the case of fairy tales, as well as of any other literary work, one must be aware that “mimesis is mediated by multiple devices designed to lure in readers and to keep them hooked: suspense filled plots, fine-tuned verbal mimicry.” Moreover, it is also about expanding the reader’s understanding that takes place not only through formal methods and literary techniques “but also by the magical

illusions, imaginative associations and emotional susceptibilities that such techniques call into being." (Felski, 2008, 133)<sup>[22]</sup>.

Fairy tales address the recipient at a conscious and unconscious level, and this duality is exactly what is the most remarkable in the narrative. To conclude, why would the psychoanalytic interpretation of fairy tales and their literary interpretation in the narrow sense be mutually exclusive? Ruin each other? Here, in the end, we emphasize again that the fairy tale is, above all, a work of literature.

Do we thus deprive literature of its power of knowledge? Indeed, let us ask ourselves together with Rita Felski - What does literature know? (2008, 77). And read her answer: "That literary works yield limited perspectives does not prevent them from also serving as sources of epistemic insight." (2008, 84) Even of the complexity of the human psyche. By analysing these possible aspects of literature, do we deprive it of the features, which make it a distinct art; do we ultimately take away its literary and artistic values? Do we deprive it of the recipient - the reader? If we decide to agree with Rita Felski that "the act of reading fuses cognitive and affective impulses", that "it looks outward to the world as well as inward to the self", then we must agree with her assertion that "isolating and scrutinizing these intermeshed components looks suspiciously like an exercise in academic hairsplitting." (Felski, 2009, 132).

By observing the elements of the psychoanalytic reading of fairy tales, as well as the elements of the model of analytical psychology, we have come from Sigmund Freud's assertions that psychoanalysis can provide information that cannot be obtained by other means, thus showing to the author of the work new strings scattered between intellectual talent, experience and the work itself. All the time we were aware of two facts: first, as Freud says, the effect that the observed text produces on us, so that the effectiveness of a work of art can be analysed only in the relation between the observed work and the subject that observes it; second, the psychoanalytic theory can in no way reveal the last, the deepest layers of the meaning of the literary work. Nevertheless, the value of its application to literature is that it can achieve the discovery of new, deeper layers of meaning, as well as provide the opportunity to illuminate the nature of literary creativity (Martinović, 1985, 11-41)<sup>[23]</sup>.

[22] Moreover, Jung (1980b, 218) points out, not only in fairy tales but in life generally, the objective intervention of the archetype is needed since it checks the affective reactions with a chain of inner confrontations and realizations. In this way it brings knowledge of the immediate situation as well as of the goal. This enlightenment, or "untying of the fatal tangle", contains a positive magical experience that is not unknown to the psychoanalyst.

[23] The author quotes Freud's address delivered at the awarding of the Goethe's Prize for Literature in 1930 (Address Delivered in the Goethe House at Frankfurt. St. ed., vol.21, Hogart Press, London,

It simply means to recognize that works of art, fairy tales included, can be appreciated for a whole host of good reasons. Literary theory of the twenty-first century is still struggling to come to terms with such plurality; it has manifest difficulties in recognizing that literature may be valued for different, even incommensurable reasons. Any such gestures of excommunication fail to advance either the aesthetics or the politics of literary interpretation (Felski, 2009, 135).

Speaking in the discourse characteristic of the field of cultural theory, we live in the atmosphere of Metamodernism, which succeeded postmodernism. This has led to the current situation - almost a paradox - where the problem for the present generation is just the opposite: no one has told us what to do. It is the literary theory, or literary science, that is based on the premise that interpretation is successful if, once it has been carried out with the artistic persuasiveness of the poetry language in front of a reader or a listener, it shows a peculiar model of the human world with the mutual relationships of people in it (Škreb, 1986, 498). But this is not just a mere return to the old, or a one-sided rejection of postmodern premises. These are processes of repositioning between the ideas and the views of the modern age (which determine what to and what not to) and the postmodernist age (anything goes).<sup>[24]</sup> We can detect this growing desire for authenticity. In general, three ideas prevail, of specificity, of values and of authenticity. They characterize the new Age of Authenticism. (Docx, 2011) This is a negotiation between the longing for the universal truth on the one hand, and (political) relativism on the other, between hopes and doubts, sincerity and irony, wisdom and naiveté, construction and deconstruction. It is a case of cultural metamorphosis and the development of cultural sensitivity in a time called Metamodernism, in which man, in a certain way, oscillating and floating between the future, the present and the past, with the ideals and between them, returns to metaphysics<sup>[25]</sup>.

In this context and after what has been said in this paper, it is necessary to wrap up the answer to the question whether the psychoanalytical interpretations of fairy tales are still current in this modern moment, society, the world, that is, whether the distinctive model of the human world that is offered by the interpretations of fairy

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1961, pp. 208-212).

[24] This is a criticism of the postmodern credo "anything goes" that emerged in 1995 in the field of architecture with the views of the urban planner Tom Turner and his suggestion (1995, 9) that "the built environment professions are witnessing the gradual dawn of a post-Postmodernism that seeks to temper reason with faith."

[25] As a perspective to post-Postmodernism, or in response to Postmodernism, the term Metamodernism was introduced by cultural theorists Timotheus Vermeulen and Robin van den Akker in 2010 in their discussion Notes on Metamodernism.

tales, is necessary and current to the contemporary recipient. Marc Girard (2013, 21) indicates that the question of importance of fairy tales is apparent primarily with regard to sincerity or *authenticity*. The modern recipient lives in a time of an inordinate media attention where human vices and virtues are relentlessly exposed and it is useful that there are places of healing. The fairy tales tell us of the difficulty of being with and by Another. The still present need of a contemporary recipient, both a child and an adult, for the authentic guise of fairy tales is testified by Philip Pullman's book *Fairy Tales from the Brothers Grimm* (2013). Pullman maintains (2013, xiii): "All I set out to do in this book was tell the best and most interesting of them, clearing out of the way anything that would prevent them from running freely. I didn't want to put them in modern settings, or produce personal interpretations or compose poetic variations on the originals; I just wanted to produce a version that was as clear as water."

Therefore, irrespective of the fact that fairy tales emerged as literary works in the past, they attract their contemporary recipient with their authenticity. This phenomenon can be explained precisely through the term derived from psychoanalysis—*Nachträglichkeit*. Most successfully translated as "afterwardness", explains Felski (2008, 119-120), this term crystallizes the idea that meaning is not embedded once and for all in a particular moment, but diffused across a temporal continuum. Thanks to the time-lag between the occurrence of an event and its resonance, meaning is delayed, washed forward into the future rather than anchored in one defining moment. The term "afterwardness", therefore, highlights the transtemporal movements of texts and their unpredictable dynamics of address so that texts from the past can interrupt our stories of cultural progress, speak across centuries, spark moments of affinity across the gulf of temporal difference. *Nachträglichkeit* must therefore be made current and play a more central and dominant role in modern literary theory. In this we shall agree with Marc Girard (2013, 23) and conclude that fairy tales open their perspective also to modern recipients and thus direct them to their power to do and to change their own destiny. In the axiological desert of our daily lives, fairy tales require from us to consider fundamental values which transcend those used for centuries. They take the modern man, by showing the importance of solidarity and compassion, tenderness and the structuring force of desire, to the centre of the authentic Metamodernist humanity. Even today, in the 21st century, it is worth pointing out, together with H. Gadamer (2007, 181), this fundamental: "Thus, it is by no means accidental that the word "literature" has acquired a very positive value, so that something which belongs to the category of literature possess a special distinction. A text of this kind represents not just a translation of discourse into a fixed form; no, a literary text possesses its



own authenticity in itself.”

The interpretation of fairy tales is, therefore, important also in the contemporary guise.

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## Psihoanalitička i analitičko psihološka interpretacija bajki u ruhu suvremene književne interpretacije

### Sažetak

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U radu se, polazeći od pojma književne interpretacije, analiziraju specifičnosti frejdovskog, odnosno jungovskog tumačenja bajki. Pri tome se traga za odgovorima na pitanja je li interpretacija bajki i u suvremenom ruhu aktualna te otkrivaju li bajke i suvremenom recipijentu polusvjesne i podsvjesne predodžbe o specifičnom modelu ljudskoga svijeta. Uočavajući da taj model počiva na mimezi koja posreduje putem višestrukih načina, ukazuje se da je vrijednost njezinih psihoanalitičkih čitanja u otkrivanju novih, dubinskih slojeva značenja. Štoviše, u radu se pokazuje da ta otkrivanja nisu temporalno ni spacijalno uvjetovana pa se nude i suvremenom recipijentu koji traga za autentičnošću i to kao načini kojima književnost mijenja njegovo shvaćanje samog sebe i svijeta. Stoga, u radu se zaključuje, kao vrenje dinamike žanra i takva čitanja valja uključiti u ruho suvremene književne interpretacije. A bilo koje geste ekskomuniciranja onemogućuju poniranje u višestrukost književne mimeze kao i napredak u estetičkom i političkom tumačenju književnosti.

**Ključne riječi:** bajka, književnost, interpretacija, psihoanaliza, analitička psihologija

# A model of gallery education with pre-school children, and elementary and high school pupils

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Preliminary notes

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## Abstract

This paper presents a model of gallery education using the example of the didactic exhibition “The Story of the Cravat”, created by Nikola Albanež. It presents the foundation of the cultural institution “Academia cravatica”, the art installation “A Cravat around the Arena”, the exhibition of works of art by Croatian artists on the subject of the cravat, held in the Amphitheatre Gallery in Pula, the foundation of the Cravat Museum and the history of the cravat. The aim is the need for children and students to appreciate and understand Croatia’s cultural heritage in relation to the cravat (also known as a neck tie). Gallery (museum) education was conducted using the hand puppet Kravatko. In the final part children and students complete a prepared educational (didactic) worksheet, and draw a picture of their own choosing in coloured pencils.

**Keywords:** Gallery education, Puppet, Didactic exhibition, Didactic worksheets

## Introduction

The institution Academia Cravatica was founded on 26th March 1997 for the purpose of appreciation of the Croatian heritage of the cravat. It is a not-for-profit institution that works to study, preserve and promote the cravat, as a symbol of Croatian and the world's moveable heritage (Academia Cravatica, 2018). The symbol and logo of Academia Cravatica are designed using the two large capital letters A and C in Roman Antiqua font. The letter A is set above the letter C, whilst the upper curve of the letter C joins and partially coincides with the horizontal line of the letter A. The symbol is simple, dignified, stylish, solemn and faultlessly classical, reflecting the character and purpose of the institution.

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Logo of Academia Cravatica and the Cravat Museum. Source:

1. Billboard of the Story of the Cravat exhibition (scan by A. Rotar, 2016).

The Cravat Museum was founded in Zagreb at the initiative of Academia Cravatica. The idea to found it was prompted and realized after the first exhibition of works of art by visual artists inspired by the cravat, held in the Amphitheatre Gallery in Pula in 2003. The Cravat Museum has its own logo, comprised of a large capital letter M with a slanted line, below which it flows into the shape of the lower part of a cravat whereby all the lines are straight and angular and of equal width. The cultural institution Academia Cravatica and the Cravat Museum are closely linked.

## Cultural heritage

The past becomes heritage at the moment when we become aware of it. How the cultural heritage will develop further, be passed on, evaluated and used for financial benefit, so that it is possible to live from it, depends on the level of awareness that is attained regarding assets from the past. Heritage is important for the development of cultural tourism, for the national and international public. Heritage comprises assets that grew out of nothing, the creativity of the people, and precisely the fact that it grew from nothing makes it most valuable, in order to hold a nation firmly together and lead it into the future. It is the possibility for a population, whose heritage grew out of its internal pacifism, to lend it to others (but not to sell it!). An example of



how a nation can make money for its life by sharing its heritage by presenting or multiplying it, is the way in which it is presented in the posters and billboards of the current exhibition. Through this role the nation will certainly receive respect from others, and live better and more happily. Heritage, as shown by the example of the cravat, is an increasingly important factor in our concept of the world.

Culture (Latin: colere) means to nurture, the word has the same root as “to carefully raise something or someone”. According to the Croatian Encyclopaedia, culture is also to work the land, to care for (body and spirit), to ennoble, to respect (enciklopedija, hr, 2018)

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Culture is also the totality of the material and spiritual assets, ethical and spiritual values, created by mankind. It is the totality of the spiritual, moral, social and manufacturing activities of a society or epoch. It is the totality of the education, knowledge, skills, ethical and social sensibility, social conduct and behaviour of a person. Tomislav Marasović wrote the following about culture:

*“Culture (...) comprises the totality of the formations or phenomena in the material and spiritual life of every nation and mankind as a whole, and the concept of heritage presumes the inherited assets left by ancestors to their descendants. Therefore the cultural heritage is a broad concept of inherited cultural assets, relating to the achievements left to us by our ancestors (...) in architecture and the visual arts, including folk art, music, theatre, film, sciences and other fields, which altogether comprise the totality of culture.”* (Marasović, 2001)

Artistic works of architecture are also cultural heritage, that is, all works made by people through their work. In order to protect and preserve the material cultural heritage, in recent years international charters, conventions and recommendations have come into being, as well as contemporary conservation theory, such as: the Hague Convention of 1955, the Recommendations from New Delhi (1956) relating to archaeology, the Venice Charter (1964) for the conservation and restoration of monuments and sites, the Split Declaration of 1971 on the role of local authorities, the Convention Concerning the Protection of World Cultural and Natural Heritage of 1972, the Declaration of Amsterdam, 1975 - the integral protection of architectural heritage, the Recommendation from Nairobi of 1976 on protection of historical areas and their contemporary use, the Washington Charter on the conservation of historic towns and urban areas, the Mexican Charter of 1999 on tourism and cultural heritage (Marasović, 2001)

## Didactic exhibitions

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Didactics (Greek: διδακτική τέχνη: the skill of teaching). The original founders are deemed to be Wolfgang Ratke and Jan Amos Komenský. It is the theory of education, independent of the location of the educational process or the theory of education in classes as the most organized and most systematic encounter between those who are learning and teachers and sources – or media as support in that process. As the theory of teaching, it deals with the questions of the purpose and tasks of lessons, which it sees in teaching goals (acquisition of knowledge, developing skills), and training goals (affirmation, developing interests, affirmation of rational points of view, encouraging useful needs). Realization of the goals of didactics is linked to the highly efficient organization of education as a whole, as well as its division into periods of time (school year, month, day, lesson, or the time planned by a project, or more liberally organized classes), and the content of the subject, thematic and teaching units (enciklopedija. hr, 2018). Contemporary didactics include didactically related content (curriculum theory) because it deals with goals, content, strategies, media and assessment. It is key to the process of learning and knowledge, maturation, critical thinking and progress in the development of the students' consciousness. It is closely linked to methods of teaching art, which enable the population to think freely and critically, and prepare them for a constructive and responsible life. Didactics are curriculum theory. Method is the theory and practice of teaching and learning. Together they form education. Herbert Gudjons, Rita Teske and Rainer Winkel led us to this concept:

*“Didactics are: (...) a critically defined process, which means that it always relates to some existing and intended practice, and therefore is not only theory, but also consideration and practice and responsibility for it. (...) In everyday lesson planning and practice, it is important to allow progress in learning and build long-term motivation.” (Gudjons, 1992)*

The exhibition “The Cravat Story” is a didactic exhibition (closely linked with method) because its aim is didactic, the presentation of a theory, and its method is teaching in a different way than through textbooks or the internet, in a different space, outside the kindergarten or school building. This method of learning is more effective.

## The Cravat Story Exhibition

The Cravat Story Exhibition, devised by Nikola Albanež, was set up in the Gallery of the Croatian Homeland War Veterans' Hall in Pula, on Cravat Day, which was established by the Croatian Parliament. Since then Cravat Day has been marked every year on 18th October. The organizer of the exhibition in 2016 was the cultural institution, Academia Cravatica. The exhibition was staged by Aleksandra Rotar, Dino Bedrina and Ida Kovač. The official opening of the exhibition took place on 18th October 2016 in the Gallery of the Croatian Homeland Veterans' Hall (CHV) in Pula.



Logo of World Cravat Day; Source: 1. Billboard of the Story of the Cravat exhibition (scan by A. Rotar, 2016).

The story of the cravat tells briefly of the origins and formation of the cravat, which today is a symbol of formality, dignity, and responsibility.

*"The 18th October, when the spectacular installation of a cravat around the Pula Arena took place, was declared as Cravat Day in the Republic of Croatia by the Croatian Parliament in 2008. Since then, every year Cravat Day has been marked in Pula and throughout Croatia and in various other parts of the world, and this also promotes Pula, Istria and Croatia."*

*Academia Cravatica, through the Croatian representatives in the European Parliament, launched an initiative for 18th October to be declared European Cravat Day. As part of that initiative, to mark Cravat Day last year, on 27th October 2016, a panel discussion was held in Strasbourg, in the Flower Carpet Exhibition Area of the European Parliament, on the subject of European Cultural Heritage as Means of Enhancing European Identity, about the cravat as one of the most powerful symbols of the European identity. On the same day, also in the premises of the Euro-parliament in Strasbourg, the opening of an international exhibition took place entitled, "The Challenge of the Cravat", which has so far been staged in about ten countries, in Europe and around the world. Cravat Day was marked for the first time officially in Rome, where the Italian-Croatian Mosaic Association-Associazione Mosaico Italo Croato, under the patronage and support of the*

*Croatian Embassy in Rome, prepared a programme for the occasion in the Spazio Europa centre, which also space belonging to the European Union,”*

In these words Dino Bedrina summarized the announcement of the programme of the staging and realization of the opening of the didactic exhibition, The Cravat Story, in the Gallery of the Croatian Homeland War Veterans' Hall in Pula. The originator of the concept and the texts of the exhibition was Nikola Albaneže, curator of the Cravat Museum, which is being founded. The exhibition, according to Bedrina,

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*“(...) presents in pictures and texts the historical development of the cravat, its Croatian origins and its spread through Europe and the world, and its symbolic value and identity as a media of communication”.*

The following people supported this event by taking part in the programme of the opening of the exhibition: representing the Istrian County, vice-prefect Giusseppina Raiko, representing the City of Pula, Mayor Boris Miletić, the secretary general of the institution Academia Cravatica (now retired) Dino Bedrina, doc.art. Aleksandra Rotar, pupils of Pula High School, and the Master of Ceremonies was Ida Kovač, prof. A. Rotar, in her speech at the opening of the exhibition, explained the connection between the cravat and industrial design. The textile and fashion, industrial and graphic design of the cravat is the work of industrial and graphic designers who are most often educated in colleges and academies for the study of fashion, graphic design and similar courses. Cravats (neck ties) are usually made from various types and qualities of cloth, which can be formed and designed in the widest manner of ways. The School of Applied Art and Design in Pula has a Textile Design Department, whose programme covers fashion, fashion design, including the cravat. It would be a real pity if the new creative cravats and designs developed in the school were not sold to textile workshops who then produce unique cravats.

All the materials on the boards were graphically designed using a computer program, together with the texts explaining the reproductions of the original paintings and photographs. This is one possibility in the realization of a didactic exhibition. Due to the character of the travelling exhibition, the original works of the painters, cartographers and photographers are not exhibited. An exhibition designed in that way would entail significantly more expense. Consideration of an original painting or a reproduction is not the same. An original painting always radiates an energy that a reproduction does not have. When you observe a reproduction, its content cannot remain in your memory as long as when you look at an original painting, or

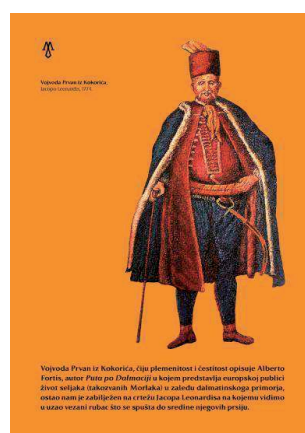
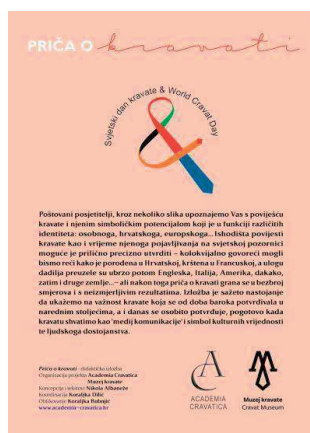
some other original artefact.

Printing using digital graphic techniques in a photocopy studio and printing is today very viable, and it is simple to transport printed materials. In every town the materials can be printed in various degrees of quality and thickness of paper (according to choice) and hung on small flexible pegs on a wooden board belonging to the gallery. This is how it was done in the Gallery in Pula. This form of hanging material on paper is used today in museums in their collections.

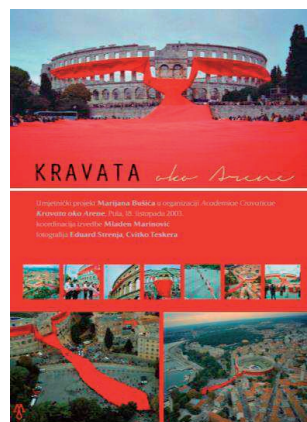
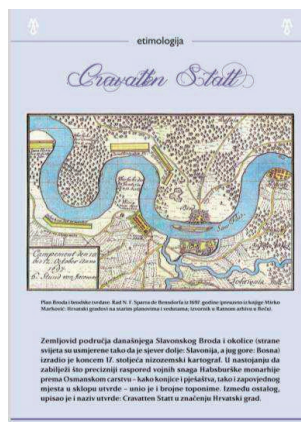
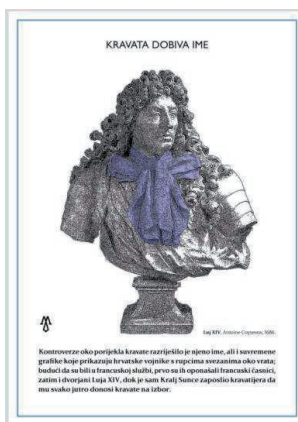
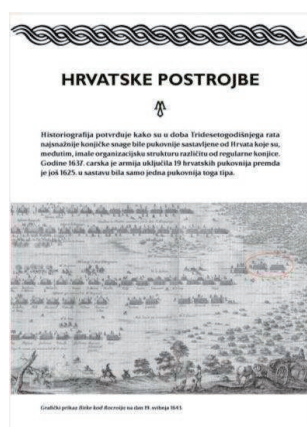
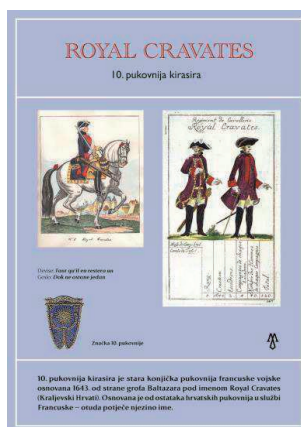
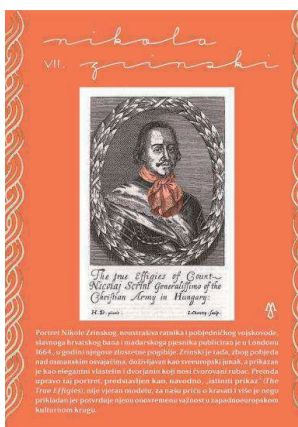
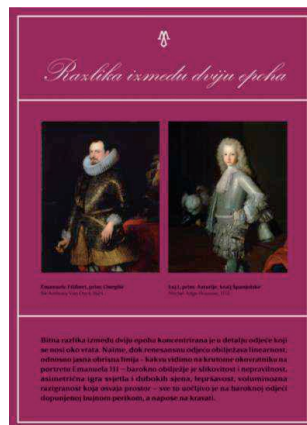
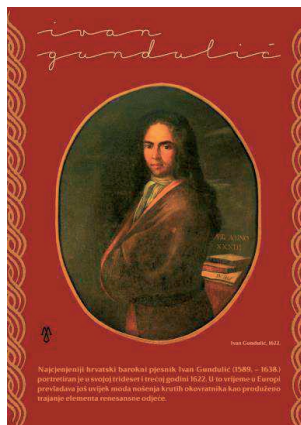
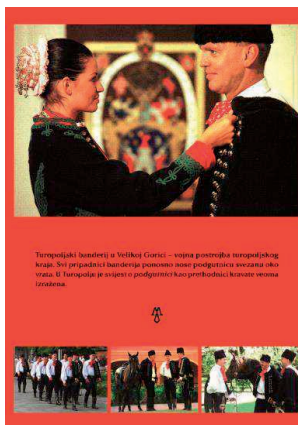
Bennett wrote:

*“Redgrave demonstrated that reproductions, even if they are not very good, are still better than nothing. ‘There is no doubt that the actual pieces of art are much finer than the reproductions, but if people cannot have one, you have to give them the other’ (867: minutes 64). Henry Cole presented evidence along the same lines, defending, “democratic art” as “art of the finest type, circulating around the people” (Bennett, 2015).*

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The Cravat Story - didactic exhibition boards; Organization of the project - Academia Cravatica and the Cravat Museum; Concept and texts: Nikola Albaneže. Coordination: Koraljka Dilić. Design: Koraljka Bubnjić. Size of each board: 70x50 cm. Printer: Printim Pula. Technique: digital printing 2016.

I have called the printed graphics “boards” although they are not stuck on a hard background. On the 12th board there is a reproduction of the photograph of the artistic installation, “A Cravat around the Arena”. Art installations are interventions in an interior or exterior space. The world famous artist Christo set up a spatial installation in 1972, with a sheet, joining the left and right sides of a canyon in a natural exterior, calling it “Valley Curtain”. From 1969, after creating a series of artistic works wrapping increasingly large areas of natural landscapes, but also those that man had created (the rocky coastline of Australia, bridges), together with his associate Jean Claude, he wrapped the entire Reichstag building in Germany in cloth. Another installation they staged was when they surrounded eleven islands of different sizes with cloth and photographed them from a plane, giving a bird’s eye view, creating a “site specific” sculpture. Another idea was to make the landowners, on whose land an installation was set up, more aware of the value of the land they owned. Christo and Jean Claude forced people, non-violently, to come to grips with their land, recognizing its emotional and aesthetic value. It is interesting that it was only just before and during the actual installation that people began to object to the spread of the cloth and the driving of stakes into their land. Until that point they did not care about the land at all. In California (Sonoma and Marin Counties) from 1972 to 1976, together with Jean Claude, he set up an installation of cloth and steel cables called Running Fence. The fabric was 5.5 m x 39.4 km in size (Davies, 2013). The installation only exists today in documents in the form of photographs. In the years when it was set up it was conceived as temporary, a work of art with a physical temporary life. In setting it up, they had to use the services of professional engineers due to the large area of cloth, that is, its weight.

The art installation “A Cravat around the Arena” was performed outdoors, by wrapping red fabric around the outside rim of the stone ring of the protected cultural monument, the Amphitheatre in Pula.

*“Since 1972 when the Convention Concerning the Protection of the World Cultural and Natural Heritage was adopted, to the present day, 1073 sites (832 cultural, 206 natural and 35 mixed sites) have been registered on the List (cultural, natural and mixed items)”* (Ministry of Culture, 2018).

The Amphitheatre in Pula is not included in the UNESCO list of the protected world cultural heritage. However, heartily committed, it still serves the development of the cultural industry and cultural management, and the cultural development of the City of Pula. The defence system of the Venetian Republic in the 16th and 17th centuries and in Zadar and Šibenik (2017) (Min.Culture, 2018) are included on the List, but the Venetian fortress, which today houses the Historical Museum of Istria in Pula, is not on the List. It seems as though Pula has been deliberately overlooked. If by any chance the Amphitheatre in Pula had been included in the UNESCO List of World Heritage Sites, the installation of the Cravat around the Arena would not have been possible.

The initiator and co-owner of the company *Cravata croata* which produces cravats (neck ties) and sells them in many specialized stores in cities around Croatia and in many capital cities in Europe and the world, is Marijan Bušić. The largest cravat in the world around the Amphitheatre was his idea, and it was set up and executed in Pula on 18th October 2003, with the original intention of being included in the Guinness Book of Records. That idea was very quickly relinquished. It was executed as an artistic installation, which ensured its durability, greater significance and long-life. It was broadcast around the world over the internet in the shortest possible time. Thanks precisely to that installation and the photographs of it, a large number of people have decided to visit Pula as tourists since that time. Tourism has for many years been Istria's main branch of industry, and of Croatia as a whole, and judging by the pronouncements made by politicians about the future and direction of investment in society, tourism will remain its only major industry for a long time to come. The wrapping of a cravat around Pula's Roman Amphitheatre was at the time quietly opposed by professionals, who felt that it would undermine the stability of that cultural monument. On the other hand, the act of tying a cravat around an ancient Roman symbol of culture, was seen to be interference by one culture in another culture, thousands of years old (!), even though for many years it has existed only in



the form of the heritage of cultural monuments and other artefacts in museums and libraries. Professional cultural workers, experts who were against the realization of the project, were wise enough to refrain from expressing their opinions aloud, after they were shown how it was to be realized, which included input from top engineers. This project could not have been realized in any other age than the present one, at the time of transition, moving towards neo-liberal capitalism, at a time while we are still living with the boundaries of freedom set very high. It is a time when the boundaries of liberalism are wide, in contrast to planned economic management. We are in a period of neo-liberalism. Michel Foucault spoke about this in his lectures, and wrote about it in his book “The Birth of Biopolitics”.



Postcard: The Cravat around the Arena

Photographer: Eduard Strenja. 18 October 2003. Size: 10.5x21 cm. (scan by A. Rotar, 2017).

The cravat has aesthetic, industrial and economic significance for the state of Croatia today, and it is founded historically on the symbol of a kerchief around the neck and a gesture of love from a wife to her husband. From that cravat, stems a thread which has very important political meaning.

On the occasion of the realization of the art installation “A Cravat around the Arena”, at the same time an exhibition was staged on the ground floor of the Amphitheatre in Pula, in the Amphitheatre Gallery, showing works of art by the following visual artists: Vedran Bišić, Martin Bizjak, Heda Gärtner, Igor Gustini, Zvezdana Hegedušić Brajnović, Hari Ivančić, Fulvio Juričić, Adela Kokotović, Vera Kos Paliska, Florijan Mićković from Mostar, Karlo Paliska, Tereza Pavlović, Renato Percan, Davor Rapaić, Aleksandra Rotar, Sanja Simeunović, Vinko Šaina, Dorina Vlakančić, and Eugen Vodopivec Borkovski. A catalogue was also produced.



Catalogue "The Cravat" - title page. Exhibition of works of art on the subject of the cravat; Amphitheatre Gallery in the Amphitheatre in Pula. Publisher: Academia Cravatica. Texts: Marijan Bušić, Gorka Ostojić Cvajner, Aleksandra Rotar. Catalogue design, computer preparation, editor: A. Rotar. (scan by A. Rotar, 2017).

## Gallery education

Gallery education using puppets and didactic sheets helps *in situ* learning using natural materials, through play. I deliberately selected a puppet with a head made from a gourd. The actress places two fingers in the sleeve of clothing specially sewn for the occasion. She moves the head with her index finger. In this way she can hold another light object in her hands, move them, and put them down and turn around, thereby showing emotions. The work of glueing on hair made from dried grasses, eyes, nose and clothes is quickly done, and the puppet is ready for use in a flash. It has a ribbon of coloured cloth tied around its neck, which is reminiscent of a cravat. It only needs to be given life, a spirit, youth, mischievousness, intelligence and character. The puppet, in the hands of Ida Kovač, a Croatian and Latin teacher, and the gallery educator, is an excellent medium to motivate children of all ages. Vlasta Pokrivka in her book describes gourd puppets as follows:

*"Puppets made from gourds give the impression of being ancient artefacts full of warmth and primordial goodness. They are pervaded by elements of traditional art, with contemporary artistry".* (Pokrivka, 1996)

The puppet is located between the audience and the actress Kovač. It is not necessary to have a great deal of experience of work in a theatre to be able to manipulate the puppet. A hand puppet was chosen because the gallery educator has to walk from board to board, and lead the audience around the gallery. Marijana Županić Benić says the same in her book about hand puppets:

*"A hand puppet is good for beginners, those who have only just decided to explore the*

*medium of puppetry, because its simplicity of construction and animation make it easy for the puppeteer and the child to really enter into the character. Children love them because they can easily animate them in their own games, so we very often find simple hand puppets in schools, kindergartens and family homes.” (Županić Benić, 2009)*

The puppet and the gallery educator are together part of a performance, which is closely related to theatrical art. In the 1970's, performance was accepted as a separate (visual) artistic technique and medium (Goldberg, 2003). Through the gallery educator, the puppet has the possibility of making different movements during each presentation, and the gallery educator can change its behaviour during each presentation, and create a different production each time. According to Rajka Gliba:

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*“The art of the puppeteer-animator extends to the possibility of “choreography of the hands” and the increasingly perfect puppet movements which are increasingly fascinating for young and older audiences. Today puppetry as an art has finally been given its own aesthetic integrity, for all time”. (Glibo, 2000)*

Milan Čečuk in his book *Lutkari i lutke* (Puppeteers and Puppets) calls the puppet the most metaphoric protagonist of the stage, and writes that precisely for that reason, puppet theatres should be freely known as theatres of metaphor. Ida Kovač's best experience was when working with pre-school children from Dobrilići in Pula, who, after the puppet started talking, gathered enthusiastically around her in the gallery. (Čečuk, 2009) Some may find the puppet a too banal, or even a primitive medium for leading children around an exhibition with very serious content. The puppet analyst and theoretician Henryk Jurkowski in his book *A History of European Puppetry* wrote in defence of puppets, saying that anthropological research played the most important role in structuring the history of primitive puppets, and showed hundreds of examples of rituals and magic, and the para-theatrical use of puppets in various cultures (Jurkowski, 2005).



Hand puppet - Kravatko. Creator- unknown, probably a student of the Faculty of Education of the Juraj Dobrila University in Pula. (photograph by A. Rotar 2018).

Before leading kindergarten and school children to an exhibition in a gallery, it is necessary to begin preparations for the trip at least one week beforehand. It is necessary to explain to the children what kind of exhibition it is, and how they should behave in the gallery. At an exhibition it is not appropriate to jump around, because this could endanger the exhibits and disturb other visitors, people do not shout, they must be in the gallery area for the entire tour, they must not go out onto the street on their own. If possible, they should not come to the exhibition with bags on their backs because in some galleries that is not permitted for safety reasons, but if they do come with bags and rucksacks on their backs, they should leave them in the cloakroom. It may happen that a teacher or teachers bring children to the gallery, where the children begin to behave badly, hanging onto each other, talking too loudly, not listening to the curator who is talking to them, all because the teachers are standing to one side as though this had nothing to do with them, because they feel someone else should be working with the children instead. Teachers must let the children know that they are being watched and that they need to behave well. The teacher's failure to react will lead the children to understand that their behaviour is acceptable, which makes problems for the museum staff, who cannot leave their posts.

The exhibition addresses various concepts: young men leaving to go to war with the army, belonging to an armed guard and an elite army. The gallery educator in fact successfully avoided the aspect of militarization and their presence in wars. The aim of the gallery educator was, through a story adapted to different age groups, to show children and young people the important details of the development of the kerchief into a cravat, in a way that is interesting to children, told by the hand puppet, known as Kravatko. Kravatko successfully draws attention to the artistic, historical and cultural aspects related to the development of the subject. It is important to point out Kovač's effort to emphasize the importance of the cravat in peacetime, without over-emphasizing the concepts of war and the military. The puppet was only used in work with pre-school children and the first four grades of elementary school.

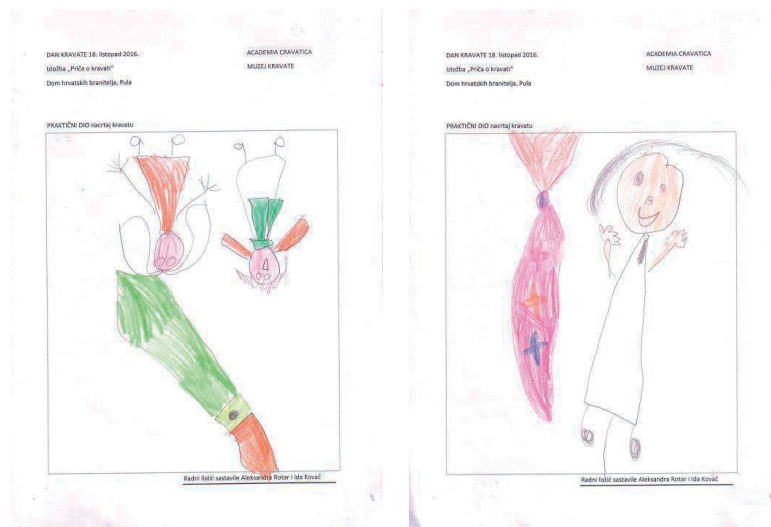
It is certain that if we describe to children and young people the development of an article of clothing, part of a costume or uniform in a peace-loving way, they will remember more of the content. This way of working with them will also develop their understanding, their affection and love for that aspect of history and the present day. If we only asked children to learn individual details off by heart, this would have the opposite effect. In educational and training institutions we should certainly avoid stereotypes and manipulation, and be very careful with them. Many generations of elementary school pupils in the Republic of Croatia in the second half of the 20th

century, under the former system, encountered the issue of tying a knot in a red scarf around their necks. Many deliberately tied the knot to look like a present day cravat, and were proud of it. In all state elementary schools in compulsory education, the scarves were tied by pupils who had only just begun the first grade, as a symbol and part of the state political system. The authorities, the state system, raised new generations using symbols, part of the decoration of their clothing which meant: be loyal to the state and the nation, be part of a group, belong, being able to rely on others for help in difficult situations etc. In defence of that point of view, I give a quotation by Tony Bennett:

*“Thus, those modern forms of government, which Foucault calls the rulers, are characterized by the diversity of the goals they pursue and the variety of instruments that are perfected in pursuit of such goals. In the discussion of Machiavellian concepts of the mastery of rule, Foucault argues that a ruler is a transcendental principle that gives the state and government a unique and trigonometric function so that everything that is done is devoted to ensuring political obedience (...). By extension, of course, this also applies to the Marxist theories of the state because they interpret the state as the embodiment of the unified principle of power - and they understand the principles that take place beyond themselves in the field of class relationships - and the activities of all branches of the state and in the case of Gramsci and the civil society, as contributing to the reproduction and spread of that power.” (Bennett, 2005)*

Bennett stands in defence of the civil society of the Gramsci type. The red scarf around the neck of little pioneers in school, and the kerchief around the neck may have the same symbolism: colour, shape, the way they are tied, love of someone and something. Their essential difference is that the cravat (neck tie) has wider international meaning.

## Work sheets for pre-school children (aged 2 to 7 years):



Didactic sheets

for pre-school children; Didactic sheets written by A. Rotar and I. Kovač Size: A4. (scan by A. Rotar, 2017).

A boy (aged 6) who attends the Dobrilići pre-school kindergarten, after taking part in the tour of the exhibition led by I. Kovač with the puppet Kravatko, drew a picture in colour pencils, having turned the didactic sheet of A4 paper around by 180 degrees, which shows the motivation of the child, and freedom of expression. The child is psychologically and emotionally mature, appropriate for his age. In the lower half of the paper he drew the puppet Kravatko and the teacher, Kovač. He first drew the outline of front-facing figures, standing on legs in graphite pencil. Kravatko has short hair and Kovač has long hair. Kravatko has a tie around his neck, which falls downwards, and both have two eyes. Kravatko has a triangular shaped nose, pointing downwards, and Kovač has a nose, drawn as a single vertical line. Kravatko has no fingers at the end of his hands (because they are not visible since Kovač had one finger in each of the sleeves) but on the end of each hand Kovač has five fingers, which are drawn as a single line pointing diagonally downwards. She is smiling, but Kravatko has no mouth. They are approximately the same size. The child drew their bodies by drawing a line directly from their heads, and they have no neck. The boy drew a large cravat, the subject of the exhibition, diagonally, in the upper part of the paper. It takes up almost two thirds of the paper. It is drawn in contour with a grey graphite pencil and coloured in green and brown using coloured pencils.

A girl (aged 5.5) who also attends the Dobrilići pre-school kindergarten drew a large cravat in the left half of the paper. She used the contour form of drawing, using a purple coloured pencil to draw the outline of the cravat, and coloured in the lower, hanging part of the cravat in the same colour, and the upper part above the knot in brown. On the lower longer part she drew three symbols of the plus sign, which she coloured in different colours, taking care of the details. She drew the puppet Kravatko on the right hand half of the paper, facing forwards, in motion, which is appropriate for the phase of development of the girl. His head is round, and inside the circle there are two eyes, underneath the nose in the shape of a small triangle with two spots inside it, and under that a smiling mouth. The child drew the body using lines coming from the head (she did not draw a neck because she has not reached that phase of development in drawing). At the point where the head joins the body she drew a small tie. She drew the arms as lines from the line of the body, diagonally downwards, in motion. The legs are connected to the line that she drew as the lower edge of the dress. Both children drew legs on Kravatko although he did not have any legs. The Kovač's arm emerges from the puppet's dress, which was drawn as a symbol by the girl. The children perceived the puppet as a living person.

### **Worksheets for children attending the first four grades of elementary school (aged 7 to 10 years):**

The heading is the same on all sheets.

ACADEMIA CRAVATICA and CRAVAT MUSEUM

CRAVAT DAY, 18th October 2016:

The exhibition The Cravat Story

Gallery of the Croatian Homeland War Veterans' Hall in Pula

Date:

Name and Surname:

School and Grade:

**PRACTICAL PART:**

Answer the following questions:

1. What is this exhibition called?
2. What is the main motif of this exhibition?
3. Who began the story of the cravat by tying a kerchief?
4. Which Croatian Viceroy wore a kerchief around his neck?

The back of the sheet is empty, pupils may draw on it.

Worksheets written by A. Rotar and I. Kovač, gallery educator.

### **Worksheet for pupils from the School of Applied Art and Design (from 14 to 18 years):**

The heading is the same on all sheets.

ACADEMIA CRAVATICA and CRAVAT MUSEUM

CRAVAT DAY, 18th October 2016:

The exhibition The Cravat Story

Gallery of the Croatian Homeland War Veterans' Hall in Pula

Date:

Name and Surname:

School and Grade:

**PRACTICAL PART:**

Answer the following questions:

1. What is this exhibition called and what is its main motif?
2. Which institution is the main organizer of this exhibition?
3. Why was 18th October declared to be Cravat Day?
4. Explain the etymology of the word "cravat".
5. Explain the symbol of the cravat.
6. What kind of exhibition have you visited?
7. List some projects on the subject of the cravat that have been realized so far.
8. On the back of the sheet:
9. Design your own cravat.

Worksheets written by A. Rotar and I. Kovač, gallery educator.

### **Worksheet for pupils from the Economics High School (from 14 to 18 years):**

The heading is the same on all sheets.

ACADEMIA CRAVATICA and CRAVAT MUSEUM

CRAVAT DAY, 18th October 2016:

The exhibition The Cravat Story

Gallery of the Croatian Homeland War Veterans' Hall in Pula

Date:

Name and Surname:

School and Grade:

**PRACTICAL PART:**

Answer the following questions:

1. What is this exhibition called and what is its main motif?
2. Explain the symbol of the cravat.
3. Why was 18th October declared to be Cravat Day?
4. Explain the etymology of the word "cravat".



5. What kind of exhibition have you visited?
6. List some projects on the subject of the cravat that have been realized so far.
7. "Clothes (do not) make the man". Comment.

The back of the sheet is empty, pupils may draw or write what they wish.

Worksheets written by A. Rotar and I. Kovač Gallery educator I. Kovač

**Worksheet for pupils from the Juraj Dobrila Private High School, Pula (from 14 to 18 years):**

The heading is the same on all sheets.

ACADEMIA CRAVATICA and CRAVAT MUSEUM

CRAVAT DAY, 18th October 2016:

The exhibition The Cravat Story

Gallery of the Croatian Homeland War Veterans' Hall in Pula

Date:

Name and Surname:

School and Grade:

PRACTICAL PART:

Answer the following questions:

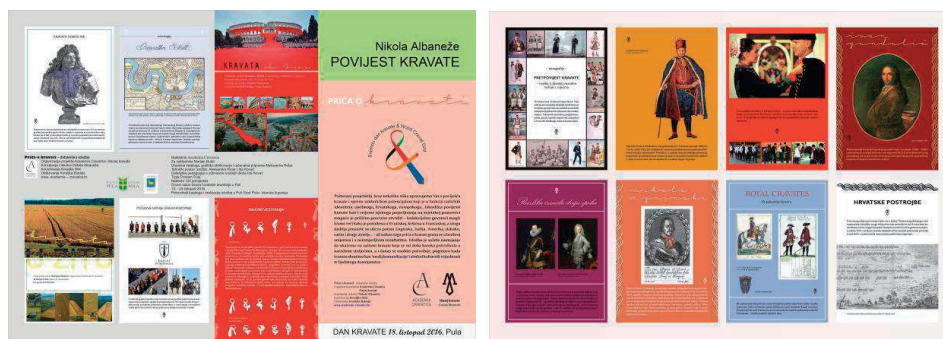
1. What is this exhibition called and what is its main motif?
2. Which institution is the main organizer of this exhibition?
3. Why was 18th October declared to be Cravat Day?
4. Explain the etymology of the word "cravat".
5. Explain the symbol of the cravat.
6. What kind of exhibition have you visited?
7. List some projects on the subject of the cravat that have been realized so far.

The back of the sheet is empty, pupils may draw or write what they wish.

Worksheets written by A. Rotar and I. Kovač, gallery educator.

I am not giving here special samples of work sheets which may be used for students because the sheets intended for high school pupils may also be used for older students.

## The exhibition leaflet



Leaflet for the exhibition - the Cravat Story - didactic exhibition Outer and inner page, folded twice PUBLISHER Academia Cravatica and Cravat Museum For the Publisher: Marijan Bušić. Printer: Printam Pula. Technique: digital print on card Editor, graphic design and computer preparation Aleksandra Rotar, 2016. (scan by A. Rotar, 2017).

## Conclusion

Didactic exhibitions are a dynamic way to learn subject matter from the past and history. They are extremely useful as teaching and educational and didactic material, because they do not take place in the same space where the pupils spend time every day, but they motivate children and young people to see something new and learn how to behave in a new gallery space. Didactic exhibitions may be a collection of a variety of items, retrospectives of artists or other things. In the City of Pula, the City Library and Reading Room is the most agile in the realization of didactic exhibitions, led by its head Nela Načinović. Didactic exhibitions are a substitute for the textbooks prescribed by the Ministry of Education of the Republic of Croatia. Didactic exhibitions, with careful preparation by the gallery educator, that is, using didactic sheets and a hand puppet, achieve much greater success in children and pupils in mastering the subject matter in question, than using presentations of that same material merely from a text book *ex catedra* in a school classroom. These exhibitions, through play, which is an important method in education and teaching, activate other senses, in a different and unusual way, not just hearing and sight, and very effectively present elements of cultural and state importance which the children absorb.

Gallery and museum education is scientifically and professionally prepared education, which may be used with children of pre-school, elementary school, high school age, and also with older people. For each age group, the gallery educator must prepare thoroughly and differently. Gallery educators are usually art historians, curators in galleries, or art teachers. This example shows that they may also be teachers of Croatian language and literature and Latin language, such as Ida Kovač. Prior knowledge in the field of puppetry is not vital but it is necessary for a gallery educator to have a well-developed sense and feeling for manipulating a puppet and previous experience working with children - whether pre-school or school children, and a well-developed love for children.

Development of critical thinking covering the population from pre-school to student age has been for many years a normal part of the course on Visual Art and the Method of Art Education for pre-school, school and studies in Pre-school Education and Teacher Training at the Faculty of Educational Science of the Juraj Dobrila University in Pula. According to the writers Klafka et al:

*“Our didactics are founded on critical educational science, and this cannot be separated from pointing out the three-fold reproductive function of schools (qualification, selection and legitimation). Naturally a (state) school has the task of training future generations to meet economic, social and cultural needs. Moreover, it must also allocate them to the appropriate places in society. Finally it must educate them so they deem those functions to be legitimate, which means if possible they will accept them “voluntarily”. For civilian schools over the course of the centuries of fighting for emancipation and compliance, these functions have become so understandable in themselves that questioning them touches on the very theory of education.” (Gudjons, 1992)*

The effort of the organizers, the author of the idea and realization, Bušić-Albaneze, and others involved in the didactic exhibition, is purposeful, and in terms of civil education, effective.

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## Model galerijske pedagogije s djecom predškolskog uzrasta, učenicima osnovnih i srednjih škola

### Sažetak

U radu se prikazuje model galerijske pedagogije na primjeru didaktičke izložbe „Priča o kravati“ autora Nikole Albanežea. Predstavljeni su: osnutak Ustanove u kulturi Academia cravatica, umjetnička instalacija Kravata oko Arene, izložba umjetničkih djela hrvatskih umjetnika s temom Kravata u Galeriji Amfiteatar u Puli, utemeljenje Muzeja kravate, povijest kravate. Cilj je potreba vrjednovanja i upoznavanje djece i učenika s kulturnom baštinom hrvatskog nasljeđa kravatom. Galerijska (muzejska) pedagogija se provodi uz upotrebu ginjol lutka Kravatka. U završnom dijelu djeca i učenici popunjavaju prethodno pripremljene didaktičke listiće i prema želji crtaju olovkama u boji.

**Ključne riječi:** galerijska pedagogija, lutak, didaktička izložba, didaktički listići.

# Multiple Intelligences in the Context of Active Learning Application in Music Lessons

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Preliminary notes

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## Abstract

The purpose of this work is to research the abilities of implementing the Multiple Intelligences Theory in music lessons. By active learning through various musical games, teachers can be directed to the Multiple Intelligences Theory, and musical activities can be presented as attractive and efficient, but also available to anyone who finds satisfaction and motivation in their participation, despite the level of pitch they may possess. Another purpose is to enable students of teaching studies to build into their competencies profile the ability to use multiple intelligences, and thus to find the most efficient strategies of active learning due to their competencies and inventiveness, in order to creatively and successfully achieve the educational and learning goals in music lessons and tackle modern lesson challenges.

**Keywords:** Multiple intelligences theory, Music intelligence, Music lessons, Active learning

## Introduction

The occurrence of Multiple Intelligences Theory has changed the interpretation of the human intelligence phenomenon and thus affected numerous aspects of human activity, as well as contemporary teaching.

Abandoning the idea of a universally measurable and unique intelligence, and supporting the opinion of multiple independent intelligences, Gardner (Gardner, 1983; Gardner and Hatch, 1989) intrigued psychological and pedagogical scientists and over the last 30 years, by writing over 100 articles and books, he systematically provoked controversy among the supporters and opponents of this theory (Matthews, 1988; Morgan, 1996; Klein, 1997; Fasko, 2002; Barrington, 2004; Armstrong, 2006; Waterhouse, 2010).

In the Multiple Intelligences Theory, published in 1983, Howard Gardner presented the concept of existence of seven independent fields of intelligence. This approach relies on earlier set theses about the existence of several aspects of human intelligence activity. Earlier researchers, on the track of similar ideas, observed the intelligence on the verbal, mathematical or emotional level of the individual, but Rettig (2005), in the context of early child's development, introduces a series of examples that relate to earlier set theses on intelligence and concludes that the development of language, senses and human nature is needed for the entire child's development. Matthews points out to Thurston's theory which suggests that the intelligence cannot be determined by measuring only one competence. The theory refers to several factors, competencies, such as verbal competency, deductive reasoning, spatial competency and perceptual speed, as crucial for the unique theory on intelligence (Matthews, 1988). Numerous researches related to the cognitive function empirically supporting the multiple intelligences theory (Stanley and Benbow, 1986). Sternberg (1985) pointed out three major factors in the results of the research: problem solving, verbal competencies and social competencies. Those three factors match logical-mathematical, linguistic and interpersonal intelligences. Bamberger (1986) established that mathematical and musical fields gave the most research results which implies unique development samples, thus she suggested that there is a possibility that the other intelligences are similarly independent and concluded that Gardner's theory on seven intelligences could be a useful way to conceptualize intelligences, especially applicable in education.

The echo of that multidimensional acceptance of intelligence and comprehension of development in human competencies can be found in works of numerous alternative



pedagogical systems (Rettig, 2005), but also in the points of *contemporary* pedagogical trends (Dale, 2001; Suzuki, 2002) which observed the student holistically and took into consideration the principle of humanistic approach of education. As already pointed out, The Multiple Intelligences Theory is accepted in the field of education to the greatest extent because it is directed towards *personal accomplishment*, as the individual aspect of the aim in education, as well as toward the task of satisfying each student's self-actualizational need. It is also directed toward the realization of different capabilities of each student, and towards the actualization of personal competencies and the development of positive image of oneself (Bognar and Matijević, 2005).

### Basic points of Multiple Intelligences Theory

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Gardner empirically based his theory on several conclusions which were drawn from his long-lasting academic career as a psychologist, teacher and volunteer in various institutions across the USA where he worked with people with brain damage (Gardner and others, 1999). Gardner's strongest argument for such division of intelligence into several fields, was based on observing people who lost some of their competencies when their brains were damaged, but were able to perform in other functions (Armstrong, 2006). The author emphasizes that the damage on the left frontal lobe can significantly weaken linguistic competency, thus lead to difficulties in speaking, reading and writing, but also states that those people can still sing, calculate, dance, feel and engage in social activities (Armstrong, 2006). Gardner's later theses, based on the experience gained in working with those with savant syndrome, point out the diversity in allocation of strength of intellectual competencies in different fields of human activities. He drew significant conclusions, connected to specific fields, by studying *final states* of intelligence in lives of exceptionally esteemed and successful scientists and artists, but also by doing research on activities that stimulate certain intelligences (Armstrong, 2006).

Multiple Intelligences Theory includes seven types of intelligences (Galbraith, 2007): verbal (linguistic), musical, logical-mathematical, visual-spatial, physical-kinesthetic, interpersonal, and intrapersonal. In his later works, Gardner mentions the eighth, natural intelligence, and after that he adds also the ninth, existential intelligence (Armstrong, 2006 according to Gardner, 1999).

The classification of intelligences contains the following features:

1. Linguistic Intelligence

The basic feature of this intelligence is its success in the field of verbal expression, eloquence, memorizing words with ease and therefore easy foreign language learning. The individual with prominent linguistic intelligence uses words well when describing states, events, and skilfully uses verbal expression for all fields of activity.

## 2. Logical-mathematical

This intelligence is related to competencies that are connected to logical, abstract thinking, deducing and operationalization of numeric forms. It is connected to the traditional concept of intelligence.

## 3. Visual-spatial intelligence

This intelligence refers to managing orientation and forming visual-spatial relations, as well as managing everything that is noticed and processed after visual or tactile stimulation.

## 4. Physical-kinesthetic intelligence

This intelligence is related to competences which the individual has with movement, own body and its activity.

## 5. Music intelligence

The main feature of individuals with prominent music intelligence is competency of audio reception and production of sound, a developed sense for rhythm, dynamics and melody and developed musical ear. It is not solely related to musicians, but also to people with a good feel for different sounds, their pitch, intensity and duration.

## 6. Intrapersonal intelligence

This intelligence is connected to introspection and self-reflection. It is related to understanding one's own strengths and weaknesses. The development of this intelligence enables good self-observation, relationship toward one's own being and toward inner body processes.

## 7. Interpersonal intelligence

This intelligence is connected to interaction with other people. It is characteristic for people who easily respond to other people's needs, for those who can recognize other people's intentions, their character and the like. People with this intelligence are skillful communicators, they learn best when interacting with others and they enjoy discussions.

## 8. Natural intelligence

It is related to the competency of recognizing and classification of certain species of flora and fauna and thus it is related to being sensitive to different natural phenomena. Moreover, in compliance with living in urban surroundings this intelligence is also related to differentiation of non-living forms and products of modern society.

## 9. Existential intelligence

It is defined as *preoccupation with fundamental life issues* (Armstrong, 2006, according to Gardner, 1999) and refers to the competency of determination of an individual in relation to numerous philosophical, artistic and scientific matters.

Although Armstrong (2006) states that the above mentioned intelligences are equal to competencies, Gardner and Hatch (1989), in explaining Logical-mathematical and Linguistic intelligence, use terms of capacity and sensitivity. They define Musical intelligence and Physical-kinesthetic intelligence as capabilities and skills. Spatial and Interpersonal intelligence are defined as possibilities or capabilities and Interpersonal intelligence as *an approach to one's own feelings* with the intention for these terms to represent a great help for teachers when noticing their pupils' different competencies, which the pupils are unable to express when taking tests.

On the occasion of explaining the basic principles of his theoretical model, Gardner (1993) emphasizes that every individual possesses competencies within all defined intelligences and that each individual has his or her own way in which that competency functions and a different level and form of its development. The author particularly emphasizes that the intelligences are in permanent reciprocal interaction and that there are numerous ways in which skills can be expressed within and between intelligences. He also concludes that with adequate development conditions and motives the majority of people can develop intelligences from all levels. Armstrong (2006) additionally explains Gardner's thesis according to principles of Suzuki's method which points out that musical talent is a competency which can be developed and that every child is capable of developing music skills if taught appropriately, the same way the child develops competencies to speak the mother tongue (Suzuki, 2002).

## Application of active learning in music activities as a support to the principles of Multiple Intelligences Theory

Thanks to results from the earlier, most significant qualitative longitudinal research of David Feldman and Howard Gardner (Feldman and Gardner, 1987), teachers'

educational demands and usual teaching methods gained a new dimension. Starting from the paradigm that certain parts of intellectual competencies spectre function in a unique way and that it is therefore possible to develop each of these intelligences with each student, a music teacher has the possibility to develop music competencies[1] of each student, independently of the momentary level of musical ear.

This approach enables gradual individualization of teaching, which is one of the main starting devices of today's and future teaching. Eisner (2004) emphasizes that the first positive progress, noticed after the implementation of Gardner's theory into the USA's school system, is the possibility to adjust the curriculum[2] to an individual student, and not the other way around. Mitchell and Kernodle (2004) suggest making a profile of each pupil containing all pupil's strengths, weaknesses and interests. For the purpose of self-evaluation Bognar refers to using a questionnaire upon which the teacher would create the syllabus and teaching methods (Bognar, 2004). Armstrong (2006) suggests, as the best way to evaluate pupils' competencies, observing and informal recording of learning methods, attitudes and opinions of pupils, activities they like doing and finally gathering reports and data that contain pupils' work, audio and video recordings and the like. As an example of an efficient method of self-evaluation of intelligence development, the author suggests a game where pupils are offered eight tables, each containing a task, adjusted in their content with the intelligence they are referred to. Going around work stations, pupils solve problems in a set time frame, after which, through conversation, they connect activities with intelligences. The same game can also be directed towards the tasks that would refer to particular music activities, but solely connected to music intelligence.

In his work, Morgan (1996) emphasizes that due to *humble music intelligence* pupils are often wrongfully discouraged and averted from practising music, and therefore he emphasizes that it is necessary to direct their interest and motivation towards contents that would fulfill their preferences and expectations and provide them with pleasure in practising music. For this reason it is essential to accept that the strategies of active learning and classes that are oriented towards pupils, as well as the support to multiple intelligences development are the imperative of successful teaching. Creating inventive activities by using different strategies from common

[1] The term music competency is perceived in its widest form, as the center point between music *aptness* (potential) and *achievement* (result) (Farnsworth, 1969 according to Mirković, Radoš, 1996), also coordinated with humanistically directed didactics and methodology, in compliance with the points of music psychologist Edwin E. Gordon, who suggests that all children possess music competences.

[2] Curriculum implies an educational process which is based on scientific goal, tasks, content, syllabus, organization and technology, as well as different forms of evaluation (Previšić, 2007, 20).

ones, a successful teacher will succeed in guiding pupils through new experiences and provide them with active acquiring of knowledge, skills and attitudes, but that would also enable them to discover new knowledge (Matijević, 1998). Various games can be used in music teaching as strategies of active learning, and they would primarily serve as means of developing music intelligences, music competencies and music knowledge; secondarily they would be used as means of developing other intelligences, and finally they would create bonds between certain intelligences. Strategies are called games in order to emphasize the method of empirical studying, reinforce the inner motivation of pupils and associate work with pleasant emotions. The game is also considered to have the strength to completely and continuously occupy attention and concentration, but also it is considered as a tool that helps the pupil to go up, on a higher level of his or her potential development (*direct development zone*) (Wood, 1992; according to Nikčević-Milković and associates, 2011).

Music games can be divided and classified in various ways. If we adjust to the criterion according to the content, music games can be divided into *games which involve singing*, *music games with rhythms and/or melodies* and *music games with listening to music* (Manasteriotti, 1982). During the realization of all previously mentioned strategies, it is necessary to develop the feeling of musical movement within the pupil, comprehension and differentiation of elements in musical expression, it is also necessary to follow the structure of the musical piece, understand the art work and fit it in a particular context.

From the aspect of age, music games can be realized following children's development, in compliance with Orff's pedagogy, discovering sound, imitating the rhythm of speech, snapping fingers, clapping, by moving freely or in rhythm, by singing, playing instruments of Orff's instrumentarium and the like, after which, these games can develop into short improvisations which can lead to modeling of simple music patterns. Creative teachers will aspire to realize each of those games by primarily satisfying competency and methodical patterns of music classes, but at the same time they will consider the development of other intelligences which can be developed simultaneously with music intelligence.

Games with rhythm, melody and songs will mostly be accompanied by movement and dancing and thus develop both musical and physical-kinesthetic intelligence.

Music games which involve listening should primarily be directed towards bringing about listening attention, sensitivity, but also curiosity, and after that towards gaining

competency in noticing elements of music expression and knowledge. It is possible to connect games which involve listening to almost all intelligences on condition that there is proper preparation for listening using the set of rules and tasks that teachers give their pupils for following the listening. With the tasks aimed towards following the structure, both music and logical intelligence will be developed. Spatial and verbal intelligence will be developed by listening to the performance, visiting concert or stage performance after which oral or written comment will follow. By listening and making personal contact with a musical piece, and sensing the emotional experience, pupils will develop intrapersonal intelligence and later, in compliance with further tasks related to the conversation about the piece, verbal competencies will also develop.

All games will be in compliance with different models and strategies of collaborative learning; puzzles, think about it in pairs and exchange, kolo dancing, the tree of future, concentric circles and the like (Kadum-Bošnjak, 2012), in order to permanently develop pupils' interpersonal intelligence. Equally, using the approach that includes implementation of Multiple Intelligences Theory, it is possible to create more different activities on the same class within one particular syllabus. By listening to musical pieces pupils are directed at different ways depending on their immanent intelligence. This means that within active listening of a particular musical piece, a group of pupils with dominant verbal-linguistic intelligence will report on certain details of that piece in front of the whole class and express their own thoughts. On the other hand, pupils with dominant physical-kinesthetic intelligence will think of a move for that musical piece and the like. In that way pupils are urged to use their dominant intelligences in the best possible way so as to help music intelligence development.

With this approach it is possible to open the possibility for pupils to co-create a suggested game or activity. That game becomes entirely individualized and urges pupils to express their own creativity. Using music games or different methods in classes brings multifunctional benefits: by listening to a musical piece several times, a pupil remembers that piece, activates his or her strongest potentials (the most prominent intelligence), and is encouraged to activate own creative ideas. In such a case, and taking the opportunity which the practical application of multiple intelligences theory offers, the teacher's role is crucial. The knowledge on possibilities of different activities, according to the theory, and related to identifying different profiles of pupils' intelligences, teachers organise target strategies having in mind specific pupils for specific games.

## Aims and methodology of research

This paper gives an account of the research that was conducted in order to determine whether the music teachers recognize the importance of multiple intelligences theory and whether they consider any other intelligences except for Music Intelligence when planning their classes and teaching their pupils. The purpose of this research is to contribute to creating the music teachers' competency profile from the point of contemporary psychological concept application which affects the didactic realization of the teaching process.

In compliance with the formulated goal, the following problems were isolated:

- Examine teachers' familiarity with the concept of multiple intelligences
- Establish which intelligences the teachers take into consideration when planning their classes and teaching
- Point out the need in establishing each pupil's profile and thus contribute to a successful outcome in music teaching and learning

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## Participants

The research was conducted on a sample of 36 music teachers (30 female and 6 male participants) who teach in primary schools from the 4th to the 8th grade. As many as 11 % of the teachers have been teaching from 1 to 5 years, 29 % from 6 to 10 years, 31 % from 11 to 20 years and 29 % of them have been teaching for more than 21 years. There are 9 % of all those teachers between 20 and 30 years old, 44 % of them are between 31 and 40, 29 % of them are between 41 and 50, and 18% of them are older than 50.

Table 1. Classification of teachers according to gender, age and length of service

Gender	Male	6
	Female	30
Age	20-30	3
	31-40	15
	41-50	10
	Older than 50	6
Length of service	1-5	4
	6-10	10
	11-20	11
	More than 21	10

## Methodological approach

Data collection took place during October 2016 using the questionnaire designed for the purpose of the research.

In its first part, the questionnaire consisted of questions related to sociodemographic features of the respondents (length of service, gender, age, district and type of school). The second part contained two questions of closed type, that demanded dihotomic response, and their relation to familiarity with the multiple intelligences concept and knowledge in other types of intelligence. The third part of the questionnaire contained an evaluation scale.

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The teachers were offered eight types of intelligence with explanations, and they were supposed to mark those types that they consider when planning lessons and teaching. A five point Likert scale was used for the evaluation: 1 - I do not take it into consideration at all, 2 - I mostly do not take it into consideration, 3 - I sometimes take it into consideration, 4 - I mostly take it into consideration, 5 - I completely take it into consideration.

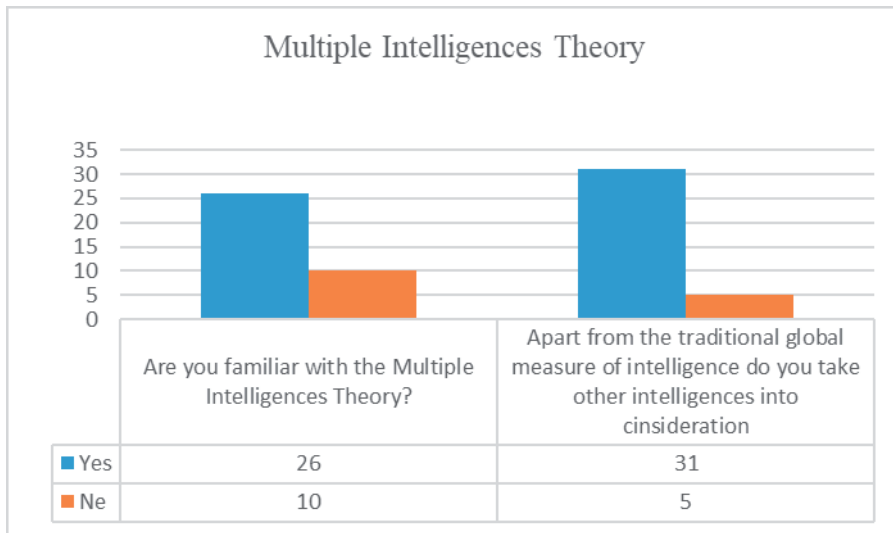
After the survey the collected data was processed. Basic statistic parameters were calculated for the variables in the research ( $M$ ,  $SD$ ). Descriptive method of gained results was used to present statistical analysis as well as the frequency of responses.

The gained results were presented in charts and graphs. Data processing was conducted using the statistical program IBM SPSS Statistics 20.

## The research results and their interpretation

With the first question our intention was to determine whether all music teachers are familiar with the theory of multiple intelligence and whether they consider other types of intelligence in their work. The majority of them stated that they were familiar with the concept (72 %), and 86 % of them stated that apart from the global measure of intelligence they take other intelligences into consideration (Picture 1).





Picture 1. Graphic description of results on familiarity with Multiple Intelligences Theory

Further in the questionnaire the teachers were offered certain types of intelligences with a detailed explanation of each. From their evaluation it was concluded that when planning the lessons and teaching, the teachers take music intelligence into consideration the most ( $M=4.69$ ,  $SD=0.530$ ). After that they opt for language intelligence ( $M=4.14$ ,  $SD=0.683$ ), and physical-kinesthetic intelligence ( $M=4.06$ ,  $SD=0.765$ ).

Slightly median values than those of music, linguistic and physical-kinesthetic intelligence, the teachers evaluated interpersonal intelligence ( $M=3.97$ ,  $SD=0.891$ ) and intrapersonal intelligence ( $M=3.79$ ,  $SD=1.008$ ), emphasizing that they mostly take those two intelligences into consideration when planning lessons and teaching.

Lower values were gained for visual-spatial intelligence ( $M=3.51$ ,  $SD=0.919$ ) and logical-mathematical intelligence ( $M=3.50$ ,  $SD=0.896$ ), whereas the least considered intelligence was natural intelligence ( $M=2.97$ ,  $SD=1.098$ ) (Table 2).

Table 2. Teachers' evaluation on application of certain intelligences in syllabus

Intelligence	<i>M</i>	<i>SD</i>	<i>Minimum</i>	<i>Maximum</i>
Linguistic intelligence	4.14	0.683	3	5
Logical – mathematical intelligence	3.50	0.896	1	5
Music intelligence	4.69	0.530	3	5
Visual-spatial intelligence	3.51	0.919	2	5
Physical – kinesthetic intelligence	4.06	0.765	3	5
Natural intelligence	2.97	1.098	1	5
Interpersonal	3.97	0.891	2	5
Intrapersonal	3.79	1.008	1	5

From the examined correlations it can be concluded that teachers who take linguistic intelligence into consideration, moderately consider music intelligence ( $r=0.367$ ) and vice versa, physical-kinesthetic ( $r=0.373$ ), and finally interpersonal ( $r=0.389$ ) and intrapersonal ( $r=0.343$ ) (Table 3).

Table 3. Correlation between different types of intelligence that teachers take into consideration in their syllabus

Type of intelligence	Linguistic intelligence	Logical-mathematical intelligence	Music intelligence	Spatial intelligence	Physical – kinesthetic intelligence	Natural intelligence	Interpersonal	Intrapersonal
Linguistic intelligence	1	.000	.367*	.158	.373*	.006	.389*	.343*
Logical-mathematical intelligence		1	.221	.437*	.087	.410*	.038	.084
Music intelligence			1	.160	.263	.085	.230	.210
Spatial intelligence				1	.584**	.510**	.162	.282
Physical-kinesthetic intelligence					1	.422*	.305	.442**
Natural intelligence						1	.300	.318
Interpersonal intelligence							1	.609**
Intrapersonal intelligence								1

\* Importance on the level  $p \leq 0.05$  \*\* Importance on the level  $p \leq 0.01$

## Conclusion

Howard Gardner's theory, which aims at explaining the complex phenomenon of human intelligence activity, and the fact that pupils bring their own and unique combination of intelligences, starting from the first class, urge teachers to consider the efficient way of realising complex teaching demands, and at the same time get the best possible surrounding for the development of each pupil.

The answer that we wanted to present in this paper is that the implementation of Multiple Intelligences Theory is possible using music games, and implementation of active learning strategies with the help of which pupils would be able to express their inner potential, primarily in music intelligence, but in other intelligences as well, which

correlate with them in certain activities. With these refined music classes pupils would be given the opportunity of different music experiences and that would enable their music development. This would also positively affect their motivation for music, and in particular cases it would direct them towards additional music practice through extracurricular activities.

Although the research results show that only two thirds of teachers are familiar with multiple intelligences theory, all the teachers concluded that in planning and teaching music classes they tend to use and develop a broader spectrum of competencies.

If we take teaching as a process of permanent tendency of teachers to successfully respond to competencies, pupils' interests and needs, then it is certainly necessary to think about broadening teaching competencies pointing out to the possibility of implementing particular teaching strategies directed towards developing certain types of intelligences. The actualization of this topic and application of well thought-out procedures would lead to qualitative effect on musical as well as entire pupils' development; thus the teaching practice would move towards the humanistic ideal of education.

In the following quantitative researches, the goal is to examine, within a larger number of teachers, how and in what way the Multiple Intelligences Theory is present in music classes, as well as to examine to what extent this theory is implemented in teaching music.

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## Višestruke inteligencije u kontekstu primjene aktivnog učenja u glazbenoj nastavi

### Sažetak

Jedna od svrha ovoga rada jest istražiti mogućnosti implementacije teorije višestrukih inteligencija u nastavi glazbe. Aktivnim učenjem kroz različite se glazbene igre želi nastavnicima svratiti pozornost na teoriju višestrukih inteligencija, a glazbene aktivnosti predstaviti atraktivnima i učinkovitima, ali i dostupnima svima koji pronalaze zadovoljstvo i motivaciju u njihovom sudjelovanju bez obzira na razvijenost glazbenog sluha. Druga svrha je omogućiti studentima nastavničkih studija da u svoj kompetencijski profil ugrade i kompetenciju korištenja višestrukih inteligencija te da u svojim kompetencijama i inventivnosti uvijek nastoje iznaći efikasne strategije aktivnog učenja kako bi kreativno i uspješno ostvarili odgojne i obrazovne ciljeve u nastavi glazbe i odgovorili na suvremene nastavne izazove.

**Ključne riječi:** teorije višestruke inteligencije, glazbena inteligencija, glazbena nastava, aktivno učenje





# The Nominations for Colours in the Macedonian and Albanian Language According to the Prototype Theory

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Review paper

## Abstract

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Subject and goal of the research: the language elements in the colour system presented through the descriptive, referential and material adjectives, as well as the nouns. The goal was to determine the prototype that determine the so-called local colour defined as a general coloring of the notion in nature that served as a basis for naming *a type of colour* in the Macedonian language and Albanian language. Methods: prototype theory, lexical-semantic analysis and comparison of nominations of primary colours in the Macedonian and Albanian language. Results: the nomination of primary colors in the two languages is done according to the same prototype; there is extending or an increase of the number of prototypes of specific colour nominations in the Albanian language, which are not present in the Macedonian language; there are specific differences in the semantic defining of particular nominations for colours although the prototype according to which the chromatic nomination has been formed is the same for the two languages. Conclusion: 1. similarity according to colour implies the existence of a local colour, and the existence of nuances in the local colour explains why similarity is a notion subject to gradation; 2. the discovery of the prototype and its local colour according to which the nomination is carried out is an important precondition for the determination of the nuances of the color; 3. encouraging and motivating language users, especially students, independently and creatively, by using associations and comparisons, to discover how the nomination of the primary and other colours occurred; 4. the prototype theory through lexical exercises can also be used in the instructional practice, especially in the acquisition of adjectives with the meaning of *colour*.

**Keywords:** Color, Prototype, Similarity, Comparison, Semantic meaning

## Introduction

Colour is one of the most important information from the external world for people. Its entrance in the awareness of people is related to some kind of symbolism that reflects the personal or the collective expression. This is due to the fact that people have always experienced colours very intensively. They are a part of the everyday life of people and attract the attention from the very beginning of human civilization. Hence, the universality of the colours is a general attribute that follows their development as lexical units, and a part of the chromatic terminology of all languages.

In the colour system and their language representatives, the descriptive adjectives are the main and basic, but not the only part of the system that covers the meaning of colours. The referential adjectives, nouns and the noun syntagms also have an important position in this semantic area. Their presence gives an attribute to this lexical-semantic group with a quantitative indefiniteness as a result of the limitless opportunities for nomination and the close entanglement of the primary and secondary meanings.

Some authors, including R. Dragikjevic (2007, 78), share the opinion that the most suitable mechanism for the lexical-semantic analysis of the abstract lexis at the level of primary meaning, including adjectives, is the prototype theory. According to this theory, the relationships that connects the notions, i.e. the lexemes in a category are based on a network of similarities that covers all members, and the discovery of the connections and defining of notions is done by using a typical representative called a prototype (Dragikjevic, 2001, 80-81). The prototype is a central representative of a specific language category, and all other members of a category are compared to it. The comparison according to similarity is the essence of the prototype, meaning that members of a category need to be similar to the prototype in order to belong to that particular category. However, knowing that similarity is subjective, it is a notion subject to gradation. This implies that if we start from similarity in the categorization of reality, we need to take into account the language community and its understandings and beliefs. The connection of the prototype with the experience of people allows the prototype to be changeable depending on the location and time and to be different in various environments.

## Research work

Starting from the prototype theory, we developed our opinion that a colour or a nuance of a colour can have the same dominant seme, but a different prototype,

because it symbolizes a particular local colour of a deferent specific notion (a metal, a stone, a plant, an animal) in its natural colour, characteristic for its occurrence in nature, in different time and place.

Before moving on to the subject of our research, the material of research is going to be presented and systematized according to the semantic division of the colours in semantic areas (see Bandilovska-Ralpovska, 2016), upon which this research is based:

### 1. Semantic domain of *belata boja/bardhë (i/e) (white)*

beluzlav, bled, bleden, blednikav, gjokat, svetol, sed, sedav, srebren, srebrenikav, srebrest, srmajlija, srmalija, srmen

*bardhëllor, bardhëllosh, bardhje, bardhak, bardhan, bardhavel, bardhemë, bardhok, bardhor, bardhosh, bardhuk, bardhulin, bardhush, zbehtak, zbehtë (i/e), zbehur (i/e)*

### 2. Semantic domain of *violetovata boja /ngjyrë vjollcë (purple)*

violeten, lila, lilav, mor, morav, morlija, temjanugav, temjanuzhen  
*jargavan, lilak*

### 3. Semantic domain of *zholtata boja/verdhë (i/1) (yellow)*

varaklija, vosochen, zholtenikav, zholtikav, zholtkav, zholtnikav, zholtulav, zholtunest, zholtunjav, zardachal, zlaten, zlatnikav, zlatest, jaldazliv, kilibaren, krem, limonov, limonlija, mrk, mrkushav, mrkushlav, oker, oranzh, portokalov, rus, slamen, turundz, turundzija, turunchlija

*verdhëlleme, verdhës, verdhosh, verdhuk, verdhul, verdhullor, verdhur, verdhush, ngjyrë kashte, ngjyrë limon, limontë (i/e)*

### 4. Semantic domain of *zelenata boja /gjelbër (i/e) (green)*

zejtinlija, zelenikav, zelenichok, zelenkav, zelenushkav, maslinen, maslinest, rezeda, smaragden

*gjelbëremë (i/e), gjelbërosh, gjelbëruar (i/e), gjelbërues, gjelbërush, hirrët, jeshil (conversational)*

### 5. Semantic domain of *kafeavata boja /ngjyrë kafe (brown)*

bademov, bronzen, drap, kaki, kafen, kafenikav, kostenov, kostenliv, mahagoni, pesochen, sepija, smolest, chokoladen

*kafenjtë (i/e), gështenjë, gështenjtë (i/e), bezhë, bronzhtë (i/e), çokollatë*

### 6. Semantic domain of *rozovata boja /trëndafiltë (i/e) (pink)*

pembe, pembelija, pemben, ciklama

*ciklamin, pembe (conversational)*

### **7. Semantic domain of sivata boja /hirtë (i/e) (grey)**

oloven, pepelav, platinest, sivkav, sur

*gri, plumbtë (i/e)*

### **8. Semantic domain of sinata boja /kaltër (i/e) (blue)**

azuren, akvamarin, indigo, lazur, lazuren, modar, modrikav, sinkav, teget, tirkiz, tirkizen, ultramarine, chivit

*kaltëror, kaltërroh, kaltëruar (i/e), kaltërremë (i/e), çivit, llullaq, bruztë (i/e), ngjyrë gurkali*

### **9. Semantic domain of crvenata boja /kuq (i/e) (red)**

al, alen, alest, alov, bakam, bakaren, bakarlija, bordo, varzilo, vishnov, doriya, gjuvez, gjuvezën, gjuvezija, gjuvezlija, kana, karmin, krvav, krmuz, lis, lisest, ognen, porfiren, purpur, purpuren, rubinen, rubinov, rud, ruen, rumen, rumenikav, terakota, cinober, crvendalest, crvenikav, crvenuzlav, crvenushkav

*kuqal, kuqalak, kuqalash, kuqash, kuqërreme (i/e), kuqërremtë (i/e), kuqur (i/e), bakërt (i/e), këna, kërmëz, purpurt (i/e), rubintë (i/e)*

### **10. Semantic domain of crnata boja /zi (i), zezë (e) (black)**

vran, vranest, kalesh, kara, karaboja, murgav, temen, crngalest, crnikav, crnichok, crnkavest, crnulav, crnulest

*blozë, qymyr, katran, errët (i/e), korb*

## **Lexical-semantic analysis**

The focus is on the nominations for the primary colours, carriers of the semantic fields and their dominant semes, which are actually prototypes that resulted in language and chromatic denomination in the Macedonian and Albanian language. Dictionary definitions have been used for primary colours from the Interpretative Dictionary of the Macedonian language (IDML, 2003-2014) and the Fjalori i gjuhës së sotme shqipe (FGJSSH, 2006). A lexical-semantic analysis and a comparison between the nominations has been carried out to check whether the definition of colours in Macedonian and Albanian is carried out according to the same prototype or there is a difference between the languages. Bearing in mind the fact that we are dealing with similar Balkan structures, lexical influence and interference between the two languages was expected.

The primary colors, the carriers of the semantic domains and their dominant senses, i.e. the prototypes in Macedonian and Albanian are listed below:

*mac: bel = with the colour of snow, milk*

***alb: bardhë (i, e) = with the colour of snow, milk, cotton***

*mac: violetov = with the colour of a violet*

***alb: ngjyrë vjollce = used as an adjective in spoken form – with the colour of the flower of this plant***

*mac: zholt = with the colour of a lemon, yolk, gold*

***alb: verdhë (i, e) = with the colour of a ripe lemon, sulphur, gold***

*mac: zelen = with the colour of grass, fresh leaves*

***alb: gjelbër (i, e) = with the colour of fresh grass or the leaves of the plants***

*mac: kafeav = with the colour of coffee*

***alb: kafenjhtë (i, e) = with the colour of coffee***

*mac: rozov = with the colour of a rose (bledocrven, rumen, rumenikav)*

***alb: trëndafiltë (i, e) = light colour between red and white, the colour of a rose, similar to that colour***

*mac: siv = with the colour of ash*

***alb: hirtë (i, e) = with the colour of ash***

*mac: sin = with the colour of cloudless sky*

***alb: kaltër (i, e) = with the colour of a cloudless sky, the colour of the sky***

*mac: crven = with the colour of blood*

***alb: kuq (i, e) = with the colour of blood, the colour of poppy***

*mac: crn = with the colour of coal*

***alb: zi (i), zezë (e) = with the colour of coal, the colour of black powder (left by smoke when going through the chimney), bitumen, tar***

## Results of the research

All explanations have a status of dictionary definitions (see the IDML, 2003-2014; FGJSSH, 2006) and represent a comparison based on colour similarity according to a clearly distinguished specific notion from reality, i.e. according to a precisely determined prototype that has a so-called local colour, defined as the general colouring of the notion in nature, for which the colour is the dominant and recognizable characteristic. The lexical-semantic and comparative analyses of the presented nominations showed that:

1. The nomination of the primary colours in the two languages is done according to the same prototype: the local colour of *snow/milk* is the prototype according to

which the *colour white* is defined; the local colour of *grass / fresh leaves* is the prototype according to which *the green colour* is defined; the local color of *coffee* is the prototype according to which *the brown colour* is defined; the local color of *blood* is the prototype according to which *the red colour* is defined; the local colour of *ash* is the prototype according to which *the grey colour* is defined; the local colour of *a cloudless sky* is the prototype according to which *the blue colour* is defined.

2. There is an extension or an increase in the prototypes for specific colour nominations in the Albanian language, which are not included in dictionary interpretations in the Macedonian language:

*bel* = with the colour of snow, milk, in **alb. the color of cotton**

*zholt* = with the colour of a lemon, gold, in **mac. the color of yolk, in alb. the colour of hey, sulphur.**

*crven* = with the colour of blood, in **alb. the colour of poppy**

*crn* = with the colour of coal, in **alb. the colour of black powder (left by smoke when going through the chimney), bitumen, tar**

3. There are some differences in the semantic definition of specific colour nominations although the prototype according to which the chromatic mark is formed is the same in the two languages. We are going to discuss the adjective *pink*. The Macedonian definition for this adjective apart from the prototype includes other adjectives that nominate similar colours for the purpose of a more adequate language definition: *rozov* = with the colour of a rose (*bledocrven, rumen, rumenikav*), whereas the Albanian definition for the same adjective includes a comparison in the explanation, closely indicating the colour of the prototype: *trëndafiltë (i,e)* = *light colour between red and white, the colour of a rose, similar to that colour*. We need to mention that the two languages lack precision in the language nomination of the prototype, and the language users are given the opportunity to assume *the pink color of the rose* as a prototype from reality, bearing in mind that the rose can come in many colours and nuances of colours. Another interesting aspect is the term for naming this colour: in the Macedonian language, the adjective of Latin origin *rozov* < *rosa* is used, whereas in the Albanian language the nomination comes from the Greek nomination of this flower.

## Conclusion

1. *The similarity based on colour implies existence of a prototype with the local colour, and the existence of the nuances in the local colour implies that similarity is a notion subject to gradation.* For example, let us take a look at the semantic domain of the green colour. The local colour of the grass is a prototype, and we distinguish the nuances *zejtinlija* with the prototype *olive oil*, *maslinen/maslinest* with the prototype *olive*, *rezeda* with the prototype *the flowers of the plant Reseda*, whereas the forms *zelenikav/zelenichok*, *svetlozelen/otvorenazelen*, *temnozelen/zatvorenazelen* refer to the same prototype, just like the basic lexeme, but these lexemes simultaneously occur as nuances of the same prototype and confirm the gradation of the similarity in two ways: greater and lesser presence of the local colour from the prototype, grass. In this way, according to the theory of the prototype, we can explain the naming of the local colours and nuances and extract the local colour and its prototype, as well as the nuances and their prototypes.

2. *The discovery of the prototype and its local colour based on which the nomination is carried out is an important precondition for creating a clear language and visual idea for a specific colour and for determining the nuances of the same colour.* For example, the adjectives *lilav* and *violetov* in the Macedonian language practice are commonly equaled and treated as nominations for the same colour, *the blue-reddish colour* or *the colour of the violet*, which is completely wrong, since they mark local colors of different prototypes: *lilac* (*Syringa vulgaris*) and *violet* (*Viola odorata*), meaning they mark different colours: *violetova* is one of the primary colors in the spectrum, and *lilava* is its light nuance. In the Albanian language we also come across two nominations *ngjyrë vjollce* and *ngjyrë lilaku* (*jargavan*), and there is also equalizing of the two nominations that name almost the same colour – the colour of the violet.

3. *Encouraging and motivating language users, especially students, to independently and creatively use associations and comparisons to discover how the naming of the primary and other colours occurred.* For example, if the adjectives *portokalov*, *smaragden*, *bademov*, *bronzen*, *kostenliv* /*portokalltë* (*i, e*), *ngjyrë smeraldi*, *bronzhtë* (*i, e*) *gështenjtë* (*i, e*) are analysed by using the descriptive method, we can easily see that according to the colour of the fruit orange the colour *portokalova* is nominated, according to the fruit almond the colour *bademova* is nominated, and that according to the mineral emerald the colour *smaragdna* is nominated, etc. If we analyze the nominations from the type: *bordo*, *drap*, *indigo*, *krem*, *karmin*, *mahagoni*, *tirkiz*, *ciklama/ngjyrë bezh*, *ngjyrë llullaqi*, *ngjyrë krem*, *kërmëz*, *bruzhtë* (*i, e*), *ngjyrë ciklamin*, which are examples of

typical adjectivization of one of the meanings of the nouns in the process of secondary nomination, we can notice the presence of the prototype, and metaphor as a language means that motivates the development of a part of the semantic content of the noun, thus creating new nominations with the meaning of *colour* or *a nuance of a colour*.

4. *The theory of the prototype through chosen lexical exercises can be used in the instructional practice, especially in the acquisition of adjectives with the meaning of colour.* Students can be guided how to learn and distinguish the colours and their nuances correctly, to research the meaning potential of the words and to discover their associative relationships by analyzing examples from the type: *zlaten prsten – zlatna kosa, bronzen sad – bronzen ten, vishnovo drvo – vishnova boja* or to do lexical exercises of higher level with nouns from the type: *indigo, karmin, mahagoni, rezeda, tirkiz*, etc. which simultaneously nominate both a specific notion and a specific color. Guiding students to think in a creative and associative way and to discover how the nomination of a notion has become a nomination of a colour that the notion has, or how a colour is nominated based on the similarity with a specific notion from reality through adequate acquisition of the colours is one of the more important elements needed for good and successful description making and it also important for the development of the feelings of the students, as well as their ability for visual observing and language expression of the vividness of the world.



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## Nazivi boja u makedonskom i albanskom jeziku prema teoriji prototipa

### Sažetak

U sustavu boja te njihovih jezičkih reprezenata, opisni su pridjevi glavni i osnovni no ne i jedini dio sustava koji pokriva semantičku dimenziju boje. Značajno mjesto u tome semantičkom prostoru pripasti će i odnosnim te materijalnim pridjevima, imenicama i imeničnim sintagmama. U našoj analizi ovih naziva, primjenom teorije prototipa usporedili smo nazive boja u makedonskom i albanskom jeziku, polazeći pri tomu od stava da je imenovanje naziva boja nastalo na bazi točno određen prototip koji posjeduje tzv. lokalnu boju, definiranu kroz opću obojenost zadatog pojma u prirodi. Cilj istraživača je saznati dali se i koliko rečeni prototipi opisa boja razlikuju kod govornika nositelja ova dva jezička koda, ali i pokazati da se u procesu nastave preko povezivanja s konkretnim pojmovima i realnim stvarima puno lakše i brže usvoje pridjevi i imenice sa značenjem boje.

**Ključne riječi:** lokalna boja, prototip, usporedba, sličnost, nastava

# A Linguistic Analysis of the Local Idiom of Smiljan

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Review paper

## Abstract

The paper analyzes the local idiom of Gospić and the surrounding area, particularly the village of Smiljan, and the historical and cultural picture of the selected geographic area. The idiom belongs to the Neo-Shtokavian Ikavian dialect. The linguistic and cultural content investigation helps to build a personal, local and regional identity and contributes to mastery of the standard language.

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**Keywords:** Shtokavian, Local identity, Local idiom of Smiljan

## 1. Introduction

Language, primarily one's mother tongue, is one of the essential components of human and national identity. The mother tongue has many spoken forms: conversational, local, dialect, idiomatic, standard, etc. The linguistic richness of the Croatian language is seen in many local forms which have developed under various influences throughout history. However, in an era of globalisation and media influence, local idioms often die out. This is happening in the Lika village of Smiljan, where standard Croatian is 'stifling' the local idiom.

The aim of this paper is to analyse the local speech of Gospić and the surrounding area, particularly the village of Smiljan, and to identify its basic features, supported by the accounts of two natives of Smiljan, Jure Jelić and Marija Miškulin. A comparison of speech in the Gospić area (Brušane) from the story *Ličan (The Man of Lika)* by Mirko Sanković and Smiljan speech in the *Saga o krumpirima (The Potato Saga)* by Grga Rupčić and standard Croatian follows. Finally, the linguistic analyses of these types of speeches are compared with the corpus of contemporary Lika dialects in dictionaries by three authors, Marko Čuljat, Mile Japunčić and Ivan Milković.

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Familiarity with local cultural issues in the texts studied leads to building a personal, local and regional identity, since studying local speech, local writers and local literature results in developing an awareness of the importance of preserving one's own cultural distinctions, while in the education process, local dialects can be used "to help children learn and master standard Croatian more successfully" (Težak, 1996, 409), which is the end goal of the teaching process<sup>[1]</sup>.

## 2. The Shtokavian dialect in Lika

Lika is characterised by a wide variety of dialects. It used to be a predominantly Chakavian region, and today is a treasure-house of linguistic diversity related to the permeation of the dominant Chakavian by the Shtokavian dialect. So there are two dialects present in Lika. Shtokavian is also used by the Lika Serbs, so the overall picture of the vernacular in Lika is better understood by examining the dialects in which Shtokavian plays a part. "The population of Lika today uses mostly three traditional dialects: western, eastern Herzegovinian/borderland and central Chakavian. A group which remains unknown and unresearched are immigrants from Bosnia, many of

[1] Equipping children for linguistic communication in all reported situations is one of the tenets of the *National Primary School Curriculum* (2006), which means fully mastering the standard language.

whom probably speak the Shtokavian Eastern Bosnian dialect.” (Bežen, 2009, 88).

In Lika, Neo-Shtokavian Ikavian is most present in Gospić and the surrounding villages (Bilaj, Brušane, Trnovac, Smiljan, Pazarište, Lički Osik, etc.), the eastern part of Perušić, near Senj, around Lovinac and Sveti Rok, the municipality of Plitvice Lakes, and the zone towards Kordun (Milković, 2009).

The main vocal feature of the Neo-Shtokavian Ikavian dialect is the Ikavian *jat* reflex. Some examples are *besida* (*razgovor* - conversation), *bidan* (*bijedan* - poor, miserable), *bižat* (*bježati* - to run away), *bubrig* (*bubreg* - kidney), *cidit* (*cjediti* - to strain, to drain), *crivo* (*crijevo* - gut, intestine), *cvit* (*cvijet* - flower), *čovik* (*čovjek* - man, person), *dilo* (*rad* - work), *dite* (*dijete* - child), *lipo* (*lijepo* - lovely, nice), *lito* (*ljeto* - summer), *misec* (*mjesec* - moon, month), *mliko* (*mlijeko* - milk), *rič* (*riječ* - word), *rika* (*rijeka* - river), *sikira* (*sjekira* - axe), *silo* (*sijelo* - seat), *snig* (*snijeg* - snow), *srida* (*srijeda* - middle, Wednesday), *žlib* (*žlijeb* - gutter), etc. There are also Ekavian forms such as *belo* (*bijelo* - white), *ovde* (*ovdje* - here), *obe* (*obje* - both) and the occasional Ijekavian form: *sijeno* (*sijeno* - hay), *bija* (*bio* - was). In examples such as *oraj*, *oras* or *ora* (*orah* - walnut) *jat* has become *a* (Lisac, 2008, 106). “It is assumed that the Ikavian *jat* reflex comes from the Western Shtokavian diphthongal *jat*. This situation is found elsewhere in the western dialect, though there are most exceptions from the Ikavian *jat* reflex in Western Bosnia and Lika. For this reason, it can be surmised that the Ikavian change of the Western Shtokavian diphthongal *jat* did not occur as consistently in these areas as in other Ikavian areas.” (Lisac, 2008, 106). “Former semivowels (more recently *shwa*) regularly became *a* (*danas* - today, *san* - dream, *vas* - you, *sav* - all, etc.), but in examples such as *pada* (genitive singular) *sani/snovi* - dreams, *šavi/šavovi* - stitches the semivowel is vocalised in the weaker position, as in Chakavian. The back nasal regularly becomes *u* (*put* - trip, *zub* - tooth, *subota* - Saturday), and the same result is obtained from the vowel *l*: *sunce* - sun, *žut* - yellow, *jabuka* - apple. This is present in all Neo-Shtokavian dialects.” (Lisac, 2008, 106). Infinitives are often truncated (*volit/voljeti* - to love, *doć/doći* - to come, *pivat/pjevati* - to sing, etc.). The phoneme *h* is mostly lost or at best rare, and usually becomes *v*, *j* or *k*. Examples of this are *rast* (*brast* - oak), *grav* (*grah* - bean), *duvan* (*duhan* - tobacco), *kruv* (*kruh* - bread), *gluv* (*gluh* - deaf), etc. The final *m* in suffixes and unchangeable words changes to *n*, for example *vidin* (*vidim* - I see), *nosin* (*nosim* - I carry), *pivan* (*pjevam* - I sing). The voice at the end of words is usually retained, or partially lost. In many examples, such as *more* (*može* - can, may) a change from *ž* to *r* has occurred. Further, *doć* (*doći* - to come), *poć* (*poći* - to go) and similar words are common, *dode* - *helshel* it comes and *pode* - *helshel* it goes are rarer, or *doša* instead of *došao* - came. The declension of nouns is mostly

Neo-Shtokavian, which means there are also archaic forms. In the dative, locative and instrumental plurals, the endings are usually the same, but are often not *-ama* or *-ima* endings. Formations such as *čudin* (*čudim* - wonder), *sestron* (*sestrom* - sister), are common. In the genitive plural, *-a* is usual: *dana* - days, *žena* - women, *sedala* (*sjedala* - seats). Two-syllable hypocoristic names decline according to the type *Pero-Pere*, and more rarely, *Ivo-Iva*. The adjectival system is characterised by the retention of differences between the definite and indefinite aspects. The definite declination (*lanjski snig/lanjski snijeg* - last year's snow) and indefinite declination (*Moreš ga žedna privest priko vode/Možeš ga žedna prevesti preko vode* - You can lead it thirsty across the water) are both retained. In the dative and locative singulars of feminine nouns the adjectival declension is noted in the ending *on* (*Živi na čaćinon grbači/Živi na očevoj grbači* - He lives off his father (lit. he lives on his father's back)) (Lisac, 2008, 110).

Neo-Shtokavian Ikavian has many words of Turkish origin, such as *aga*, *barjak*, *beg*, etc. There are some Germanic words (*krigln/krigla* - tankard, *cigla* - brick, etc.) and Hungarian words (*cipela* - shoe, *čipka* - lace, *gazda* - boss, landlord, *kočijaš* - carter, *lopov* - thief, *teret* - burden, load, etc.) (Lisac 2008, 111). Neo-Shtokavian Ikavian dialect also features both *šč* (*ščap/štap* - stick) and *št* (*klišta/kliješta* - pincers, pliers).

## 2.1. Eastern and Western Shtokavian dialects in Lika

The next part of the paper reproduces almost in full Bežen's examples (Bežen 2013a, 439-452), through which the most important differences between the eastern and western dialects in Lika are highlighted. Ikavian/Ekavian pronunciation is present in different types of words. In these examples given, the first word in the pair is in the western, and the second in the eastern dialect: *rič/riječ* - word, *ždribel/ždrijebe* - colt, *lik/lijek* - medicine, *vrime/vrijeme* - weather, time, *lipol/lijepo* - lovely, etc. Imperative forms of the verb *jesti* - to eat: *iljedi* (second person singular), *imol/jedimo* (first person plural), *itel/jedite* (second person plural). Cases of adjectives and pronouns are formed like this (the first is standard Croatian, the second western, and the third eastern dialect): *kakvih/kakvi/kakvije dogovora* - what agreements, *kakvima/kakvima/kakvijema dogovorima* - with what agreements, *našim/našim/našijem kućama* - our houses, *novih/novi/novije košulja* - new shirts, *muških/muški/muškiye cipela* - men's shoes. In the western dialect, *i* is present, whereas in the eastern it undergoes iotation, thus: *medvid/meded* (*medvjed* - bear), *divojka/đevojka* (*djevojka* - girl), *ovdi/ovđe* (*ovdje* - here), *onde/onde* (*ondje* - there) etc. Assibilation does not occur often in the western dialect, and is even rarer in the eastern one: *divojki* (*djevojci* - girl), *Liki* (*Lici* - Lika), *ruki* (*ruci* - hand) etc. In the *io* compound, *j* is often the replacement, while *j* or *v* occurs between *aolio*: *bijo* (*bio* - was), *radio* (*radio* - worked), *mislijo* (*mislio* - thought), *izdržavo* (*izdržavao* - bore,

*endured*), *izdavo* (*izdavao* – *gave out*) etc. The prefix *pre-* in the western dialect is almost always the same as *pri-*, which is not true of the eastern dialect area: *prigladnit/pregladnit* (*pregladniti* – *get hungry*), *pribirat/prebirat* (*prebirati* – *sort*), *pričac* (*prečac* – *short cut*), *pribogat* (*prebogat* – *very wealthy*), *pribrzo* (*prebrzo* – *too fast*) etc.

The masculine form of active participles ends in *-a* or *-e* in the western dialect, while in the eastern dialect it is *-o*, or, rarely *-a*: *bija*, *bijel/bio* – *was*; *mislija*, *mislije/mislijo* (*mislio* – *thought*); *priča/pričao* – *talked*, etc. Some present participles lose the *-ći* ending: *stoje/stojeći* – *standing* (*pijem vodu na stoje/pijem vodu stojeći* – *I drink water standing up*), *leželežeći* – *lying* (*razmišljam na leželežem ležeći* – *I think lying down*) etc., which also happens in the western dialect, while in both the *h* sound is lost or replaced by *v*, *k*, or *f*: *ajduk* (*hajduk* – *outlaw*), *iljada* (*hiljada* – *thousand*), *lad* (*hlad* – *shade*), *lače* (*hlače* – *trousers*), *odati* (*hodati* – *to walk*); infinitives consistently lose the final *i*: *ić* (*ići* – *to go*), *igrat* (*igrati* – *to play*), *peč* (*peći* – *to bake*), *pivat/pjevat* (*pjevati* – *to sing*), *reć* (*reći* – *to say*), *zateć* (*zateći* – *to come upon*); in infinitives ending in *-nuti*, *u* is reduced to *i*, and in speech is semi-vocalised, i.e. closer to the *i* sound: *makn't*, (*maknuti* – *to move*); *o* in some cases becomes *u*: *kunj* (*konj* – *horse*), *lunac* (*lonac* – *pot*), *doktur* (*doctor* – *doctor*), *un* (*on* – *he*), etc.; one vowel is replaced by another: *baroka* (*baraka* – *shack*), *kunac* (*konac* – *thread*), *kunjak* (*konjak* – *brandy*), *greb* (*grob* – *grave*) etc.; vowels are reduced: *brte* (*brate* – *brother*), *četri* (*četiri* – *four*), *letrika* (*elektrika* – *electricity*), *neg* (*nego* – *but*), *al* (*ali* – *but*) etc.; the second person of the unstressed present of the auxiliary verb *htjeti* (*ćeš*) is reduced in various positions to *š*: *oš* (*hoćeš* – *you will*), *neš* (*ne ćeš* – *you won't*), *akoš* (*ako ćeš* – *if you will*) etc.; the second person singular imperative often acquires an extra ending *-de*: *dajde* (*daj* – *give*), *vidide* (*vidi* – *see*), *budide* (*budi* – *be*), *mislide* (*misli* – *think*) etc.; the sound *j* is omitted at the beginning of all form of the word for the number *one* and its derivatives, in all forms of the present of the verbs *to be* and some other words: *esam* (*jesam* – *I am*), *est* (*jest* – *hel/she/it is*), *edan* (*jedan* – *one*), *ednak* (*jednak* – *equal*); *j* is added to some words: *jopet/jopet* (*opet* – *again*), *jorgule* (*orgulje* – *organ*), *Jandrija* (*Andrija*) etc.; *o* is added or lost at the beginning of words: *otaj* (*taj* – *that m.*), *ota* (*ta* – *that f.*), *oto* (*to* – *that n.*), *naki* (*onakav* – *like that m.*), *nako* (*onako* – *like that adv.*) etc.; *l* is retained at the end of syllables more frequently than in standard Croatia, and more in the western than in the eastern dialect: *bel* (*bijel* – *white*), *cel* (*cijel* – *whole*), *debel* (*debeo* – *fat*), *pepel* (*pepeo* – *ash*), and is lost in some cases: *kota* (*kotao* – *wheel*), *čava* (*čavao* – *nail*) etc.; *o* does not change to *e* after palatal consonants in some forms: *mužov*, *mužom* (*mužev*, *mužem* – *husband*), *konjom* (*konjem* – *horse*), *nožom* (*nožem* – *knife*) etc.; *r* appears as a surplus consonant: *brezobrazan* (*bezobrazan* – *insolent*), *brez* (*bez* – *without*), *morem* (*mogu* – *I can*) etc.; *r* is replaced by *l*: *lebra* (*rebra* – *rib*), etc.; sometimes, *p* is lost at

the beginning of word: *tica* (*ptica* - bird), *šenica* (*pšenica* - wheat), *sovati* (*psovati* - to curse) etc.; some adjectives become diminutive modifiers by gaining a *o* in front of the positive form: *omalen* (*malen* - smallish), *ovelik* (*velik* - largish), *onizak* (*nizak* - shortish) etc.; the ending or *-ušan* ili suffix *su-* relativise the basic meaning of some adjectives: *mršavušan* (*donekle mršav* - rather skinny), *blidušan* (*donekle blijed* - rather pale), *lipušav* (*donekle lijep* - rather lovely), *majušan* (*donekle malen* - rather small) etc., or nouns: *suraž* (*mixture of rye and wheat*) and the verb *suskratiti* (*to shorten a part of something*); the word *čovjek* (*man, person*) is pronounced in several ways: *čoeik*, *čojk*, *čojek*, *čoiik*, *čovik* etc.; iotation has not occurred in the nouns *netjak* and *rodjak*; long plural forms are more common than in standard Croatian: *puži* (*puževi* - snails), *prišti* (*prištevi* - spots), *puti* (*putovi* - paths) etc.; some diminutives and pet names, particularly for animals, are formed by lengthening the stressed vowel, and others by adding another: *krava* (*kravica* - little cow), *tele* (*telic* - little calf), *kuce* (*psić* - little dog), *maca* (*mica* - little cat) etc.; augmentatives are more frequent in Lika dialects than elsewhere, and are sometimes used ingratiatingly or as 'baby talk', rather than in mockery: *mametina* - mummy, *curetina* - big girl, *ženetina* - the wife, etc.; the verb *voljeti* - to love has a superlative form: *najvoliti* (*najviše voljeti* - to love most); the imperfect has disappeared, and the second future form is used very rarely.

"In all the local forms of the western dialect in the Gospić area, Ikavian is predominant, though Ijekavian and Ekavian are also found. Ijekavian forms have found their way into the dialect through the influence of the standard language, or that of neighbouring Ijekavian dialects. Ekavian is a relic of former Chakavian influence." (Bežen, 2013a, 448).

### 3. Characteristics of the speech of Gospić and the surrounding area

Linguistics distinguishes three levels of local language: variety, dialect and the local vernacular. Variety is the most general level, and Croatian has three types: Shtokavian, Kajkavian and Chakavian. A lower level is dialect, so each variety is divided into several dialects. The lowest level is the local vernacular, which covers the speech of each individual place, or village, since local vernaculars have specific characteristics, regardless of the variety or dialect to which they belong. In this paper, the focus is on the local vernacular of Gospić and the surrounding area, with a particular emphasis on the village of Smiljan.

Local vernaculars are determined by territorial diffusion, which has changed throughout history due to population migrations. "The vernacular of Gospić and the



surrounding area completely falls with the Shtokavian variety, and a large proportion of the population speak the Shtokavian or Ijekavian western dialect of the Shtokavian variety.” (Bežen, 2013a, 439).

In the past, the Gospić and entire Lika vernacular areas were not as they are today. Various conflicts have resulted in parts of the population leaving, and other arriving. Two particular migration movements were so great that almost all the population of Lika moved away, and for years these areas were deserted, until new residents arrived from the Balkan interior. The first great migration movement after the Croats settled in their present homeland was during the Turkish conquests (16th and 17th centuries). The second was during the Homeland War, when part of the population left Croatia and the Croatian inhabitants of Bosnia moved in, speaking their own dialects.

Gospić began to develop during the 17th century. Before the Turkish conquests, the Lika area and Gospić itself were settled by Chakavian speakers. The Chakavian area covered all of Lika. They stayed for at least two centuries after the Turkish conquests, until they left for safer, more northerly parts, and the area was then settled by Roman Catholics and Orthodox refugees from Bosnia and Herzegovina and other eastern parts (Bežen, 2013a). The new, Shtokavian-speaking population settled on both sides of the Austro-Turkish border, and were given the task of guarding it. There were also those who penetrated the border to pillage, terrorise and vandalise. When the Turks were driven out of Slavonia and Lika at the end of the 17th century, the Moslem population emigrated to Bosnia or converted to Christianity, while new settlers arrived in Lika and Krbava from the east. Some groups of this new population, during various phases of settlement, moved further on, to the interior of what is Austria today, and this is where the Burgenland Croats, Croats in Hungary, Czechia and Slovakia originated, as well as the Shtokavian speakers in modern Chakavian and Kajkavian areas (Bežen, 2013a). Thus, the Shtokavian dialect (Ikavian and Ijekavian pronunciation) spread throughout Bosnia and Herzegovina, mainland Dalmatia, and most of Lika, Slavonia and Posavina, thanks to migration in the Turkish era. The national formation of the 19th century in Lika was carried out along standard and religious lines. Even today, linguistic characteristics play a major role in defining national affiliation. The Lika Croats are mostly Roman Catholics, and if they speak Shtokavian (in northern Lika, the Croats speak mostly Chakavian), it is Shtokavian Ikavian. The Orthodox are Serbian by origin and speak Shtokavian Ijekavian (Bežen, 2013a). During the 19th and 20th centuries, the Serbs in Lika were more numerous and lived in a larger area than the Croats. This was true up to the Homeland War. Thus, the Homeland War had a fundamental influence on the linguistic picture of Lika, with Gospić and the

surrounding area. The departure of the Serbs meant that the former importance of Serbian speech in Lika disappeared (Bežen, 2013a).

“The speech of Gospić is not a particular, scientifically determined dialectal entity, but can only be referred to in terms of linguistic-spatial characteristics, that is, in the context of the dialects to which it belongs.” (Bežen, 2013b, 455). It includes all linguistic features in the town of Gospić and surrounding area, that is, all those that belong to the standard language, dialects, jargon, etc. (Bežen, 2013b). Some of these dialect occurrences are not only distinguished at the level of dialect and local speech, but can be further broken down by villages, streets, families, and even individuals. This means that the same word, belonging to the same dialect, can be pronounced differently in different places. “The speech of Gospić and the surrounding area belongs completely to the Shtokavian dialect of the Croatian language. Most of the population speaks Shtokavian Ikavian, i.e. the western form of the Shtokavian dialect. This speech has shared the same fate as local idioms which are undergoing similar processes as other European languages; the loss of specific, local speech or dialect characteristics (the disappearance of local words, specific word formations, syntax, etc.), and their replacement by the standard language and international forms in ordinary conversation.” (Bežen, 2013a, 441).

In the speech of Gospić throughout history, two particular forms of pronouncing the old *jat* vowel should be distinguished – Ikavian and Ijekavian. Ikavian pronunciation always marked the speech of the Croatian population, while Ijekavian was typical of the Serbs. It is important to emphasise that Ijekavian pronunciation changed to everyday Ikavian for many words, so that today, there are hardly any pure Ikavian words left. The issue of pronunciation is made more complex by the fact that at the political and legal levels, Croatian and Serbian are today two separate languages, while the Ikavian and Ijekavian versions belong to the same Shtokavian dialect. In standard Croatian, Ijekavian pronunciation is considered correct, and Ekavian in standard Serbian. However, since the Lika Serbs usually do not speak Ekavian, but Ijekavian, this is considered the basis for a secondary Serbian linguistic standard, according to some interpretations. The speech of the Serbs in Lika is considered a Lika sub-dialect of the eastern Herzegovinian/borderland dialect of Serbian. However, the number of people in the Gospić area today who speak it is negligible, and they have no influence on the general linguistic picture. In some villages around the town of Gospić, the Croatian and Serbian populations have traditionally coexisted. This was the situation before the Homeland War in Gospić, Široka Kula, Lički Osik, Barlete and Smiljan. During and after the Homeland War, the profile of the population in these places

changed drastically due to the mass emigration of the Serbs (Bežen, 2013b).

### 3.1. The village of Smiljan

“The village of Smiljan is located seven kilometres northwest of Gospić. During Turkish times, it belonged to the Novska District, and was populated by officials, *agas* and *begs*. The name of the village derives from the word *smilj*, after which the fortress of Smiljan was named. There have been attempts to interpret the name according to poetic legends. According to one, it came from the name of the flower *smilje* (immortelle), which used to grow there. Another legend says it was named after a beautiful girl called Smiljana who used to live there. Some people think it was named after a folk hero and outlaw, Ilija Smiljanić. There is a legend that says he kept watch in Smiljan, but no evidence supports this claim. All these legends derive from the Bunjevac people who settled here in the 17th century, though the name Smiljan is actually much older.” (Vrcić-Mataija and Grahovac-Pražić, 2013, 553).

In shape and form, it is a typically dispersed settlement, with 12 straggling hamlets. It is closely connected with Smiljan Fields, with which it forms a single traffic and functional unit. The settlement of Smiljan occupies 37.1 km<sup>2</sup>. An important feature of the relief is its dynamics. The physiognomy of the area includes many elevations of different heights. Vaganac Stream flows through the village from north to south, with its source in a cavern. Until the middle of the last century, the most important waterway was the River Otešica, where watermills were built from the Middle Ages on for the use of the wider population. Most of the Smiljan hamlets were built at the foot of the hills and peaks, with the forests behind them, which meant the population could flee and hide if danger threatened. The former centre of Smiljan, the actual hamlet of Smiljan, was located seven kilometres northwest of Gospić. Some of the outlying hamlets have disappeared, while the population of others has shrunk. However, in the last few decades, there has been a concentration of settlement along the Smiljan-Gospić road, where new houses have been built by families from the outlying parts. Thanks to this, Smiljan is increasingly becoming a functional settlement and is exceptionally well connected with Gospić (Tomljenović, 2003).

“Attempts to discover the origins of the name of Gospić led to the discovery of the first mention of Smiljan. An article entitled *The Name of Gospić in the Light of Turkish Sources* by Nenad Moačanin inspired Petar Runje to posit a theory about how the name arose. “In the early 16th century, a certain Vito Dragojević, from the Mogorović clan, a parish priest, is mentioned... It seems to me that this resolves the question of how Gospić came into existence. Close to Gospić is the fortress of Smiljan, and

in that fortress, there was a church dedicated to St. Dominic, and the dedication *Sancta Dominica* later gave its name to the whole settlement, *Gospić* (Our Lady). So, according to Turkish sources, it was the village of Our Lady, part of the cemetery of Gospić, 'the site of a ruined church'.<sup>[2]</sup> Thus, in the late 16th century, there was talk of the village of Our Lady (*Gospojine*) and the lands of the ruined Church of Our Lady (*Gospine*).” (Tomljenović, according to Runje, 2003,27). This account and precise interpretation can be found in *Tragom stare ličke povijesti (The Quest for Old Lika History)* by Petar Runje. “On 6 December 1504, Nikola de Dominis was appointed by the notary public of Vito Dragojević, the priest from Lika, son of the late Juraj of the Mogorović clan, curate of the Church of St. Dominic in the fortress of Smiljan.” (Tomljenović, according to Runje, 2003, 27). Petar Runje considers this settles all doubt about the name of the settlement, by translating it from the original Latin as Smiljan. His theory that it derived from *Domenica*, meaning Our Lady, does not conflict with another theory that the settlement was named after the medieval refuge called St. Mary Magdalene, which was in the Smiljan area. This could easily have given rise to the name Gospić. The theory is supported by the fact that a St. Mary Magdalene hospice is mentioned several times in historical sources (Tomljenović, 2003).

The Iapodes, the oldest known inhabitants of Smiljan, left a great deal of material evidence of their culture, but they did not know how to write and left no written traces. The only monument from the Roman era in the Smiljan area, and indeed all this part of Lika, is in the foundations of the cemetery chapel. It is only partially visible and the inscription has not yet been translated. The inscription on a Roman urn, placed at the entrance to the Smiljan cemetery in 1707, has been erased by the weather. In medieval Lika, the church and monastery would have been the centre of literacy. The Lika people spoke the Chakavian dialect, and wrote using the Glagolitic script. It is thought that there were Glagolitic schools for the education of the clergy as early as the 11th century, and Glagolitic was used to write ecclesiastical books and, later, civil documents.

Proof of literacy in the Smiljan area in the 15th century (1445) has been found in a contract of sale. A more credible document is kept in the archives of the Rab Diocese, and mentions the appointment of Vito Dragojević by the notary public (1504).

The dispersal of the indigenous inhabitants during the Turkish conquests and the destruction of all the churches, monasteries and buildings for which the invaders

[2] This detail is mentioned in Turkish documents dated 1574 and 1604.

had no use, extinguished all traces of literacy, culture and religion in the area. The Turks populated Smiljan with mostly Islamicised people from the eastern sandzhaks, along with Orthodox Martola Christians, and the official script became *bosančica*, the one used in Bosnia, Herzegovina, and the Dalmatian hinterland (Tomljenović, 2003). The first evidence of literacy in the Smiljan area in the 18th century is found in the *Zapisnik (Record)* by Frane Šarić. Writing about the Bunjevac Rebellion of 1732, he mentions Jurlina Tomljenović of Bužim and Vuk Gajić of Smiljan as the guilty parties. These two men were the only ones in the entire Smiljan region who knew how to write using the Glagolitic script. Apart from Glagolitic, the Cyrillic script was also used in the Smiljan area from Turkish times right up to the Homeland War.

More and more young people are leaving Smiljan for the cities, which is borne out by the fact that only a few children attend school there today, though there used to be about a hundred pupils. In the development of Smiljan, the year 1856 was particularly significant, as it was the year in which the greatest Croatian inventor of all time, Nikola Tesla, was born. He is most famous for inventing the rotating magnetic field and three-phase alternating electric current. He also produced many other patents which were ahead of his time. Although he built his career in the USA, Tesla returned to Lika several times to visit his family. He remembered his place of birth with fondness, and Smiljan is still extremely proud of him and his genius today. The Nikola Tesla Memorial Centre was opened there recently, to commemorate the 150th anniversary of his birth, and bring together science, art and tourism.

Nikola Tesla spoke the Ekavian form of the Shtokavian dialect. This is evident from the speech he gave when receiving the Edison Medal in 1917.<sup>[3]</sup> However, he did not live for very long in the Smiljan area, spending most of his life abroad, and his speech later changed and adopted new forms.

### 3.2. The speech of Smiljan

“The most reliable information on the speech of Smiljan at the turn of the 20th century was provided by Ivan Stipac, a teacher. ‘Here, the people speak Shtokavian Ikavian and Ijekavian. The Bunjevac people mostly speak Ikavian, with a mixture of Ijekavian in places. The Vlachs speak Ijekavian, with a mixture of Ikavian in places, that is, they pronounce some words in the Ikavian dialect, and other in the Ijekavian dialect, in a mix. Education and books are leading the Bunjevac people

[3] <http://www.val-znanje.com/index.php/tekstovi/znanost/1347-govor-nikole-tesle-dodjela-edisonove-medalje-1917g>

to forget their Ikavian forms to some extent, which is why I write using Ijekavian forms, though the Bunjevac people form the majority. All the people, regardless of religion or pronunciation, call their language Croatian. In recent times, there have been attempts by some to persuade some of the people that their language is called Serbian, but they cannot seem to get used to this idea. Often, you will hear, older, eastern Orthodox people, when younger ones do not want to listen to them, say: *Razumiješ li ti rvatski? (Do you understand Croatian?)*” (Tomljenović, 2003, 132).

“Many Bunjevac people pronounce the *m* at the end of a word as *n*, for example *osan* (*osam* - eight), *iden* (*idem* - I go), etc. The sound *h* is never heard, and to bridge the gap, they insert a *v*, for example *grava* (*graha* - beans). Otherwise, the speech in this area is identical to literary language. Since the people of Lika travel the world, you often hear *hljeb* instead of *kruh* - bread, or *klobuk* instead of *šešir* - hat, etc.” (Tomljenović, according to Stipac, 2003, 132). Stipac the teacher sent his manuscript to *Matica hrvatska* almost a hundred years ago. Since then, the language of the area has changed a great deal and become a linguistic conglomerate. The people of Smiljan who travelled the world have left the preservation of their language to only a few elderly people. The local Ikavian has been invaded by literary Croatian, neologisms, and many words of Serbian and other foreign origin have been imported, thanks to many years of dominant politics, words such as *pijaca* instead of *sajmište* - fair, *osion* instead of *nasilan* - violent etc. (Tomljenović, 2003) The older population did not use words like *otac* - father, *praotac* - ancestor, or *praoci* - ancestors, but *ćaća*, *did*, and *pradid*, or the verby *primijetiti* - to notice, but rather *opazit*. They did not say *pretio* - fat, but *debel*, not *prljav* - dirty, but *blatan*, not *obitelj* - family, but *vamilija*, and for *izjasniti* - speak and *objasniti* - explain said *kazat* and *reć*. They did not have the sound *h*, so their personal pronouns were pronounced *njiiov* (*njihov* - their, *m.*), *njiiova* (*njihova* - their, *f.*), etc. (Tomljenović, 2003).

In recent times the vocabulary, sentence structure and use of case endings, for example, are different. The speech of the people of Smiljan has changed a great deal. However, regardless of this, the local villagers have retained certain words.

### 3.2.1. Conversations with Jure Jelić

While we were searching for a story to best present the characteristics of the speech, life, work and customs of the people of Smiljan, we found our way to Jure Jelić.<sup>[4]</sup> During our conversations with him, he spoke spontaneously of events in his own life. He used the vocabulary and speech he had grown up with and known all his

[4] Jure Jelić was born in 1918 in Smiljan (Rastoka).

life, which he still uses today, for the most part. So his speech was a mixture of old and new Smiljan speech. Here is what he said (with the same content in standard Croatian, for purposes of comparison).

*Ja ga danas nisam čuje koj reka daj dobro. A nema kuće koja nema bilo kakvo motorno vozilo, a prvo se uvik pišice išlo, pivalo se, veselilo. Već po pismi se znalo ko ide. Da danas čuješ koga da piva reka bi da je poludije.* (Danas nisam čuo da je netko rekao da je dobro. Nema kuće koja nema bilo kakvo motorno vozilo. Prije se uvijek išlo pješice, pjevalo se, veselilo. Već po pjesmi se znalo tko ide. Danas da čuješ nekoga kako pjeva rekao bi da je poludio. - *Today I don't hear anyone who says it is good. There is no house without some sort of motor vehicle. Before, everyone went on foot, singing, making merry. You knew from the song who was going past. Today, if you heard someone singing, you'd say they'd gone mad.*)

*Sad skoro san sa sinovcom<sup>[5]</sup> bija u Rastoki otkud sam rodod. Od nolkog sela samo četiri kuće drže blago: Marko Luce Jakanove, Luka Mijetićov, gore Lisica i Brace Mrsija. Nji četiri nemaju deset krava, e, a prvo bile su šezdestdvi kuće. Svakaj imala, velim ti, od edne pa do pe-šest krava.* (Nedavno sam s bratovim sinom bio u Rastoki, otkud sam rodod. Od onolikog sela samo četiri kuće uzgajaju stoku: Marko Luce Jakanove, Luka Mijetićov, iznad njih Lisica i Braco Mrsija<sup>[6]</sup>. Njih četvorica nemaju deset krava, a prije su bile šezdesetdvije kuće. Svaka je imala, kažem ti, od jedne pa do pet-šest krava. - *Recently I was with my brother's son in Rastoka, where I was born. In the villages there, only four households keep cattle, Marko Luce Jakanove, Luka Mijetićov, and above them, Lisica and the Mrsija Brothers. Between the four of them, they have no more than ten cows, and there used to be 62 houses. Each one, I tell you, would have from one to five or six cows.*)

*Sve se ručno kosilo, ručno i pivajuć, razumiš ti mene. Ja znan, mi počmi kosit bare poslje Karmene, uvik se tako kosilo. I onda ajde ide se prioštrit kosa, zapalit cigar i zapivat ednu.* (Sve se ručno kosilo, ručno i pjevajući, razumiješ li ti mene? Znam, počeli bismo kositi bare<sup>[7]</sup> poslije Karmene, uvijek se tako kosilo. Onda bi se išla naoštriti kosa, zapaliti cigareta i zapjevati jedna pjesma. - *We used to scythe by hand, by hand and singing, if you get my meaning. I know we used to start scything the land after the*

[5] *Sinovac* in Smiljan speech means *brother's son*, while *nećak* (standard Croatian for *nephew*) means *sister's son*.

[6] *Marko Luce Jakanove, Luka Mijetićov, Lisica* and *Braco Mrsija* were nicknames often given to locals (and they still are). They are formed from parental surnames.

[7] The name of certain parts of the fields (meadows) in Smiljan which were only mowed after the Festival of Our Lady of Carmen (Carmel – 16 July).



*Feast of Carmel, we always did it like that. And then, go on, we would sharpen the scythes, light a cigarette and sing a song.)*

*Ja se sićan, u novije sad doba, ajd, tu san na dragam kosije s traktorom i Mara zove, tu sa lise, ja je pitam: Što je? Ajd popi jednu rakiju! Ma pusti me, reko, nemam vremena! A ja sam nekad to isto sve ručno kosije pa sam ima kad. I unda eto, velim ti, to se sve izminilo. Ajde nađi sada petero da side i pričaju. Neš i nać, ne, ne. A mi smo imali neku jesenu krušku između moje kuće i strica i unda tu nediljom ujutro se sabere i tu se priča do podne dok užina nije gotova. Ajde i danas nađi, nema veze el nedilja il ponedjeljak, neš i nać. Što tu moreš, to je tako vrime donilo i ne moreš ništa. To je danas došlo da Bog sačuva, velim ti, to se sve leti. To je televizor pokvariye narod da ne ide jedno k drugon i sva ta tehnika, sve je to pokvarilo narod. Ništa ti tu ne mereš, ali je to tako. (Sjećam se, u novije vrijeme, tu na dragama<sup>[8]</sup> sam kosio s traktorom i Mare me zove tu s kapije, ja je pitam: Što je? Ajde popij jednu rakiju! Ma pusti me, kažem, nemam vremena! A ja sam nekad to isto sve ručno kosio pa sam imao vremena. I onda eto, kažem ti, sve se to izmijenilo. Ajde nađi sad petero kako sjede i pričaju. Nećeš ih naći, ne, ne. A mi smo imali neku jesensku krušku između moje i stričeve kuće i onda se tu nađemo nedjeljom ujutro i tu se pričalo do podne dok ručak nije gotov. Ajde ih danas nađi, nema veze je li nedjelja ili ponedjeljak, nećeš ih naći. Što možeš, to je tako vrijeme došlo i ne možeš ništa. To je danas došlo da Bog sačuva, kažem ti, to se sve žuri. Televizija je pokvarila ljude da ne idu jedni drugima i sva ta tehnika, sve ih je to pokvarilo. Ništa ti tu ne možeš, ali je to tako. - I remember, more recently, in those hollows, I mowed the grass using a tractor and Mare would call from the gate and I would say, What's up? Come and have a glass of brandy!, she would say, and I said, Leave me alone, I haven't got time! And at one time I did it all by hand and had the time to do it. And then, I tell you, everything changed. Now try and find five people sitting and chatting, you won't. No, no. And we used to have an autumn pear tree between my house and my uncle's and we used to meet there on Sunday mornings and talk till noon, while lunch was being cooked. Try and find them today, whether it's Sunday or Monday, and you won't. What can you do, times have changed and you can't do a thing about it. That's all gone to pot these days, I tell you, everything is done in a hurry. Television has spoiled people and they don't go round to each other's houses any more, and all this technology has spoiled things. You can't do anything about it, but that's how it is.)*

*U ovim godinama ne merem ništa radit, a tija bi rada, unda gledam tu televiziju, pa isto vidiš svašta, pa se i unda čudiš tome. Slušaj! Kako mladi čoek ne more nać sebi ženu, a? Ne treba ona njemu. Ja kažem svom ovom susjedu: Pa daj, Ivane, nađi sebi kakvu*

[8] Drage – hollows, sinkholes.



*ženu. Ja se šalim s njime: Da dođem bar kavu popit, e. Što će mi, veli on, da se svađam s njome, e! Unda štoš reć na to!?* (U ovim godinama ne mogu ništa raditi, a rado bih htio. Onda gledam tu televiziju pa isto vidim svašta. Onda se i tome čudim. Slušaj! Kako mladi čovjek ne može sebi naći ženu? Ne treba ona njemu! Kažem svom susjedu: Pa daj, Ivane, nađi sebi kakvu ženu. Šalim se s njim: Da dođem bar kavu popiti. Kaže on: Što će mi - da se svađam s njom?! Onda što reći na to!? - *At my age, I can't work, though I wish I could. So I watch television and see all sorts of things as well. Then I am amazed by it all. Listen! How come young men can't find themselves wives? They don't need them! I told my neighbour: Come on, Ivan, find yourself a wife, in jest, so I can at least come over for a coffee. He says: Why should I - so I can argue with her?! What can you say to that?!*)

*Sad kad sam sa sinovcom bija u Rastoki, ja gledam - a kakvi drva. Mislim nako, ajme meni, da je to bilo nekada, bije bi se ubije, odra, prikinije na sebi ih vukuć kući. Srićom ih nije bilo. Ja znam koliko sam samo drva na sebi sanije nekada kao klapac. Odreni blago pa se nisi smije vratit mašec ruku, mora si nešto donit na sebi. Odrlo je to vukuć kući, a ko bi to danas landra na sebi, a?* (Dok sam sa bratovim sinom bio u Rastoki gledam kakvih drva ima, ajme meni, da je to bilo nekada bio bih se premorio noseći ih kući. Srećom ih nije bilo. Znam koliko sam samo na sebi drva donio kao mladić. Odvedi stoku pa se nisi smio vratiti praznih ruku, morao si nešto sa sobom donijeti. Umorilo je to noseći kući, a tko bi danas to nosio na sebi? - *When I was with my brother's son in Rastoka and looked around - there was no wood. My my, in days gone by I would have worn myself carrying it home. Thank goodness there wasn't any. I know how I used to carry wood on my back as a young man. You took the cattle out and you didn't dare come home empty-handed, you had to bring something with you. It was exhausting, carrying it home, and who would carry it themselves today?*)

*Isto gledam danas to pale, seno i to, a mi prvo šušanj gori iz glavice u koš nakupi lipo onim grabljicama. Natrpaj u koš i onda zadij grane pa onda još gori savij te grane i onda nosi kući za prostrit pod blago. A danas meni Jure Karlov veli kako ima starog sena, dat će ga Ivanu Đanovu za sterat pod ovce. Bala, veli, da ima oko 200 komada. Sad ne znaju kud će s njima, a ja san po noći sam s ćaćom pri misecu kose u kola i iša po plantažama kosit. Nisi smije od lugara po danu. Kome ti to moreš danas dokazat, oni pale i bacaju, viška imaju. E, e to je samo nekad tako bilo. (Gledam danas kako pale sijeno, a mi smo prije lišće iz glavice<sup>[9]</sup> u koš punili grabljicam. Napuni koš, umetni grane, savij ih i nosi kući za razgrnuti pod stoku. Danas meni Jure Karlov kaže kako ima starog sijena i dat će ga Ivanu Đanovu za stavit pod ovce. Bala, kaže, ima oko 200 komada.*

[9] *Glava* – a particular hill or peak on a hillcrest (in this case, on Krčmar Hill).

Sad ne znaju kud bi s njima, a ja sam noću sam s ocem po mjesecini kose u kola stavio i po plantažama išao kositi. Nisi smio od lugara po danu. Kome ti to možeš danas objasniti, oni pale i bacaju jer imaju viška. To je samo nekada tako bilo. - *I watch how they burn the hay today, and we used to fill baskets with leaves from Glava using rakes. Fill the basket, put branches on top, wrap it up and carry it home to put down where the cattle walk. Today, Jure Karlov tells me he has old hay and will give it to Ivan Danov for the sheep to walk on. He says he has about 200 bales. Now he doesn't know what to do with them, while at night, I would go out by moonlight, just me and my father, put the scythes in a cart and go scything in the plantations. You couldn't do it in daylight because of the foresters. How can you explain that now, they burn it and throw it away, there's too much. It only used to be like that in the past.*)

*Mi goni konje u vršaj i dok stari privrne, pritrese vršaj, mi se u Otešici okupaj pa nastavi dalje. Rastresi žito na zemlju, stožer je bije u sredini ka stup, guvno okruglo i onda s konjima vrši to žito. Dva konja sveži jedan za drugi štrikom između. Kuku jednu na konop za taj stup i kad se namota konop oko stožera okreni kuku na drugoga i ponovo u krug nazad. Što brže su išli to bolje su razbacivali žito. Unda bi se rogljama pribacivalo, žito je padalo doli, ovo gori, onda gazi. Unda su bile grablje sa ritkim zubcima da se slama izgrabi, žito ostaje. Onda se ono skupi u rpu i lopata drvena i onda se vijalo, bacalo u zrak da razdvoji plivu i zrno. Na štap stavi pero da vidiš kud vitar puše da znaš kakoš bacat. A kad pogledaš danas gotovo doveze u vrićam i evo ga, sve stroj radi. (Gonili bismo konje u vršidbu i dok otac preokrene i pretrese vršaj, mi se u Otešici[10] okupaj pa nastavi dalje. Rastresi žito na zemlju, stožer je bio u sredini kao stup, guvno okruglo i onda bismo s konjima vršili to žito. Dva konja svezali bi jednoga za drugoga konopom između, kuku jednu na konop za taj stup i kad bi se namotao konop oko stožera okrenuo bi kuku na drugoga konja i ponovno natrag u krug. Što brže su išli to bolje su razbacivali žito. Onda bi se vilama prebacivalo, žito je padalo dolje, ovo drugo gore, onda bi gazili i bile su grablje s rijetkim zupcima da se slama izgrabi, a žito ostaje. Potom se ono skupi u hrpu drvenom lopatom pa se propuhivalo, bacalo u zrak da se razdvoji pljeva i zrno. Na štap se stavi pero da se vidi kud vjetar puše pa da se zna kako će se bacati. Kad pogledaš danas, gotovo se dovozi u vrećama i evo ga - sve stroj radi. - *We would drive the horses to thresh, and while my father turned the thresher and shook it out, we would swim in the Otešica and then work some more. Shake the wheat out onto the floor, there was a pole in the middle like a post, a round threshing-floor, then thresh the wheat with the horses. We would yoke two horses together with rope between them, one hook on the rope for the pole, and when the rope was wrapped around the pole, we would turn the hook on the other horse and go round in a circle the other**

[10] The river in Smiljan.

way. The faster we went, the better the wheat was scattered. Then we would pick it up with forks, the wheat would fall through, the rest stayed on top, then we would tread it down and there were rakes with fine teeth to rake up the straw, leaving the wheat. Then it would be collected into a pile with a wooden spade and thrown into the air to separate the chaff and wheat. You would put a feather on a stick to see which way the wind was blowing so you knew which way to throw. If you look today, it just arrives in bags and there it is – all done by machines.)

Radili smo po vazdan, al kad dođe srida uveče il subota u prelo, ne more te niko spasit da ne odeš. Nije bilo da nisi moga il nešto. U Perušić, u Malo Polje, u Pazarišta, sve pišice. (Radili smo po cijeli dan, ali kad dođe srijeda navečer ili subota išlo se u prelo<sup>[11]</sup>, ne može te nitko spriječiti da ne odeš. Nije bilo da nisi mogao ili nešto. U Perušić, u Malo Polje, u Pazarišta, sve pješice. - We used to work all day, but on Wednesdays or Saturday evenings, we went to the gatherings, nobody could stop us. It wasn't that you couldn't, or anything. We went to Perušić, Malo Polje, or Pazarišta, all on foot.)

Baš sam naša u novinama da će se smanjit puno đaka. Neće da im plaćaju prevoz, a ja sam iša sedam kilometara od kuće do škole pišice. Unda još kad ono zera pogrešim pa me ostavi u reštu još uru-dvi, ko je zame pita ako će me vrag odnit. Nesmiš kod kuće reć zašto si osta jer ćeš još batina dobit. Išli smo čitavi dan, nije bilo do podne i popodne ka i sada. A u školu kad ideš onda moraš šibu ponit sa sobom, ako nisi donije onda ideš u Krčmar po nju. Šibali su nas po rukam, po prstima. Unda se izumilo sašij kesu i punu luga natrpaj i metni u tur, tako kad te po turu udari onaj lug se rasprši pa te pusti neće te tuć. A danas da ošine đaka odma na sud. (Pronašao sam u novinama da će se smanjiti mnogo učenika. Neće im plaćati prijevoz, a ja sam išao sedam kilometara od kuće do škole pješice. Onda još kad malo pogriješim ostavi me u kazni još sat-dva, tko je za mene pitao ako će me vrag odnijeti. Ne smiješ kod kuće reći zašto si ostao jer ćeš još batina dobiti. Išli smo po cijeli dan, nije bilo prije podne i poslije podne kao sad. U školu kad ideš moraš šibu ponijeti sa sobom, ako je nisi donio onda ideš u Krčmar po nju. Tukli su nas po rukama, po prstima. Onda se izmislilo, sašij vrećicu napunjenu lugom i umetnuti je u hlače odnatrag, tako kad te udari lug se rasprši pa te puste i neće te tući. Danas ako udare učenika, odmah idu na sud. - I found in the newspapers that the number of pupils is going down. They won't have their transport to school paid, but I walked seven kilometres from home to school. And if I made a few mistakes, I would get an hour or two of detention, and nobody asked where the hell I was. You couldn't tell them at home why you were late, because you'd get a hiding if you did. We went to school for the whole day, there was none of this mornings and afternoons like

[11] *Prelo* – a gathering of unmarried young men and women in the evening in a house in the village.

*today. When you went to school, you had to take a switch with you, and if you didn't bring one, you went to Krčmar for one. They hit us on the hands, on the fingers. Then we thought of sewing bags, filling them with lye and stuffing them down the backs of our trousers, so that if we were beaten, the lye would fly out everywhere and they would leave you alone and stop beating you. Today, if you hit a pupil, you're in court straightaway.)*

*Dok sam ja iša u školu bila je još takozvana opetovnica, tako da si iša pet godina, onda je to kasnije ukinuto pa se išlo samo četiri godine. Poslje četiri godine si mogla ići u gimnaziju, ko je ima mogućnosti. Četiri godine ko je završije i malu maturu ima, taj je mogao raditi što je tija. Samo nije onda svaki mogao ići u gimnaziju. Ja sam je završije u Zagrebu već kad sam iz vojske doša. Nije to bilo ka i danas. (Dok sam ja išao u školu bila je još takozvana opetovnica, tako da si išao pet godina. To je poslije ukinuto pa se išlo samo četiri godine. Poslije četiri godine si mogao ići u gimnaziju, tko je imao mogućnosti. Tko je završio četiri godine i imao malu maturu mogao je raditi što je htio. Samo nije onda mogao svatko ići u gimnaziju. Ja sam je završio u Zagrebu već kad sam došao iz vojske. Nije to bilo kao danas. - When I went to school, there was still what they called the repeat year, so you went for five years, then it was abolished so you only went for four years. After four years you could go to high school, if you had the opportunity. Anyone who completed four years got their certificate and could do what they wanted. But then, not everyone who wanted to could go to high school. I completed my high school education in Zagreb after I came out of the army. It wasn't like today.)*

Jure mentioned that the speech of Smiljan had changed under the influence of other languages, the departure of local people abroad for work, the various armies that had passed through the region, and locals who had completed military service, along with people moving into the town from nearby places. From our examination of his speech, we noted:

- he often began sentences with the personal pronoun *ja* (I), the filler *e* (well) and the prop-word *što*ž (standard Croatian *što* češ, roughly translated as *whatever, what can you do?*)
- he often used the adverb *unda* instead of *onda* - *there*, where it was noticeable that one vowel replaced another, in this case, *u* replaced *o*
- he often used the *da* form: *da je poludije* (*da je poludio* – *they'd gone mad*)
- in the masculine form of active participles he used *a* or *e*, though more often *e* (for example *donije* (*donio* - *brought*), *tija* (*htio* - *wanted*), *bije* (*bio* - *was*), *poludije* (*poludio* – *went mad*)
- he omitted *h* at the beginnings and ends of words, for example *rpa* (*hrpa* - *pile*), *kakvi* *drva* (*kakvih* *drva* – *what wood*), *odma* (*odmah* - *immediately*)

- he omitted the final *i* of infinitives, for example *spasit* (*spasiti* – to save), *zapalit* (*zapaliti* – to light), *zapivat* (*zapjevati* – to sing), *prioštrit* (*preoštriti* – sharpen)
- he compressed or omitted vowels, for example *četri* (*četiri* – four), *iša* (*išao* – went), *dvi* (*dviije* – two), *nolkog* (*onolikog* – that much), *al* (*ali* – but)
- he compressed the second person of the unstressed present of the verb *htjeti* *ćeš* to *š* in various positions, for example *kakoš* (*kako hoćeš* – as you will), *neš i nać* (*ne ćeš ih naći* – you won't find them)
- he omitted the sound *j* at the beginning of all forms of the number *one* and derivatives, for example *ednu* (*jednu*), *edne* (*jedne*), *edan* (*jedan*)
- he omitted the vowel *o* at the beginning of words, for example *nako* (*onako* – like that).

### 3.2.2. Conversations with Marija Miškulin

To discover more about the linguistic treasures of the Smiljan area, we visited one of the oldest inhabitants of Smiljan. In our conversation with Marija Miškulin, née Franić[12] we heard many words she recalled from her childhood and youth. Some of them she still uses today. However, we asked her to recall words and phrases which used to be part of everyday speech, but which are rarely or never heard today. Here is a selection of her answers.

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Table 1.: Comparison of Smiljan speech and standard Croatian (pp. 206-208)

Some other words which Marija used and which are still used today in Smiljan include (with their standard Croatian equivalents or explanations: *ćaća* (*tata* – father), *ćer* (*kći* – daughter), *baba* (*baka* – grandmother), *did* (*djed* – grandfather), *un/luna/luni* (*on/ona/oni* – he/she/they), *u čeme* (*u čemu* – in which), *litnja doba* (*ljetno vrijeme* – summertime), *ditelina* (*djetelina* – clover), *rič* (*riječ* – word), *vinčan* (*vjenčan* – married), *zera* (*malo* – a little), *biži* (*bježi* – get away), *lip* (*lijep* – lovely), *priživit* (*preživjeti* – survive), *vinac* (*vijenac* – wreath), *slaka* (cream on fresh milk), *murica* (animal's stomach used to make rennet), *krigl* (*glass tankard*), *suvoparano* (*suhoparno* – fat-free), *rodija* (*rodio* – gave birth to), *muči* (*šuti* – keep quiet), *u zubin* (*u zubima* – in the teeth), *kožun* (*prsluk* – waistcoat), *pisma* (*pjesma* – song), *falit* (*hvaliti* – thank/praise), *pofaliije* (*pohvalio* – thanked), *kruv* (*kruh* – bread), *škale* (*ljestve* – ladder), *puneštra* (*prozor* – window), *pjebe* (*pješice* – on foot), *otalen* (*od tamo* – from there), *otaj* (*taj* – that), *provalije* (*provalio* – broke in), *zobljat* (nibble), *žnjiravci* (shoelaces), *bale* (*nepristojan dječak* – cheeky boy), *esam* (*jesam* – I am), *edan* (*jedan* – one).

As can be seen, the speech of Smiljan is very similar to that of Gospić and the surrounding

[12] Marija Miškulin was born in 1928 and lives in Smiljan (Miljača).

area, and in the entire Gospić area, the Ikavian variant of the Shtokavian dialect is used, though the Ekavian variant is also present, for example *belo* (*bijelo* – *white*). The speech of Smiljan is a rich source of Lika Ikavian expressions and forms which still survive today (for example *badava* – *for nothing*, *blago* – *cattle*, *ide* – *ide* – *he/she/it goes*, *veše* – *više nečega* – *more*), but which are not often noticed in everyday speech.

### 3.2.3. Ličan (The Man from Lika) a story

We will attempt to establish that the speech of Gospić and the surrounding area is not markedly different from that of Smiljan by analysing a story by the Lika writer Mirko Sanković, who was born in Brušane (Gospić surroundings).

Brušane, a village at the foot of Mt. Velebit, is the birthplace of the writer, teacher and former soldier Mirko Sanković. His life was saturated by this picturesque place, he breathed it and lived for it, depicting it from all angles, and shining a light on its good and less pleasant sides. His work is full of young men and girls, concerned mothers, brave women who put up with their sometimes capricious, sometimes inert menfolk, grandparents, particularly grandfathers who nurture the sacred traditions of hearth and home, and the newest generation of young people from the big cities who think differently and find the old folks quaint. Sanković does not take the part of these young people, who have already severed links with traditional life, nor does he support the older generation who time has left behind. He loves them all, because they represent his Lika, its past, present and future (Karakaš, 2012). So Sanković is a contemporary writer using local speech forms.

We will use the story *Ličan* (*The Man From Lika*) from the collection called *Lika iza palasaka* (*Lika Behind the Sedge*) to take a closer look at Gospić speech. In our conversation with Jure Jelić, we asked him about the differences between words in the story and Smiljan speech. We gave him a list of these words in standard Croatian and asked him how he would say them in his own dialect and everyday speech.

The table clearly shows the differences between the speech used in the story *The Man from Lika*, the speech of Smiljan, and standard Croatian.

Table 2.: Differences between the speech used in the story *The Man of Lika*, the speech of Smiljan and standard Croatian (pp. 208-210)

Although Mirko Sanković was born in Brušane, we used him as an example to examine whether the speech of the Gospić area differed from that of Smiljan. We confirmed,

as can be seen from the table, that there were no great differences. It should be emphasised that the person consulted (Jure Jelić) did not see the words in the story, but their standard Croatian equivalents, for which he provided the Smiljan variants.

Jure emphasised that in his youth, some words on our list had several endings with *-n* (e.g. *vidin* - *vidim* - *I see*, *razumin* - *razumijem* - *I understand*, *gradovin* - *gradovi* - *towns*, *svojin* - *svojim* - *possessive adjective*), and only more recently had begun to take the *-m* ending (*vidim*, *razumim*, *svojim*), bringing them closer to standard Croatian. He himself, and many people he knows, still used the *-n* ending today. The words in the story ending in *-a* end in *-e* in the speech of Smiljan (*zaposlija/zaposlije* - *zaposlio* - *hired*, *izlazijalizlazije* - *izlazio* - *went out*, *volija/volije* - *volio* - *loved*). As for the word *Amerika*, he claims that the people of Smiljan have always used it correctly, apart from a few older people who simply got it wrong or were less educated, and said *Merika*. This kind of changes have been affected by the vicinity of Gospić, people who went to work there, better education, the availability of the media, television and computers, and the general availability of information. Other changes occurred because of people who moved from the village of Pazarišta to Smiljan, where today they form the majority of the population.

Jure claims that today, the Smiljan words in the table are used less and less, and mostly by older people, while the younger generation tends to use speech which is closer to standard Croatian.

### 3.2.4. The Potato Saga

A study of the speech of Smiljan should also include Grga Rupčić[13], a writer born in 1932 in Rastoka near Smiljan. He wrote 16 books, mostly based on the local area, speech and customs, and was known as the Bard of Lika. He is remembered as an iconic figure in Gospić and Lika culture as a whole. *The Potato Saga*, from the book *Lički divani – proza u bervenekama*[14] (*Lika Speech – Prose in Trousers*) is an example of how the writer uses a combination of local speech (Smiljan, Gospić and the surrounding area) and contemporary standard Croatian.

Table 3.: Differences between the speech used in *The Potato Saga* and standard Croatian (pp. 211-212)

[13] Rupčić was a poet, essayist, chronicler, narrator, novelist and correspondent for many Croatian magazines. He went to primary and secondary school in Gospić, where he later taught in the secondary school and Teaching Academy. He also taught in Zadar at the Technical College. He studied Yugoslav Studies and Russian at the University of Zagreb.

[14] *Berveneke* are the local version of men's worsted trousers for everyday wear.



In this case, we asked Jure to look at the list of words from *The Potato Saga*. He was familiar with them all and uses, or used to use them in his own speech. However, he added that in Smiljan, some words differed from person to person, even in the same context: *bakću selvataju se* (*hvataju se* – *get on with (work)*), *potlje* (*poslije* – *afterwards*), *dičina/dica* (*djeca* – *children*), *u korenu* (*u korjenu* – *at the root*), *pučanima/prascima* (*svinjama* – *pigs*), *Prinešenje* (*Gospa* – *the Assumption*), *niki/neki* (*netko* – *someone*), *Ličkuljo* (*Ličanko* – *person from Lika*), *alaj* (*što* – *what*), *dražva* (*država* – *country*).

We noted that the writer used words ending in *-m* which Jure said often ended in *-n* (*prilipim/prilipin* – *prilijepim* – *beautiful*, *nikadašnjim/nekadašnjim* – *nekadašnjim* – *former*), through *-m* is also used, as mentioned earlier.

The word *misica* (*miss*) was not used in Smiljan. Jure said that through the influence of television, it began to be used to mean a well-groomed, delicate girl. Although the English word is primarily a means of addressing an unmarried woman, it can also refer to the winner of a beauty contest.

### 3.2.5. Examples of words in the contemporary Lika dialect and vocabulary

Having compared the two stories, *The Man of Lika* and *The Potato Saga* with Smiljan speech and standard Croatian, we compared several words from the stories with words in contemporary Lika dialect dictionaries, the speech of Jure Jelić, and standard Croatian. For this, we consulted the following works for contemporary Lika dialect dictionaries (*Ričnik ličke ikavice/Dictionary of Lika Ikavian* by Marko Čuljat, *Lička štokavska ikavica/Lika Shtokavian Ikavian* by Ivan Milković, and *Taslak - rječnik Sv. Roka/Taslak – Vocabulary of St. Rocco* by Mile Japunčić) and for standard Croatian (*Hrvatski enciklopedijski rječnik/Croatian Encyclopaedic Dictionary*).

Table 4.: Comparison of words in the stories and words from contemporary Lika dictionaries (pp. 212-216)

As can be seen from the table, none of the contemporary Lika dialect dictionaries contained all the words from the stories. Most were found in the dictionaries by Ivan Milković and Marko Čuljat, and fewer in that by Mile Japunčić.

There were rare words, such as *potlje* (*poslije* – *afterwards*), *ajduk* (*odmetnik* – *outlaw*), *besida* (*riječ* – *word*), *ilo* (*jelo* – *food*), *potriba* (*potreba* – *need*) which we found in all the dictionaries.



The word *čoeck* (*čovjek* – *man, person*) had several variations: *čovik/čojek*.

The word *Ličkuljo* (*Ličanko* – *person from Lika*) only appeared in the dictionary by Čuljat. Jure Jelić claimed that *Ličkuljo* was once used in songs and rhymes, but that *Ličanko* was now preferred as sounding less offensive.

We did not find these words in the dictionaries: *zaposlija, stanen, ugrijen, svojín, izlazija, sakrija, primije* apart from Jure's variants (*zaposlije, stanen, ugrijen, svojín, izlazije, sakrije, primije*) and standard Croatian (*zaposlio* – *hired, stanem* – *I stop, ugrijem* – *I heat, svojím* – *possessive adjective, izlazio* – *went out, sakrio* – *hid, primio* – *got*).

### 3.2.6. Synthesis of research conducted

The village of Smiljan belongs to an area where Shtokavian Ikavian, or the western variant of the Shtokavian dialect of Croatian, is spoken. The speech of Smiljan has changed and been shaped throughout history, and is still changing today, taking on the forms of standard Croatian. The research revealed Smiljan's wealth of words, or *divana* (*speech*). Through a detailed analysis and conversations with Jure Jelić and Marija Miškulin, we collected a large quantity of stories, words and phrases. The speech of this area has not yet been sufficiently researched, although part of it has been recorded in Lika dialect dictionaries.

According to our research, the most important characteristics of Smiljan speech are the following:

- the use of many fillers and prop-words in conversational speech (*e, a, razumiš/razumiješ* – *you understand, štoš/što ćeš* – *whatever, ellje li* – *question tag*)
- ending words in *-n* instead of *-m* (*sitin /sjetim* – *I remember, vidin/vidim* – *I see, iden/idem* – *I go*)
- ending words in *-e* instead of *-a* (*zaposlije/zaposlio* – *hired, vidije/video* – *saw*)
- replacing an initial vowel *o* with *u* (*unda/onda* – *then, un/on* – *he*)
- consistently losing the *i* ending of infinitives (*ić/ići* – *to go, zapivat/zapjevati* – *to sing*)
- omitting the sound *j* at the beginnings of all forms of the number *one* and its derivatives and some forms of the verb *to be* (*edan/jedan, esam/jesam*)
- omitting the sound *h* in some words (*kruv/kruh* – *bread, nji/njih* – *them, njiov/njihov* – *their*).

Jure Jelić, who is the oldest inhabitant of Smiljan, and Marija Miškulin, another elderly resident, made a great contribution to this research. The linguistic richness

of which we discovered a small part could be lost for ever, since there are few people remaining with such knowledge of the present and past speech of Smiljan, Gospić and the surrounding area. Older people still use Smiljan speech, but younger ones do so rarely. It should be mentioned that we all use some “old Smiljan words” in everyday speech without knowing we are doing so.

Jure Jelić, who is in good health for his age, alert, and keen to have company and the opportunity for conversation, and who has experienced many changes of government, conflicts, and linguistic shifts, has no difficulty in adjusting to the tempo of modern urban life and is eagerly awaiting the next researchers who will study forgotten Lika speech and customs. Marija Miškulin, who is in poorer health as the result of age, as she says, was eager to help in the research, and said she already had plenty of experience with journalists and TV reporters. She was happy to recall her youth and life as it used to be, which she thinks was better than life today. People lived healthier lives, though they worked harder, they were socially better connected, spent more time together, and so talked more together and helped each other more.

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Research into the speech of this area will preserve it and protect it from being forgotten.

#### 4. Conclusion

Lika, including the village of Smiljan, has a long, turbulent history, which has affected tradition, culture, language, and customs, along with migrations to and away from this region of Croatia. Historical shifts have influenced the development of the script and language, so that three scripts have been identified (Glagolitic, Cyrillic and Roman) and two dialects (Chakavian and Shtokavian). The linguistic wealth has been impoverished over time and under the influence of political circumstances, so that today, most people in the area speak Shtokavian, which is closer to standard Croatian. The village of Smiljan is no exception.

The eastern and western variants of the Shtokavian dialect can be distinguished, and their features explained from the examples of conversations with Jure Jelić and Marija Miškulin, in which they are used in actual speech. Although the speech of Smiljan is greatly influenced by standard Croatian, there are still some people who express themselves using the local Smiljan idiom, as is evident from certain words which are still active in their everyday speech.

Language is a cultural good that must be nurtured, particularly local vernaculars.

The fact that some local vernaculars are threatened with extinction should be a cause for concern, particularly on the part of local residents, who will lose an invaluable linguistic resource. It is also important to leave written records of local speech forms, so that they will become permanent evidence of a certain culture, identity and historical period.

A paper like this one can contribute from the literary-linguistic and cultural point of view by raising questions about the state of local values in today's globalised world. By investigating local speech, literature, onomastic issues, customs, the past, and other matters, lasting values may be preserved, and in the education process, a feeling for the importance of nurturing and preserving one's local heritage encouraged. In addition, the goal of promoting attitudes towards embracing one's own idiom and culture (and those of others), and the standard language as the official means of communication, should be the creation of linguistically, communicatively competent speakers of both.

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Table 1. Comparison of Smiljan speech and standard Croatian

Smiljan speech		Standard Croatian	
<b>badave</b>	<i>Badave si iša po oto kad nisi donije.</i>	uzalud, bez učinka, besplatno <b>in vain, for nothing</b>	Uzalud si išao po to kad nisi donio. <i>You went for nothing, if you didn't bring it.</i>
<b>belo</b> <sup>15</sup>	<i>Iskuvavala sam bele plate.</i>	bijelo <b>white</b>	Iskuvavala sam bijele plahte. <i>I boiled the white sheets.</i>
<b>blago</b>	<i>Čuvala san blago.</i>	stoka <b>cattle, livestock</b>	Čuvala sam stoku. <i>I watched the cattle.</i>
<b>civ</b>	<i>Pukla mi je civ od šparketa.</i>	cijev <b>pipe</b>	Pukla mi je cijev od peći na drva. <i>The pipe on the wood-burning stove is broken.</i>
<b>čoeck</b>	<i>Pušti čoecka da side.</i>	čovjek <b>man, person</b>	Pusti čovjeka da sjedne. <i>Let the man sit down.</i>
<b>đak</b>	<i>Nekad je bilo puno đaka u školi.</i>	učenik, školarac <b>pupil</b>	Nekad je bilo puno učenika u školi. <i>Once there were many pupils in the school.</i>
<b>gri</b>	<i>Gri je radit nediljom.</i>	grijech <b>sin</b>	Grijech je raditi nedjeljom. <i>It's a sin to work on Sundays.</i>
<b>ide</b>	<i>On ide na put.</i>	ide <b>he goes/is going</b>	On ide na put. <i>He's going on a journey.</i>
<b>jopet</b>	<i>Jopet ima ljudi.</i>	opet <b>again</b>	Opet ima ljudi. <i>There are people here again.</i>
<b>kalača</b>	<i>Dovati mi kalaču vode.</i>	kanta <b>bucket</b>	Dohvati mi kantu vode. <i>Pass me a bucket of water.</i>
<b>kolno</b>	<i>Boli me kolno.</i>	koljeno <b>knee</b>	Boli me koljeno. <i>My knee hurts.</i>
<b>lovac</b>	<i>Odnije mi lovac kokoš.</i>	jastreb <b>hawk</b>	Odnio mi jastreb kokoš. <i>The hawk took my chicken.</i>
<b>miša</b>	<i>Kruv se ne miša neg drvenon kuvačon.</i>	miješa <b>mix</b>	Kruh se ne miješa nego drvenom kuhačom. <i>You should only mix bread with a wooden spoon.</i>
<b>varenika</b> <sup>16</sup>	<i>Zakuvala san vareniku.</i>	mlijeko <b>milk</b>	Zakuhala sam mlijeko. <i>I've boiled the milk.</i>

[15] Marija, who used these words, claimed that *belo* had always been used in Smiljan, and *bilo* only more recently.

[16] Sometimes also *mliko* (*mlijeko*).

<b>obloporan</b>	<i>Vide ga baš je obloporan.</i>	proždrljiv <b>greedy</b>	Vidi ga, baš je proždrljiv. <i>Look at him, he's really greedy.</i>
<b>očepije</b>	<i>Ko mrava očepije nije?</i>	nagaziti <b>step on</b>	Tko mrava nagazio nije? <i>Who's never stepped on an ant?</i>
<b>olomlani</b> <sup>17</sup>	<i>Dite se rodilo olomlani.</i>	prije tri godine <b>three years ago</b>	Dijete se rodilo prije tri godine. <i>The child was born three years ago.</i>
<b>omladina</b>	<i>Sve je manje omladine u selu.</i>	mladež, mladi, mladi ljudi, mladići i djevojke <b>young people, youth</b>	Sve je manje mladih u selu. <i>There are fewer and fewer young people in the village.</i>
<b>ošine</b>	<i>Više boli kad te ošine prutom nego rukom.</i>	udari <b>hit</b>	Više boli kad te udari prutom nego rukom. <i>It hurts more when they hit you with a switch than with their hand.</i>
<b>pladanj</b>	<i>Dovati mi pladanj.</i>	tanjur <b>plate</b>	Dohvati mi tanjur. <i>Pass me a plate.</i>
<b>po vazdan</b>	<i>Radilo se po vazdan.</i>	cijeli dan, po sav dan, neprestano, stalno <b>all day long</b>	Radilo se cijeli dan. <i>We used to work all day long.</i>
<b>rpa</b>	<i>Seno je na rpi.</i>	hrpa <b>pile (here, stack)</b>	Sijeno je na hrpi. <i>The hay is in a stack.</i>
<b>sidli</b>	<i>Sidli smo do kasno uveče</i>	sjedili <b>sat</b>	Sjedili smo do kasno uvečer. <i>We sat until late at night.</i>
<b>speštat</b>	<i>Speštat meso.</i>	sjeći na sitne komade <b>cut into small pieces</b>	Sjeći meso na sitne komade. <i>Cut the meat into small pieces.</i>
<b>svit</b>	<i>Svit je poludije.</i>	svijet <b>world</b>	Svijet je poludio. <i>The world's gone mad.</i>
<b>tilo</b>	<i>Bole me kosti po cilom tilu.</i>	tijelo <b>body</b>	Bole me kosti po cijelom tijelu. <i>I ache all over. (Literally, my bones ache all over my body.)</i>
<b>unda</b>	<i>Unda san i ja bila mlada.</i>	onda <b>then</b>	Onda sam i ja bila mlada. <i>Then I was young, too.</i>
<b>unde</b>	<i>Stavi to unde kraj stola.</i>	ondje <b>there</b>	Stavi to ondje kraj stola. <i>Put it there at the end of the table.</i>
<b>u nj</b>	<i>Ne možeš u nj vodu točit.</i>	u njega <b>in it</b>	Ne možeš u njega vodu natočiti. <i>You can't pour water in it.</i>

[17] We did not find the word *olomlani* in the dictionary, but Marija translated it as *three years ago*.

<b>užam</b>	<i>Nekad užam popodne leći.</i>	imati naviku <b>to be in the habit of</b>	Nekad imam naviku popodne leći. <i>I used to be in the habit of having a lie-down in the afternoon.</i>
<b>vaik</b> <sup>18</sup>	<i>Vaik je u nas bila puna kuća.</i>	uvijek <b>always</b>	Uvijek je u nas bila puna kuća. <i>Our house was always full.</i>
<b>veše</b>	<i>To je brdo veše naše kuće</i>	iznad <b>above</b>	To je brdo iznad naše kuće. <i>That's the hill above our house.</i>

Table 2. Differences between the speech used in the story The Man of Lika, the speech of Smiljan and standard Croatian

<i>The Man of Lika</i>	Smiljan speech <sup>19</sup>	Standard Croatian
<b>vide</b>	vide	vidi / <i>see</i>
<b>lipo</b>	lipo	lijepo / <i>lovely, nice</i>
<b>sili</b>	sili	sjeli / <i>sit</i>
<b>side</b>	side	sjede / <i>sit</i>
<b>isprid</b>	isprid	ispred / <i>in front of</i>
<b>nji</b>	nji	njih / <i>them</i>
<b>ka</b>	ka	kao / <i>like/as</i>
<b>kaki</b>	kaki	kakav / <i>like</i>
<b>tute</b>	ode <sup>20</sup>	ovdje / <i>here</i>
<b>neg</b>	neg	nego / <i>but</i>
<b>zaposlija</b>	zaposlije	zaposlio (uči u radni odnos) / <i>was hired</i>
<b>nako</b>	nako	onako (na poznat ili već viđen način) / <i>like that</i>
<b>potriba</b> <sup>21</sup>	nužda	potreba (želja, zahtjev) / <i>need</i>
<b>besida</b>	besida	besjeda, riječ, govor / <i>speech</i>
<b>lipša</b>	lipša	ljepša / <i>lovelier, nicer</i>
<b>ponit</b>	ponit	ponijeti / <i>to take</i>
<b>dota</b>	dota	miraz / <i>dowry</i>
<b>velikin brigan</b>	velikin brigan	velikim brigama / <i>with great worries</i>
<b>vidin</b>	vidin	vidim / <i>I see</i>
<b>sitim</b>	sitin	sjetim / <i>I remember</i>
<b>živilo</b>	živilo	živjelo / <i>lived</i>
<b>bija dite</b>	bije dite	bio dijete / <i>was a child</i>
<b>dica</b>	dica	djeca / <i>children</i>

[18] Also often *uwik*.

[19] Words used by Jure for the equivalent words in standard Croatian.

[20] Also *tute*, though more rarely.

[21] Specific to Dalmatian speech; used also in recent times in Smiljan.



<b>ne razumin</b>	ne razumin	ne razumijem / <i>I don't understand</i>
<b>niš</b>	ništa	ništa / <i>nothing</i>
<b>oće</b>	oće	hoće / <i>he/she/it wants</i>
<b>kupi in</b>	kupi in	kupi im / <i>buy (for) them</i>
<b>ikaki</b>	ikaki	ikakvih (kakvih god, bilo kakavih) / <i>whatever</i>
<b>ne more</b>	ne more	ne može / <i>can not</i>
<b>pripovidad</b>	pripovidad	pripovijedati / <i>to talk, tell</i>
<b>iša</b>	iša	išao / <i>went</i>
<b>morda</b>	morda	možda, može biti, moguće je / <i>perhaps</i>
<b>virovat</b>	virovat	vjerovati / <i>to believe</i>
<b>san</b>	san	sam / <i>am</i>
<b>svedno</b>	svedno	svejedno / <i>all the same</i>
<b>ćaća</b>	ćaća	otac / <i>father</i>
<b>did</b>	did	djed / <i>grandfather</i>
<b>baba</b>	baba	baka, majčina majka / <i>maternal grandmother</i>
<b>edna</b>	edna	jedna / <i>one (f.)</i>
<b>kuvalo</b>	kuvalo	kuhalo / <i>cooked</i>
<b>ilo</b>	ilo	jelo / <i>ate</i>
<b>pivalo</b>	pivalo	pjevalo / <i>sang</i>
<b>posa</b>	posa	posao / <i>work</i>
<b>kuvala</b>	kuvala	kuhala / <i>cooked (f.)</i>
<b>uvik</b>	uvik <sup>22</sup>	uvijek / <i>always</i>
<b>bija</b>	bija	bio / <i>was</i>
<b>sritan</b>	sritan	sretan / <i>happy</i>
<b>usrićiti</b>	usrićiti	usrećiti / <i>to make happy</i>
<b>šnjita bilog kruva</b>	šnjita bilog kruva	komad bijeloga kruha / <i>slice of white bread</i>
<b>cili</b>	cili	cijeli / <i>all</i>
<b>al</b>	al	ali / <i>but</i>
<b>zastarit</b>	zastarit	zastarjeti / <i>to grow old</i>
<b>zabilija</b>	zabilije	zabijelio / <i>turned white</i>
<b>rasparanin</b>	rasparanin	rasparanim / <i>torn</i>
<b>molim</b>	molim	molim / <i>please</i>
<b>zera</b>	zera	malo / <i>a little</i>
<b>stanen</b>	stanen	stranem / <i>on the side (part) of</i>
<b>ugrijen</b>	ugrien	ugrijem / <i>I heat</i>
<b>svojin</b>	svojin	svojim / <i>(possessive adjective)</i>
<b>gazija</b>	gaziye	gazio / <i>stepped</i>
<b>virovala</b>	virovala	vjerovala / <i>believed (f.)</i>

[22] Also *vaik*, which is specific to immigrants from Pazarišta.

<b>staja</b>	staja	stajao / <i>stood</i>
<b>naja nako</b>	naija nako	najeo onako / <i>ate like that</i>
<b>volija ić u mačkare</b>	volije ić u mačkare	volio ići u maškare/poklade / <i>liked going to the carnival</i>
<b>otkuće/dokuće</b>	otkuće/dokuće	od kuće/do kuće / <i>to/from home</i>
<b>velikin gradovin</b>	velikin gradovin	velikim gradovima / <i>in large cities</i>
<b>priranit</b>	priranit	prehraniti / <i>to feed</i>
<b>bižat</b>	bižat	bježati / <i>to run away</i>
<b>trbuon</b>	trbuon	trbuhom / <i>with the stomach</i>
<b>ošlo</b>	ošlo	otišlo / <i>went away</i>
<b>Merika</b>	Amerika	Amerika / <i>America</i>
<b>štrošak</b>	trošak	trošak / <i>expense</i>
<b>čedula</b>	cedulja	cedulja / <i>note, piece of paper</i>
<b>slipi</b>	slipi	slijepi / <i>blind</i>
<b>sakrija</b>	sakrije	sakrio / <i>hid</i>
<b>pritaja nako</b>	pritaja nako	pritajio onako / <i>keptsecret like that</i>
<b>stra</b>	stra	strah / <i>fear</i>
<b>di</b>	di	gdje / <i>where</i>
<b>biži</b>	biži	bježi / <i>run away (imp.)</i>
<b>izlazija</b>	izlazije	izlazio / <i>went out</i>
<b>uvo</b>	uvo	uho / <i>ear</i>
<b>vako</b>	vako	ovako / <i>like this</i>
<b>čoeck</b>	čoeck	čovjek / <i>man (person)</i>
<b>ajduk</b>	ajduk	odmetnik, onaj koji se odmetnuo od vlasti, pobunjenik / <i>outlaw, renegade</i>
<b>umrit</b>	umrit	umrijeti / <i>to die</i>
<b>morda</b>	morda	možda / <i>maybe, perhaps</i>
<b>gluv</b>	gluv	gluh / <i>deaf</i>
<b>Este l ga čuli?!</b>	Este l ga čuli?!	Jeste li ga čuli?! / <i>Did you hear that?!</i>
<b>vako</b>	vako	ovako / <i>like this</i>
<b>svon</b>	svon	svom / <i>possessive adjective</i>
<b>moran</b>	moran	moram / <i>I must</i>

Table 3. Differences between the speech used in The Potato Saga and standard Croatian

<i>The Potato Saga</i>	Standard Croatian
susidima	susjedima / <i>with the neighbours</i>
bakću se	baktati se/bakćem se <sup>23</sup> / <i>to mess around, bother</i>
ednu	jednu / <i>one</i>
triba	treba / <i>needs</i>
morda	možda / <i>maybe, perhaps</i>
nikad bilo usovno <sup>24</sup>	nekad je bilo teže / <i>it used to be harder</i>
prvo	prije / <i>before</i>
dolazije	dolazio / <i>came</i>
mora	morao / <i>had to</i>
najzad	najkasnije / <i>at the latest</i>
potlje	poslije / <i>after/afterwards</i>
slidilo	slijedilo / <i>followed</i>
sasić	sasjeći / <i>to chop up/down</i>
slidi	slijedi / <i>follow</i>
posa	posao (rad, zadatak, dužnost) / <i>job</i>
pogoduje krumpiru	ići u prilog, koristiti krumpiru / <i>to work to the advantage of (the potato)</i>
u korenu	u korijenu / <i>at the root</i>
dičina	djeca / <i>children (subject)</i>
opori	okus koji je oštar, neugodan, grub / <i>bitter taste</i>
dije	dio / <i>part</i>
prilipim	prelijepim / <i>(with) really beautiful</i>
cvitovima	cvjetovima / <i>with flowers</i>
donest	donijeti / <i>to bring</i>
pućanima	svinjama / <i>to the pigs</i>
dicu	djecu / <i>children (object)</i>
išta dolazi s laka	nešto dolazi s lakoćom / <i>something which came easily</i>
gibiralo <sup>25</sup> vreme	odgovaralo vrijeme / <i>the weather was suitable</i>
Prinešenje	Velika Gospa <sup>26</sup> / <i>The Assumption</i>
šibati	tući / <i>to beat</i>
vidit	vidjeti / <i>to see</i>
vriće	vreće / <i>bags</i>

[23] I.e. more than necessary.

[24] Although the word *usovan*, according to Milković (2009) has several meanings (*stubborn, angry, insolent*, etc.). In the context of the sentences we gave him, Jure claimed it was better translate as *harder*.[25] Germanism. *gibirati* - *odgovarati, pristajati, biti po mjeri (tu suit)* (Čuljat, 2009).

[26] A word translated by Jura, since we could not find it in the dictionaries.

do pod pazuvo	do ispod pazuha / <i>up to the armpits</i>
čoviku osridnjeg rasta	čovjeku osrednjega rasta / <i>a medium sized person</i>
lipotice	ljepotice / <i>beauties</i>
odnit	odnijeti / <i>to take (to)</i>
„svilene“ ka <sup>27</sup>	osjetljive kao / <i>as sensitive as</i>
što i je	što ih je / <i>which they</i>
niki dan	neki dan / <i>one day</i>
primije	primio / <i>accepted, took</i>
nikadašnjim	nekadašnjim / <i>former</i>
pivat	pjevati / <i>to sing</i>
Ličkuljo	Ličanko / <i>Ličanko (adjectival noun) of Lika</i>
mrdni	maknuti/pomaknuti / <i>to move</i>
drž ga	drži ga / <i>hold it</i>
uteće	pobjegne / <i>run away</i>
alaj	što, kako, baš / <i>what, like</i>
na juvi	na juhi / <i>on the soup</i>
suvi	suhi / <i>dry</i>
dražva	država / <i>country</i>
naši seljaka	naših seljaka / <i>of our villagers</i>

Table 4. Comparison of words in the stories and words from contemporary Lika dictionaries

Words from the story	Marko Čuljat	Ivan Milković	Mile Japunčić	Jure Jelić	<i>Hrvatski enciklopedijski rječnik/ Croatian Encyclopaedic Dictionary</i>
<b>lipo</b>	lipo ( <i>lijepo</i> )	lipo ( <i>lijepo, ugodno</i> )		lipo	<i>lijepo lovely, nice</i>
<b>isprid</b>	isprid ( <i>ispred</i> )	isprid ( <i>ispred</i> )		isprid	<i>ispred In front of</i>
<b>nji</b>		nji ( <i>njih</i> )	nji' ( <i>njih</i> )	nji	<i>njih them</i>
<b>zaposlija</b>				zaposlije	<i>zaposlio was hired</i>

[27] A metaphor in the story; overly physically sensitive.

<b>potriba</b>	potriba ( <i>potreba</i> ; <i>sirotinja</i> ; <i>tjelesna</i> <i>nužda</i> )	potriba ( <i>potreba</i> - <i>ono bez čega se</i> <i>ne može</i> ; <i>želja za</i> <i>onim što nedostaje</i> ; <i>siromaštvo</i> ; <i>slabašno, mršavo</i> <i>čeljade</i> )	potriba ( <i>trebanje</i> )	potiba/ potreba	<i>potreba (ono</i> <i>što je prijeko</i> <i>potrebno</i> ; <i>nužnost</i> ) <b><i>need, necessity</i></b>
<b>besida</b>	besida ( <i>besjeda</i> , <i>riječ</i> ; <i>prisega</i> ; <i>časna riječ</i> ; <i>općenito</i> <i>govor</i> )	besida ( <i>riječ</i> , <i>obećanje</i> <i>izjava govor</i> )	besida, rič ( <i>riječ</i> )	besida/rič	<i>besjeda (arh.</i> <i>riječ, govor</i> <i>u svečanoj</i> <i>prilici, posebno</i> <i>najavljena i</i> <i>pripremljena</i> <i>riječ)</i> <b><i>word (of</i> <i>honour),</i></b> <b><i>prepared</i></b> <b><i>speech</i></b>
<b>ponit</b>	ponit ( <i>ponijeti</i> , <i>uzeti nešto sa</i> <i>sobom</i> )	ponesti / poniti <sup>28</sup> ( <i>ponijeti</i> )		ponit	<i>ponijeti</i> <b><i>take</i></b>
<b>vidin</b>	vidit ( <i>vidjeti</i> , <i>primijetiti</i> )	vidjeti ( <i>vidjeti (se)</i> <i>očima</i> ; <i>shvatiti</i> , <i>iskusiti</i> ; <i>predvidjeti</i> <i>što</i> ; <i>vidjeti se</i> )		vidin	<i>vidim (reagirati</i> <i>osjetilom vida</i> , <i>primjećivati</i> , <i>opažati očima</i> , <i>zapaziti</i> , <i>zapažati očima)</i> <b><i>I see</i></b>
<b>sitim (se)</b>	sitit se ( <i>sjetiti se</i> )	sititi se/sitim ( <i>sjetiti, obnoviti</i> <i>u svijesti dio</i> <i>prošlosti</i> )		sitin	<i>sjetim</i> <b><i>I remember</i></b>
<b>dica</b>		dica <sup>29</sup> ( <i>djeca</i> )		dica	<i>djeca</i> <b><i>children</i></b>
<b>(ne) razumin</b>	razumiti ( <i>razumjeti</i> , <i>shvatiti</i> )	razumiti, razumim ( <i>razumjeti</i> )		ne razumin	( <i>ne</i> )razumijem <b><i>I (don't)</i></b> <b><i>understand</i></b>
<b>iša</b>			iša ( <i>išao</i> , <i>otišao</i> )	iša	<i>išao</i> <b><i>went</i></b>

[28] Expression from before the 1970s: *ponesti/punesti (ponesti)*, *poniti/puniti (puniti)*.[29] Collective noun from *dite*.

<b>morda</b>	možda	morda ( <i>možda</i> )		morda	<i>možda</i> <b>perhaps</b>
<b>virovat</b>	vjerovat	virovati ( <i>vjerovati, imati vjeru</i> )		virovat	<i>vjerovati</i> <b>believe</b>
<b>ilo</b>	ilo ( <i>jelo</i> )	ilo ( <i>jelo</i> )	ilo ( <i>jelo</i> )	ilo	<i>jelo</i> <b>food</b>
<b>uvik</b>	uvijek	uvik ( <i>uvijek - vječno, neprestano, svagda, stalno, vazda; u svako vrijeme, u svakoj prilici, svaki put</i> )		uvik/vaik	<i>uvijek</i> <b>always</b>
<b>bija</b>	bija ( <i>bio</i> )		bije ( <i>bio</i> )	bije	<i>bio</i> <b>was</b>
<b>sritan</b>	sritan ( <i>sretan; prožet srećom; donosi sreću</i> )			sritan	<i>sretan</i> <b>happy</b>
<b>raspara- nin</b>		rasparan ( <i>koji je rasparane, poderane, šulje odjeće</i> )		rasparanin	<i>rasparanim (raskinuto ili razrezano po šavu ono što je bilo sašiveno)</i> <b>torn, ripped at the seams</b>
<b>stanen</b>				stanen	<i>stanem</i> <b>I stop</b>
<b>ugrijen</b>				ugrijen	<i>ugrijem</i> <b>I heat</b>
<b>svojin</b>				svojin	<i>svojim</i> <b>possessive adjective</b>
<b>gazija (zelje)</b>		gaziti ( <i>koračati, gniječiti; pariti kokoši, perad</i> )		gaziye	<i>gaziti/gazio (hodajući u mjestu, nabijati, tiskati)</i> <b>step on, tread down</b>

<b>ajduk</b>	ajduk (pokvarenjak, nečastan čovjek)	ajduk (odmetnik; nov lopov)	ajduk (odmetnik)	ajduk	odmetnik; onaj koji se odmetnuo od vlasti, poretka, organizacije; pobunjenik <b>outlaw, renegade, rebel</b>
<b>bižat</b>	bježati	bižati (brzo se odmicti od zla; bježati)		bižat	bježati (udaljavati se naglim kretanjem i odmicanjem s mjestu opasnosti) <b>run away, flee</b>
<b>trbuon</b>	trbuvi/ trbuvom (trbuh, trbušna šupljina)			trbuvon	trbuhom <b>with the stomach</b>
<b>sakrija</b>				sakrije	sakrio <b>hid</b>
<b>izlazija</b>				izlazuje	izlazio <b>went out</b>
<b>ćoek</b>	ćovik (ćovjek; odrasla muška osoba; suprug)	ćojek (ćovjek)		ćoek	ćovjek <b>man, person</b>
<b>bakću (se)</b>	bakćati (bakljati se; mučiti se s problemima)	bakćati/bakćem (bakljati - često se mučiti napornim radom; ubiti vrijeme oko čega)	bakćat' (mučiti se čime)	bakću (uhvatiti se nekog posla)	baktati se / bakćem se (mučiti se više nego što je potrebno, gubiti vrijeme; zanovijetati se, petljati se, gnjaviti se) <b>mess around, bother</b>
<b>alaj</b>		alaj (što, kako, baš)		alaj/što	što, kako, baš <b>what, like</b>
<b>niki (dan)</b>	niki (neki)	niki (neki/nekog)	niki (prije nekoliko dana, nekidan)	neki	neki (jedan, bilo koji, ma koji) <b>some</b>

<b>nikadašnjim</b>	nikadašnjim ( <i>nekadašnji, iz prijašnjih vremena</i> )			nekadašnjim	<i>nekadašnji (iz prošlih vremena, od nekada, koji je bio nekad)</i> <b>former</b>
<b>vriće</b>	vreća	vrića/vriće ( <i>vreća, platneni omot za sipke i sitne tvari; žito i krumpir</i> )		vriće	<i>vreće (velika kesa od jute ili platna, prilagodljiva teretu, služi za čuvanje sipkog materijala)</i> <b>bags (jute, cloth, for storing loose contents)</b>
<b>donest</b>	donit ( <i>donijet</i> )	donesti/ doniti <sup>30</sup> ( <i>donositi</i> )		donest	<i>donijeti</i> <b>bring</b>
<b>potlje</b>	potle, potlije, potlje ( <i>poslije</i> )	potlje ( <i>poslije, nakon</i> )	potlje ( <i>poslije, kasnije poslije toga</i> )	potlje/ poslje	<i>poslije (po svršetku čega; nakon; kasnije)</i> <b>afterwards</b>
<b>primije</b>				primije	<i>primio</i> <b>took</b>
<b>(oj) Ličkuljo</b>	Ličanko			Ličkuljo/ Ličanko	<b>person from Lika</b>

[30] Expressions from before the 1970s: *donesti/dunesti* (*donesti* – *to bring*), *doniti/duniti* (*donijeti*).



## Jezična analiza mjesnog idioma Smiljana

### Sažetak

Nastavni proces na svim obrazovnim stupnjevima ukazuje na potrebu stvaranja zavičajnih programa, koji obuhvaćaju zavičajnu kulturu. U takvim programima učenici upoznaju zavičajne kulturološke sadržaje na temelju kojih izgrađuju osobni, zavičajni i regionalni identitet. U tome im pomažu tekstovi utemeljeni prvenstveno na jezikoslovnim sadržajima, koji istodobno otvaraju prostore za uključivanje sadržaja iz drugih odgojno-obrazovnih područja. Primjerice, tekstovi o mjesnim idiomima mogu biti dobro polazište za sva nastavna područja podučavanja hrvatskoga jezika. U radu se analizira mjesni idiom Smiljana, koji se može staviti u kontekst suvremenih nastavnih teorija i pripomoći potpunom ovladavanju jezičnoga standarda.

**Ključne riječi:** štokavsko narječje, zavičajni identitet, mjesni idiom Smiljana



# Paintings with Motifs of the Stations of the Cross in the Parish Church of All Saints in Karojba

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## Abstract

Karojba is a small village in central Istria. The village of Karojba was first mentioned in documents in 1258, and its name derives from the Latin quadrivium (the crossing of two roads). Due to the lack of information, the paper is partially in the form of research. The Stations of the Cross comprise 14 paintings representing the stations of the cross, and they are displayed on the side walls of the church's interior. There is no signature on the paintings, which made this paper more difficult to write, because the artist is unknown, and we cannot date them precisely or locate them in a specific historical context. Thorough restoration work, X-rays and other ways of learning the date would assist greatly in the preservation of this heritage by restorers, which is vitally necessary. In the church above the tabernacle there is a painting by Girolamo Corner, and the main altar with the tabernacle is the work of Aleksandar Rukavina. The nine stain glass windows were gifts from church members, and on each there is an inscription stating who the donor was. This paper is organized whereby we shall first become acquainted with the Church of All Saints. After that, there will be some words on The Stations of the Cross, and we will study the iconography and Bible texts about each of the Stations of the Cross. In the third chapter there will be a comparison of the presentations of the face of Christ, because at first sight it seems that the artist was not consistent in these portraits.

**Keywords:** Paintings in oil on canvas, Motifs of the stations of the cross, Karojba, Juraj Dobrila.

## 1. The Parish Church of All Saints in Karojba

This written paper arose out of a seminar with the same title, within the course entitled Introduction to the History of the Visual Arts, run and taught by Doc. Art. Aleksandra Rotar, within the Culture and Tourism course at the Juraj Dobrila University of Pula. The parish of Karojba is part of the Poreč-Pula Diocese, and it is surrounded by the parishes of Kaldir, Rakotule, Motovunski Novaki, Motovun and Muntrilj. The parish of Karojba has four churches: the Parish Church of All Saints, the Church of St. Andrew (in the graveyard in Karojba), the Church of the Queen of Peace (in Kamena Vas), and the Church of Our Lady of Lourdes (in Močibobi). The parish once belonged to the Motovun Deanery (which was abolished and divided between Poreč and Pazin), and today it comes under Pazin. The parish archives date from 1710, but they are very sparse because they were partially destroyed in the Second World War. The Church of All Saints (photograph 1), was built in 1580, and the parish of Karojba has existed since then. In the sacristy of the church there is a stone tablet testifying to the extension of the church in 1842. The tablet was probably above the entrance door until it was moved to the sacristy in 1913. It states that it was dedicated by Bishop Peteani in 1842. In 1913 the church was extended again (by four metres) and in 1986 it was restored. The interior of the church was renovated in 2014/2015. It was dedicated to All Saints. It is unusual that the church is facing east-west (usually it is the reverse). The church has a single nave, with a sanctuary, a sacristy and two broad projections on the external side walls. It has three altars: the main altar, with a monumental tabernacle above which there is an altar piece showing all the saints, and two side altars. Looking from the entrance to the left there is the altar of the Blessed Virgin Mary from Sopajac, and on the right the altar of St. Anthony of Padua. There is a baptismal font and two holy water fonts. Above the entrance there is a choir gallery with an organ. There are stained glass windows high up in the walls on the left and right sides of the church. The exceptionally cordial people of Karojba offered their assistance, and through them we came into contact with the former parish priest of Karojba, now retired, Atilij Krajcar. He told us that the paintings of the Stations of the Cross in Karojba were a gift from Bishop Juraj Dobrila, donated at the same time as he gave the same gifts to the churches in Kaldir and Ližnjan.



Photograph 1. The Church of All Saints, Karojba (photograph by Loris Benassi © 2016.)

### 1.1. Girolamo Corner

The museum consultant Marija Ivetić wrote the book, “Corner, istarski opus” (Corner’s Istrian Works), in which she describes in detail the works of Girolamo Corner that may be found all over Istria. The painting “All Saints” (Reproduction 2) located on the wall above the main altar in the Church of All Saints in Karojba, is the work of precisely this artist. Celebration of All Saints Day dates back to 835 A.D. Paintings on this subject show the canonized saints along with those who were not recognized as such during their lifetime and so are not otherwise celebrated. The altar piece from the parish church in Karojba has two completely different planes. In the foreground are the saints, lined up closely together, and in the other plane, on the clouds, the Holy Trinity with the Old Testament prophets, Moses and David (to the right) and Mary, Joseph and two saints (to the left). In the lower plane the saintly figures are lined up in several rows, led by St. Paul the Apostle, St. Mark the Evangelist and St. Mary Magdalene. In the third row above them St. Clement rises up and is prominent. He was the Pope, has a rich robe and the papal insignia: a diadem and the papal staff, and his right hand is raised in a sign of blessing. His gaze is directed, as is his blessing, at the observer of the painting. In the dense crowd of saintly figures it is impossible to distinguish individuals by their physiognomy from other paintings by Corner, but the figures in the back rows, indicated only by the circular outlines of their heads, melt into the landscape. In the dense lower plane, with several diagonal shapes of saints lined up, there is a book with a skull which stands out in terms of its position and symbolism, in the lower plane on the ground in front of Mary Magdalene, and a rustic cross which she is holding in her right hand, while with her left she is covering it with a white scarf. The horizontal, blue line of separation between the two planes includes a line of horizontal, grey and white clouds (Ivetić and Zidarić, 2014; 55). The figures in the main motif in the lower plane dominate the surface in terms of their size; the other figures are behind them, and only parts of their faces are shown, or the upper part of their bodies or heads, with respect for the law of linear perspective. This so-called *film like presentation* of figures on canvas

has been known since the time of Titian. In the presentation of many human figures, the artist paints only partially those who do not fit onto the surface of the canvas on the left and right sides, in terms of their size; he does not force their bodies into the format of the surface of the canvas, but he does treat them as part of a scene; although they are present with only a small part of their bodies, they are recognisable and create in the observer the impression of the movement of a film camera, that is, the impression of what is actually not there. Even if we only see part of the clothing on a figure, a light blue dress and a red cape, as on the female figure on the right, it is not difficult for us to conclude that that person is completely clothed in a light blue dress and a red cape. The landscape is only painted in the upper third of the painting, whereby the dynamics of the painting and the space are intensified, giving the illusion of depth. The upper, smaller part of the canvas is filled with clouds, on which figures are “sitting”, who perhaps represent the heavenly defenders in paradise, and the painting is divided in terms of composition according to the law of the golden



ratio. The division of the surface into two parts, where the upper part has motifs of heaven and figures that belong there, angels flying, people who have made it to heaven, and the lower figures, larger in size, was the way many artists painted during the Renaissance. But there were also different interpretations, Raphael for example painted figures in the foreground more dynamically (see the fresco Galatea - dated about 1413, size 3 x 22 m, in the Villa Farnesina in Rome).

Reproduction 2. Girolamo Corner: All Saints (Photograph by L. B. © 2016.)

### 1.2. The altars in the church

The main altar (180 x 180 x 50 cm) is made of the Brač stone known as “Veselje”, and the doors of the tabernacle and the cross with the Croatian braiding on top of the tabernacle are made of gilded copper (Reproduction 3). The artist designed it whereby inside the semi-circular frame in the base there is a stylized coat-of-arms of Bishop Antun Bogetić, and in the foreground there are sculptures of an Istrian man and woman kneeling and holding the tabernacle in their hands. On the altar mensa there is an inscription in Glagolitic script (Reproduction 4): 1000 900 806 (1986, op.) FOR POPE JOHN PAUL THE SECOND BISHOP ANTUN BOGETIĆ AND PARISH PRIEST ATILIJ KRAJCAR IN THEIR NATIVE KAROJBA THIS ALTAR IS RAISED BY DR. MARIO PAVAT.

According to the plaster model made by the sculptor Aleksandar Rukavina in stone, the altar was carved by the sculptors Ante Orlić and Vinko Fabris. On the doors of the tabernacle there are images of grapes and ears of wheat. The presbytery is decorated with a stone ambo and twelve choir stalls in the same style, which were made in 1986. The ambo (120 x 50 x 50 cm) is a parallelogram shaped pulpit with a wider canopy, which has a concave shell-shaped hollow on the front. The slightly indented straight side underneath is decorated with the relief form of a cross. According to the artist's sketches, this part of the inventory was also created by Ante Orlić and Vinko Fabris (Baldani, 1987; 116-118). Three steps lead up to the altar. The black granite altar was set up in 1968. Since 1998 there has been a stone stand in the sanctuary for the Easter candle. On the columns of the presbytery there are statues of the Sacred Heart of Jesus and St. Joseph. The altar to the Mother of God of Sopajac with a statue of Our Lady was at one time in the chapel in Sopajac, but the chapel had to be demolished because a murder was committed in it in the middle of the 18th century. The foundations of that church can still be seen today. In 1748 the statue of Our Lady was moved to the parish church and placed on the newly built marble and stone altar. On the altar there are also statues of Sts. Cosmas and Damian, restored in 1994, and above them there is an old crucifix and two angels (Bartolić and Ivetac, 2011, 268-269). An altar with a wooden statue of St. Anthony of Padua is in the church nave. Beside the saint, there are also statues of St. Andrew and St. Roch.



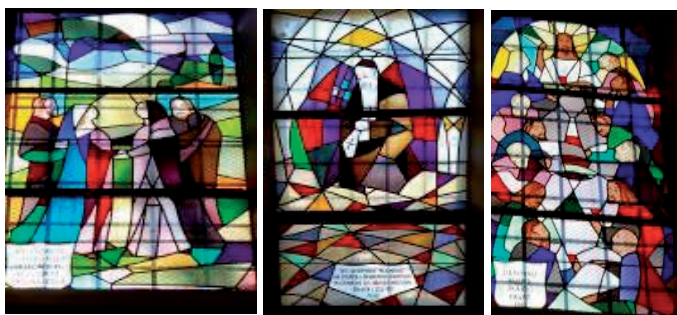
Reproduction 3. Tabernacle, by Aleksandar Rukavina, 1986 (Photograph by L. B. © 2016.)



Reproduction 4. Inscription in Glagolitic script (photograph by L. B. © 2016.)

### 1.3. Organs and stain glass windows

The organ, dating from 1985, is the work of Anton Jenk, an organ maker from Ljubljana. It has ten registers and two in combination. The organ was donated to the church by Monseigneur Mario Pavat. The stained glass windows were installed in 1987 and 1988. They are the work of the artist Alma Orlić-Drvodelić from Zagreb. The stained glass windows were made in the glass factory in Zagreb. They are modern in design and protected by a net. They show the following motifs: *Mary visiting St. Elizabeth* (who is the other patron saint of the parish - there is the following inscription on that window: *In memory of our parents Antun and Elizabeta Močibob from their children*), *The Birth of Christ* (gift from Monseigneur Marijan Bartolić), *The Last Supper* (gift from Monseigneur Mario Pavat) and *Calvary - Jesus' Death on the Cross* (gift of Monseigneur Mario Pavat), *The Resurrection of Christ* (gift of parishioners, dedicated to all the deceased), *The Feast of Pentecost* (gift from Monseigneur Ivan Bartolić), *St. Leopold Bogdan Mandić* on which it says: *In memory of Father Benjamin Bartolić, Missionary D. I. given by his brothers and sisters*, *St. Andrew the Apostle* (a gift from the parishioners of Karojba in memory of benefactors), *The Lamb* (a symbol of Christ) in the sacristy (a gift of the parish priest Atilij Krajcar) (Bartolić and Ivetac 2011: 270).



Reproduction 5. Stained glass windows (Photograph by L. B. © 2016.)

## 2. The Stations of the Cross

We will now move on to analyse the paintings of the fourteen Stations of the Cross which are to be found in All Saints Church in Karojba. For each painting we will state exactly where it is located in the church. The paintings of all the stations are the same size: 62.5cm x 53.2cm, and they are in oils on canvas.

The chapter begins with information about the iconographic elements of the Stations of the Cross.



Christ (Jesus of Nazareth) died on the cross to redeem people from the original sin and all evil. On the third day he rose from the dead, and on the fortieth day, after the resurrection, he ascended into Heaven from the Mount of Olives. According to Christian teaching, his death on the cross and resurrection became the foundation of the Christian faith (Religijski leksikon 1999: 128-129). For the iconography of Christ, the textual sources about his origins, life and work are fundamental: the four canonical Gospels, the Acts of the Apostles, the epistles of St. Paul and other apostles, the book of the Revelation, the apocryphal gospels, extracts from the Holy Scriptures, the Old Testament and other sources. The important elements of Christian doctrine and belief, without which an orientational approach to the iconography of Christ is not possible, can be summarized as follows: 1. Christ is the second Person of the Holy Trinity, He is the Son of the Father; 2. As the Son of God He was incarnated by the Holy Spirit in the womb of the Virgin Mary; 3. He became a man to redeem the human race from their sin.; 4. He rose from the dead and ascended into Heaven; 5. He founded the Church, in which He is ever-present and active through His Spirit; 6. He gave authority to the Apostles and their successors; 7. He established the sacraments; 8. At the end of the history of mankind He will come again in glory to judge all people "according to what they have done" (Leksikon ikonografije 2000: 371-372). From the 18th century, the art of the West and Franciscan spirituality was to transform the mysticism of the Middle Ages. Christ is presented in order to arouse emotion, and this reached its climax in the expressive Gothic figures of the suffering Christ, dying on the cross. From the Renaissance on, as a result of the emancipation and individualization of artists who broke down the strict laws of iconography, presentations of Christ became the result of the perceptions of each individual artist.

The Stations of the Cross, or the Way of the Cross (Latin: *Via crucis*) symbolically present the places where Christ stopped on his way to Golgotha. The custom is to mark this by painting or constructing stations in memory of the individual parts of Christ's Passion, and people move (in the order of the stations) from one such place to the next, in meditation and prayer. This practice was introduced into Europe in the 15th century by the Dominican Alvaro in Cordoba, bringing it from Jerusalem, where it had existed earlier. It quickly spread throughout Europe. The Stations of the Cross became a general practice, recognized by the Pope in the 17th century, and were practised by the Franciscans, who were the only ones to receive the privilege of blessing the stations of the cross. The number of stations varied (at first there were only seven), but already in the 17th century it became customary for there to be fourteen, as follows: 1. Pilate condemns Jesus to die; 2. Jesus accepts his cross; 3. Jesus falls for the first time; 4. Jesus meets his mother, Mary; 5. Simon helps carry

the cross; 6. Veronica wipes the face of Jesus; 7. Jesus falls for the second time; 8. Jesus meets the women of Jerusalem; 9. Jesus falls for the third time; 10. Jesus is stripped of his clothes; 11. Jesus is nailed to the cross; 12. Jesus dies on the cross; 13. Jesus is taken down from the cross and laid in Mary's arms; 14. Jesus is placed in the tomb (Leksikon ikonografije 1990: 361).

## 2.1. The first station: Pilate condemns Jesus to die



Location: On the left-hand wall, the first painting from the altar, seen from the entrance.

(Photograph by L. B. © 2016.)

In the Bible, in the Gospel of St. Mark, it says: *“Are you the king of the Jews?” asked Pilate. “You have said so,” Jesus replied. The chief priests accused him of many things. So again Pilate asked him, “Aren’t you going to answer? See how many things they are accusing you of.” But Jesus still made no reply, and Pilate was amazed. / ... The crowd came up and asked Pilate to do for them what he usually did. “Do you want me to release to you the king of the Jews?” asked Pilate, knowing it was out of self-interest that the chief priests had handed Jesus over to him. But the chief priests stirred up the crowd to have Pilate release Barabbas instead. “What shall I do, then, with the one you call the king of the Jews?” Pilate asked them. “Crucify him!” they shouted. “Why? What crime has he committed?” asked Pilate. But they shouted all the louder, “Crucify him!” Wanting to satisfy the crowd, Pilate released Barabbas to them. He had Jesus flogged, and handed him over to be crucified.* (Mk 15:2-15)

Pontius Pilate was a Roman governor in Judea and Samaria during the reign of the Emperor Tiberius (26-36 A.D.). He was cruel and arrogant, according to historical sources, causing the Jews to rebel against him several times, and he was replaced for his actions and summoned to answer to the charges in Rome. The subject of Christ appearing before Pilate is presented iconographically. The painting is divided into three planes. In the foreground the ground is shown, in green and brown shades. In the plane behind that, there is a group of figures divided into two groups. On the right is a soldier beside a horse, clearly stepping out, holding in both hands a beam (the crossbar of the cross), and on the left there is a group of densely packed figures, in kneeling and semi-prone positions. These two groups are positioned so that they open up the view to below an arch, which is part of the architecture which opens up this plane of the painting. The group is positioned horizontally with a strong linear perspective, which makes the painting more dynamic, and the line of figures

is interrupted under the arch of the building. Beside the fencing around the terrace are Christ and the soldiers, who, in terms of their position, symbolism and actual content, dominate the scene. There is also, on the left and right edges of the painting, as found in work by Corner, a Titian film-like presentation of figures in motion. The scene is illuminated by light that falls from the left, partially lighting up the group of figures, with strong contrasts of light and shade, and the architecture in a diffuse manner - the pillar, the acanthus leaf, the lion's head in the top of the arch, beams, the balustrade of the architecture and the figures beside it. The painting is asymmetrical.

## 2.2. The second station: Jesus accepts his cross



Location: On the left-hand wall, the second painting from the main altar, seen from the entrance.

(Photograph by L. B. © 2016.)

The cross (Latin: *crux* - stake, pole, cross) is the most widespread and most expressive symbol of Christianity. It was actually a means of torture, on which Christ was tortured and died and thereby became the Saviour of mankind, so the cross, from a sign of humiliation and shame, became the sign and symbol of glory. Crucifixion as a form of torture was devised by the Phoenicians. As an instrument of torture it was initially just one upright stake (*stauros*), but later a horizontal crossbar was added, near or on the top of the beam (*patibulum*). At the bottom of the upright beam there was a footrest (*suppedaneum*), and at the top a plate would be nailed with the name and crime of the condemned man (*titulus* - inscription). By changing the size, position and juxtaposition of those two beams many variations of the cross are possible, which at various times in history had additional meaning and particular symbolism. The materials from which crosses were made varied greatly (Leksikon ikonografije 1990: 356-360).

The oldest motifs of the cross in our region appeared on floor mosaics in the 4th to the 6th centuries A.D. in Poreč (Euphrasian Basilica) and Pula (the Church of the Blessed Virgin Mary, built on the site of the old church of St. Thomas). From the 13th century, processional crosses appeared, made of bronze, silver and gold, with equally sized arms, or a longer vertical arm. There were about 40 cm in size and were raised on a long, thin pole. They followed the stylistic characteristics of the era in which they were made, but the trefoil endings of their arms (*sagoma*) remained unchanged over the centuries. On one side there is the figure of the crucified Christ (in relief

or full plastic), and on the other the Virgin Mary. On the ends of the arms on one side there are the symbols of the four evangelists, and on the other the Virgin Mary, St. John, the archangel Gabriel and Magdalena. These crosses date from the 18th or 19th century and are found in all churches, especially in those from the Baroque era.

The scene of the second station is located in an urban environment. The two figures are painted in detail. In the foreground there is Christ, dressed in a red robe, with a belt, and covered in a blue cape, with a crown of thorns on his head. On his right shoulder there is a large brown cross, which he is holding with his left hand. From higher ground beside the path where Christ is passing with his cross, a man watches him, in a dark purple jacket, dressed in the clothing of the 19th century. He is sitting with his legs crossed, his left hand is lying on his right knee, and the lower leg is painted so that it looks a little longer than it should be. The dynamics of this presentation comes from the circular movement from Christ's left hand, through the male figure and a bundle of branches in the raised hands of a man behind Christ, the outline of the back of a seated figure, to Christ's left hand. The cross in this painting is in the form of a Latin cross (*crux capitata*, *crux ordinaria*). The whipping of Christ that took place during the trial before Pontius Pilate is mentioned in all four Gospels. From the 14th century in western iconography there are other figures in the whipping scene, such as Pilate, St. John and sometimes Mary and St. Peter. Jesus' red clothing and the blue cape, the observer's blue jacket and the blue sky, which is darker above and lighter towards the horizon (according to the law of atmospheric perspective), are colour accents emphasized by the painter in relation to the darker shares of brown and the almost white colour of the remainder of the painting. The artist used the Renaissance style of painting. Jesus' portrait does not express suffering, and a certain amount of stiffness is felt and naivety in his portrayal, as throughout all these stations of the Cross.

### 2.3. The third station: Jesus falls for the first time



Location: On the left-hand wall, the third painting from the main altar, seen from the entrance.

(Photograph by L. B. © 2016.)

The painting is divided into three planes. In the foreground is the ground, with no vegetation, just earth. In the middle there is a group of figures beside Christ, who has fallen under the weight of the cross. Two male figures on the right and left point towards

Christ - in terms of their size, the detail in which they are painted, the movement of their bodies and the lighting. Christ here does not have any expression of pain on his face. The composition is closed on the right by an arch. The dramatic scene is given light falling from the left, which strongly illuminates the cape of the man, and in strong contrasts gives the cape of the man on the right plasticity.

#### 2.4. The fourth station: Jesus meets his mother, Mary



Location: On the left-hand wall, the fourth painting from the main altar, seen from the entrance.

(Photograph by L. B. © 2016.)

There is little information in the Gospels about the life of Our Lady, but the lively devotion to her stimulates searching, consideration and theological conclusions, so the constant growth in legends, poetic liturgy and doctrinal works on the Mother of God has also enriched her iconography, with an abundance of motifs that stem from the canonical texts of the four

Gospels, and the Acts of the Apostles, as well as many other sources. Although the image of St. Mary already appeared in the 2nd century in art in the catacombs, the foundation for the entire blossoming of her cult and iconography was laid in 431 A.D. at the Ecumenical Council in Ephesus, when she was declared to be the Mother of God as a dogmatic definition. The second important characteristic of the Mother of God, from the early centuries in the liturgy, was her virginity. At the First Lateran Council in 649 A.D. the dogma was defined that she had conceived Christ by the working of the Holy Spirit, and that she was and remained a virgin. In 1854 Pope Pious IX further defined the dogma that the Mother of God, as the future mother of the Saviour, was exempt from the stain of original sin from the very moment when she herself was conceived (Leksikon ikonografije 1990; 162-165).

The presentation of the meeting between Christ and his mother is located in a landscape. In the foreground is the ground, and behind that a small group in which Christ stands out, dragging the cross, with his mother on the left. Mary is completely wrapped in a robe, apart from her face. In the background the weapons of the soldiers are indicated, and a low horizon. The triangular composition is given life by light and the well captured left foot, stepping forward, and the position of Christ's body under the weight of the heavy cross.

## 2.5. The fifth station: Simon helps carry the cross



Location: On the left hand wall, the second painting seen from the entrance, looking towards the main altar

(Photograph by L. B. © 2016.)

Here, before a description of the painting itself, we will compare the records from all four Gospels in the Bible, according to Matthew, Mark, Luke and John.

The Gospel of Matthew: *As they were going out, they met a man from Cyrene, named Simon, and they forced him to carry the cross. They came to a place called Golgotha (which means “the place of the skull”). There they offered Jesus wine to drink, mixed with gall; but after tasting it, he refused to drink it.* (Mt 27:32-34).

The Gospel of Mark: *Then they led him out to crucify him. A certain man from Cyrene, Simon, the father of Alexander and Rufus, was passing by on his way in from the country, and they forced him to carry the cross. They brought Jesus to the place called Golgotha (which means “the place of the skull”). Then they offered him wine mixed with myrrh, but he did not take it.* (Mk 15:20b-24).

The Gospel of Luke: *As the soldiers led him away, they seized Simon from Cyrene, who was on his way in from the country, and put the cross on him and made him carry it behind Jesus. A large number of people followed him, including women who mourned and wailed for him.* (Lk 23:26-28).

The Gospel of John does not mention Simon of Cyrene.

In the foreground is the ground, and behind that is Christ in a red robe and blue cape with a large cross leaning on his right shoulder, which is being held at the bottom of the patibulum by Simon of Cyrene. The scene also includes a group of men, as in the other paintings. In the background the picture opens up to show a detail of the architecture of a semi-circular tower. The figures are densely packed in order to emphasize the figure of Christ as much as possible. Christ's vertical body balances the figure behind Simon. The composition of the picture is in accordance with the golden ratio. Two important elements dominate the painting: on the left the figure of Jesus and the dominating cross he is carrying, and on the right he is balanced by six men standing upright and painted in muted shades of colour. In front of them there is a moving man, bending down (Simon of Cyrene), dressed in light purple trousers and a white shirt.



## 2.6. The sixth station: Veronica wipes the face of Jesus



Location: On the left hand wall, the first painting seen from the entrance, looking towards the main altar

(Photograph by L. B. © 2016.)

St. Veronica (Latin: *Veronica*). The apocryphal gospel of Nicodemus tells the legend of St. Veronica. When Jesus was walking towards Calvary to be crucified, she took pity on him and offered him her veil to wipe his bloody face. Miraculously, a true likeness of the Saviour's face remained impressed on the cloth. In art, an indispensable attribute of St. Veronica is her veil, with the head of Christ, crowned with the crown of thorns. The relic known as the Volto santo (Italian: the holy face) in the Church of St. Peter in Rome, was an object of great veneration for pilgrims, especially from 1216, when forgiveness of sins was granted for those who venerated it. It appears on innumerable paintings of the Stations of the Cross. She is the patron saint of weavers and producers of linen cloth. Her Saint's Day is on 22nd February (Leksikon ikonografije, 1990: 616). The Gospel writers of the New Testament do not mention Veronica.

The painting once again has the three planes characteristic of this artist: the foreground - dominated by the brown and beige earth, then the plane behind that, dominated by the figures of people, and the background - dominated by the blue shades of the sky. There are three figures in the centre of our attention. On the right there is a woman with a veil in her left hand, kneeling on the ground by the path where Christ is passing by with his cross. On the left is a soldier, tormenting Christ by pulling at his belt. These two figures, by their gestures and gaze, are pointing towards the troubled Christ. Between Jesus and the soldier, a small group of men is visible in outline, following Jesus. The background is closed in by a bare hill, painting in aerial perspective.

## 2.7. The seventh station: Jesus falls for the second time



Location: on the left-hand side of the church, on the wall by the main doors.

(Photograph by L. B. © 2016.)

A man in a richly folded brown robe with his back turned and a white hat on his head dominates the painting to the right of the foreground. With his left hand he is lifting the back of his coat, creating folds. His gaze is aimed towards Jesus. On the left the architecture of a stone fortress is dominant.

A mountain can be made out in the distance, painted in matt dark blue. Behind the mountain is the sky: the mountain and the sky do not merge on the horizon, they are separated by a sharp line. The dramatic presentation of the second fall is shown on the left-hand side of the painting. Christ is lying, his robe has slipped from his back, and his torso is naked. A man, sitting in a raised area is an observer, dressed in light green trousers, with a naked back. His head is slightly tilted downwards. Jesus is stretching his right hand to a woman, perhaps Veronica, who is holding him with her right hand. Behind this there are only indications of figures who are watching what is happening. The entire scene is dominated by the cross, one arm of which has fallen to the ground, and the other reaches up to the green-blue of the sky.

## 2.8. The eighth station: Jesus meets the women of Jerusalem



Location: on the right-hand side of the church, on the wall by the main doors.

(Photograph by L. B. © 2016.)

From the Gospel of Luke: *A large number of people followed him, including women who mourned and wailed for him. Jesus turned and said to them, "Daughters of Jerusalem, do not weep for me; weep for yourselves and for your children. For the time will come when you will say 'Blessed are the childless women, the wombs that never bore and the breasts that never nursed!'"* (Lk 23:26-30).

The scene of the meeting under the cross between Christ and the women of Jerusalem, is dominated by a female figure in a light dress and a rich brown open robe, who is kneeling in front of Christ and holding a child in white clothes in her right hand. On the left the composition is closed by a group of female and male figures and parts of architecture. The halberd in the soldier's hand follows the vertical pillars of the



architecture and so completely closes it off. The figure of Christ is also emphasized by the diagonal lines crossing above his head. One goes over the back of the kneeling woman up to the stake of the cross, and the other is the crossbar of the cross. The third plane of the painting, that is the background, is closed with the lightly drawn outline of the hill and the sky. The hill, as in the other paintings, is coloured in a degraded brown, the sky behind the hill is the white of clouds, and at the top of the painting it is blue, like on the other paintings, providing atmospheric perspective.

## 2.9. The ninth station: Jesus falls for the third time



Location: on the right-hand wall, the first painting seen from the entrance, looking towards the main altar.

(Photograph by L. B. © 2016.)

Colours have special symbolism in the presentation of religious subjects. This is seen in liturgical clothing and cult objects. The symbolism of colour exists in all religions. Colours symbolize natural elements, space and time. In Christianity, the symbolism of colours is precisely defined in liturgy and in church art (Opća religijski leksikon, 2002; 145).

In the ninth station the scene is situated in a landscape, without architecture. The actors are arranged in three groups. In the left-hand half of the painting there is Jesus, who has fallen under the cross, holding the stake over his left shoulder, and his blue robe has slipped from his body onto the ground in front of him. This is an accent of colour. Beside Christ, there is a soldier holding up the cross above him. To the right of Christ there are three male figures standing turned towards a group of people indicated behind Christ with the cross, who create balance in the painting. Their backs are shown. The sky is light blue at the top, with clouds lower down. In the presentation of the ninth station once again the light comes from the left, and the illuminated details emphasize certain parts of the composition.

## 2.10. The tenth station: Jesus is stripped of his clothes



Location: on the right-hand wall, the second painting seen from the entrance, looking towards the main altar.

(Photograph by L. B. © 2016.)

The Gospel of Matthew: *They stripped him...and then twisted together a crown of thorns and set it on his head. They put a staff in his right hand. ...They spit on him, and took the staff and struck him on the head again and again. ...Then they led him away to crucify him. ... There they offered Jesus wine to drink, mixed with gall; but after tasting it, he refused to drink it.* (Mt 27:28-35). The Gospel of Mark: *Then they offered him wine mixed with myrrh, but he did not take it.* (Mk 15:23-24).

In the presentation of the tenth station, in the foreground we see only a detail of the stony ground and two groups with a total of six figures, of which three are men and three women, who are kneeling, with their bodies towards Jesus, who is on slightly raised ground. Aware of his fate, Jesus hangs his hands down beside his body, his head is slightly tilted onto his right shoulder, and his gaze is directed at the ground. On his right there is a man standing with his legs wide apart, and his hair tied in a ribbon, in a short-sleeved shirt, as a total contrast to Jesus as he strips him, and by the position of his body. On the left in the foreground there are men and women who in terms of their clothing and facial features do not belong to the time, and they do not fit in with the other figures in the scene. A man, relatively young, with well-groomed hair, a narrow face, in a black tailcoat and a white lacy shirt, is communicating by turning his head with an invisible figure or figures beyond the framework of this scene. In his right hand he is holding up the rich folds of the dress of a woman who is kneeling beside him. We can presume that these are perhaps portraits of the people who commissioned the paintings, some well-known inhabitants of Karojba. The right side of the foreground comprises a group of four men: the first (towards the observer) has his head and gaze turned to someone outside the frame, and the other three are turned towards the central figure, which is further enhanced by the raised arm of the one closest to Jesus, strongly emphasizing the figure of Jesus. The heavy atmosphere is further supported by the over-sized slanted cross, rising up to the sky (only held by the hand of a partially shown man), and the barren and only slightly indicated landscape.

If the theory is proven that the paintings were given to the church in Karojba by Bishop Juraj Dobrlia (1812-1882) then we may assume that the paintings date from

around the middle of the 19th century. If we analyse the fashion of that time, we see that the style in which the man and woman in the painting of the ninth station are dressed is appropriate for the 19th century. That is to say, there were significant changes in male clothing in the middle of the 19th century: all the parts of their suits were sewn from cloth of the same colour. In around 1860 the high Biedermeier collars on shirts and the cravats around their necks disappeared, and they were replaced by starched collars and neck ties. At that time, it was still the custom for men to dress differently at different times of the day (Opća enciklopedija, 1980; 143).

### 2.11. The eleventh station: Jesus is nailed to the cross



Location: On the right-hand wall, the fourth painting from the main altar, seen from the entrance.

(Photograph by L. B. © 2016.)

In terms of iconography, a crucifix (Latin: *imago Crucifixi*) - “a picture of the figure of the crucified, nailed to the cross” is a liturgical object (a statue or a painting) which in contrast to a cross (a cross without Christ), and the crucifixion (an iconographic presentation of the crucifixion of Christ on the cross) shows the cross with Christ’s body nailed to it. From the 15<sup>th</sup> and 16<sup>th</sup> centuries one is found regularly on the altar, in front of the retable, and from the 17<sup>th</sup> century on the tabernacle (Leksikon ikonografije, 1990: 503-504).

The Gospel of Matthew: *When they had crucified him, they divided up his clothes by casting lots. And sitting down, they kept watch over him there. Above his head they placed the written charge against him: THIS IS JESUS, THE KING OF THE JEWS. Two rebels were crucified with him, one on his right and one on his left. Those who passed by hurled insults at him, shaking their heads and saying, “You who are going to destroy the temple and build it in three days, save yourself! Come down from the cross, if you are the Son of God!”* (Mt 27:35-41).

The Gospel of Luke: *Two other men, both criminals, were also led out with him to be executed. When they came to the place called the Skull, they crucified him there, along with the criminals—one on his right, the other on his left. Jesus said, “Father, forgive them, for they do not know what they are doing.” And they divided up his clothes by casting lots... The soldiers also came up and mocked him. They offered him wine vinegar and said, “If you are the king of the Jews, save yourself.” There was a written notice above him, which read: THIS IS THE KING OF THE JEWS.”* (Lk 23:32-35).

The Gospel of John: *When the soldiers crucified Jesus, they took his clothes, dividing them into four shares, one for each of them, with the undergarment remaining.... Near the cross of Jesus stood his mother, his mother's sister, Mary the wife of Clopas, and Mary Magdalene. When Jesus saw his mother there, and the disciple whom he loved standing nearby, he said to her, "Woman, here is your son," and to the disciple, "Here is your mother." From that time on, this disciple took her into his home.* (John 19:23-28). This was St. John about whom we will say more in the next station.

The figures in this presentation are situated in the centre of the painting. The focal point of the composition is the lifeless body of Jesus, with the body and loincloth visually more strongly illuminated, along with the diagonal of the cross on which Christ is laid. The composition is closed on the right by a male figure in a semi-kneeling position, holding up Christ's limp hand in his left hand, and on the left by a larger group, of which only the front figures are painted in detail, in a line, who by the positions of their bodies and gestures witness to the severity of the subject. A ladder is also emphasized, being raised to the sky, as one of the signs of Christ's suffering which may be frequently seen in presentations of him being taken down from the cross. The composition is symmetrical; the groups of figures create a dominant line from the right to the left of the painting. This symmetry is emphasized by the position of Jesus' body and the line of the cross.

## 2.12. The twelfth station Jesus dies on the cross



Location: On the right-hand wall, the third painting from the main altar, seen from the entrance.

(Photograph by L. B. © 2016.)

One of the most important Christian topics is the act of crucifixion, because it means Christ's redeeming sacrifice. This subject was not presented in the art of early Christianity for social and psychological reasons.

In the iconography of the late middle ages Jews also appear in scenes of the crucifixion for political and social reasons, representing the Pharisees and the council of the High Priest, debating under the cross. They are characterised by their Semitic physiognomy, caps, gesticulations, and sometimes they are also indicated by small pennants with the sign of a scorpion (Leksikon ikonografije, 1990; 503). The Gospels report that, since he was thirsty from loss of blood, a sponge soaked in vinegar and gall was raised up to Christ's mouth on a pole. On the basis of that report, the iconography of the

crucifixion includes a sponge bearer. Legend gives him the name of Stephaton, and typology sees in him a representative of the Jews. Iconography places him on the left of Christ. In ancient executions it was the custom to curtail the suffering of the condemned men on the cross by breaking their legs with a hammer, so that their suffering would be increased and their death accelerated. Roman soldiers broke the bones of the two rebels crucified together with Christ, but since Christ had already died, a soldier pierced his side with a spear, and blood and water flowed from the wound. In iconography, therefore, the character of the spear bearer came about, to whom legends gave the name Longin, and typology deems him to be a representative of the pagans who converted to Christianity. Iconography places him on the right of Christ. The sponge bearer and the spear bearer appear in the iconography of the crucifixion from the 6th century A.D. (Leksikon ikonografije 1990: 502).

The Gospel of Matthew: *From noon until three in the afternoon darkness came over all the land. About three in the afternoon Jesus cried out in a loud voice, "Eli, Eli, lema sabachthani?" (which means "My God, my God, why have you forsaken me?"). When some of those standing there heard this, they said, "He's calling Elijah." Immediately one of them ran and got a sponge. He filled it with wine vinegar, put it on a staff, and offered it to Jesus to drink. / ... And when Jesus had cried out again in a loud voice, he gave up his spirit.* (Mt 27:45-51).

The Gospel of Luke: *It was now about noon, and darkness came over the whole land until three in the afternoon, for the sun stopped shining. And the curtain of the temple was torn in two. Jesus called out with a loud voice, "Father, into your hands I commit my spirit." When he had said this, he breathed his last. The centurion, seeing what had happened, praised God and said, "Surely this was a righteous man."* (Lk 23:44-48).

The Gospel of Mark: *With a loud cry, Jesus breathed his last. The curtain of the temple was torn in two from top to bottom. And when the centurion, who stood there in front of Jesus, saw how he died, he said, "Surely this man was the Son of God!"* (Mk 15:37-40).

The Gospel of John: *Later, knowing that everything had now been finished, and that Scripture would be fulfilled, Jesus said, "I am thirsty." A jar of wine vinegar was there, so they soaked a sponge in it, put the sponge on a stalk of the hyssop plant, and lifted it to Jesus' lips. When he had received the drink, Jesus said, "It is finished." With that, he bowed his head and gave up his spirit.* (John 19:28-31).

St. Mary Magdalene is seen as a great example of a converted sinner, who was released from sin by her faith in Christ. She was with the other women the Gospel mentions who accompanied Jesus on his final journey to Calvary, and who stood under the cross weeping (Leksikon ikonografije, 1990; 394). From the 15th century, the motif of the Mother of God, fainting from pain, is included in the iconography of the West. She is shown slipping and falling or sitting on the ground, in the arms of people holding her up. The artist has painted the presentation of the crucifixion of Jesus in a heavy atmosphere and in a bleak landscape. Christ is nailed to the antenna of the cross with his arms spread out. His body is not completely pressed against the wood of the cross; his left leg is slightly bent at the knee. His head is hanging lifelessly on his left shoulder. The white loincloth around his hips is blowing in the wind and brings dynamics to the static composition. There is a sign on the cross. Mary is under the cross on the ground, broken from pain and despair, unable to stand, embraced and held up by the arms of Mary Magdalene. To their right is St. John, standing in profile, his gaze aimed at the crucified Christ, folding his hands powerlessly. Above his head we can see the moon, one of the iconographic symbols of the Crucifixion. The crowd, painted in the lower part of the painting, is represented by two male figures, Jews, with caps and beards, and dressed in robes. St. John the Evangelist was one of the youngest of Christ's twelve apostles. He is known as the "disciple whom Jesus loved", and he was present at the crucifixion.

In terms of iconography, one of the two rebels who were condemned to death together with Christ repented, and Christ promised that he would be with him in Paradise. The unrepentant rebel mocked Christ. According to legend, the good rebel's name was Disma and he is shown on the right side of Christ. The evil rebel is called Gestas and he is shown on Christ's left side. In the iconography of transalpine Europe, it is characteristic to differentiate the crucifixion of Christ from the execution of the rebels. We may conclude that the artist of these Stations of the Cross in Karojba was from those parts.

The Gospel of John: *There they crucified him, and with him two others—one on each side and Jesus in the middle.* (John 19:8).

The Gospel of Matthew: *In the same way the rebels who were crucified with him also heaped insults on him.* (Mt 27:44).

The Gospel of Mark: *They crucified two rebels with him, one on his right and one on his left.* (Mk 15:27).

The Gospel of Luke: *One of the criminals who hung there hurled insults at him, "Aren't you the Messiah? Save yourself and us!" But the other criminal rebuked him. "Don't you fear God," he said, "since you are under the same sentence? We are punished justly, for we are getting what our deeds deserve. But this man has done nothing wrong." Then he said, "Jesus, remember me when you come into your kingdom." Jesus answered him, "Truly I tell you, today you will be with me in paradise."* (Lk 23:39-43).

### 2.13. The thirteenth station: Jesus is taken down from the cross and laid in Mary's arms



Location: On the right-hand wall, the second painting from the main altar, looking from the entrance.

(Photograph by L. B. © 2016.)

In iconography, Joseph of Arimathea asked Pilate to allow him to take Jesus' body down from the cross and bury him. He was helped by Nicodemus. In Byzantine and Italian iconography, they regularly show a ladder leaning on the cross. This motif is not common in Western iconography. In the Baroque era a new motif

was introduced: Christ's dead body, free of nails, is taken down from the cross onto the ground so that it slides on a white covering (Leksikon ikonografije 1990: 534).

The presentation of taking him off the cross takes place in a bleak atmosphere, emphasized by the barren landscape. In the centre of the composition is the lifeless body of Christ, with stigmata, laid on a white covering, his head and arms hanging lifeless, and the upper part of his body is held up by two men. On the left of Christ, Mary is shown, kneeling and gesturing in despair and pain, and next to Christ's legs is St. John the Evangelist. He is upright, in profile, wiping his tears with a white cloth. On the left beside the two figures bent over Christ the composition is closed by a ladder leaning on the stake of the cross, and on the right is the vertical figure of St. John. In the background we can see the outline of a hilly landscape, behind which is the blue and red of the sky.

The Gospel of Matthew: *As evening approached, there came a rich man from Arimathea, named Joseph, who had himself become a disciple of Jesus. Going to Pilate, he asked for Jesus' body, and Pilate ordered that it be given to him.* (Mt 27:57-59).



The Gospel of Mark: *It was Preparation Day (that is, the day before the Sabbath). So as evening approached, Joseph of Arimathea, a prominent member of the Council, who was himself waiting for the kingdom of God, went boldly to Pilate and asked for Jesus' body. Pilate was surprised to hear that he was already dead. Summoning the centurion, he asked him if Jesus had already died. When he learned from the centurion that it was so, he gave the body to Joseph. (Mk 15:37-46).*

The Gospel of Luke: *Now there was a man named Joseph, a member of the Council, a good and upright man, who had not consented to their decision and action. He came from the Judean town of Arimathea, and he himself was waiting for the kingdom of God. Going to Pilate, he asked for Jesus' body. (Lk 23:50-53).*

The Gospel of John: *Later, Joseph of Arimathea asked Pilate for the body of Jesus. Now Joseph was a disciple of Jesus, but secretly because he feared the Jewish leaders. With Pilate's permission, he came and took the body away. (John 19:38).*

## 2.14. Fourteenth station: Jesus is placed in the tomb



Location: On the right-hand wall, the second painting from the main altar, looking from the entrance.

(Photograph by L. B. © 2016.)

Calvary (Latin: *Calvaria*, from *calva* which means bald, a bare skull), is a hill outside the walls of Jerusalem, which is called Golgotha in Hebrew, on which Christ was crucified. This site was probably designated for executing criminals, who were also buried there (there were many skulls found there), or it was given its name because it looked like a human skull. Jewish tradition, accepted also by Christians in the late middle ages, tells that Adam was buried there (which is why, from the Romanesque era, Adam's skull was depicted beneath the crucifixion). Calvary is also the name (from the early Baroque on) for a place in nature, usually a low hill beside a church, where the fourteen Stations of the Cross are situated.

In Western iconography, a dominant motif is the subject of the actual laying of Jesus in the tomb, which is shown as a sarcophagus in which Joseph and Nicodemus are laying the dead Christ, wrapped in a white cloth. The presentation of the fourteenth station in the parish church in Karojba follows this iconographic pattern: the figures in the scene are divided into two groups, around the sarcophagus, in the front is a man,



Nicodemus, seen from the back, stepping, busy with the wrapping of Christ's body, and from the side and back there is a group of six figures, in motion, including Mary.

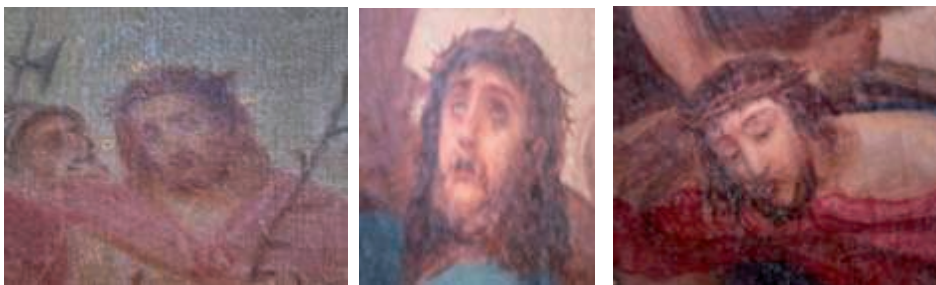
The Gospel of Matthew: *Joseph took the body, wrapped it in a clean linen cloth, and placed it in his own new tomb that he had cut out of the rock. He rolled a big stone in front of the entrance to the tomb and went away. Mary Magdalene and the other Mary were sitting there opposite the tomb.* (Mt 27:59-62).

The Gospel of Mark: *So Joseph bought some linen cloth, took down the body, wrapped it in the linen, and placed it in a tomb cut out of rock. Then he rolled a stone against the entrance of the tomb. Mary Magdalene and Mary the mother of Joseph saw where he was laid.* (Mk 15:46-48).

The Gospel of Luke: *Then he took it down, wrapped it in linen cloth and placed it in a tomb cut in the rock, one in which no one had yet been laid.* (Lk 23:53).

The Gospel of John: *He was accompanied by Nicodemus, the man who earlier had visited Jesus at night. Nicodemus brought a mixture of myrrh and aloes, about seventy-five pounds. Taking Jesus' body, the two of them wrapped it, with the spices, in strips of linen. This was in accordance with Jewish burial customs. At the place where Jesus was crucified, there was a garden, and in the garden a new tomb, in which no one had ever been laid.* (John 19:38-42).

### 3. The presentation of the portrait of Christ in all the stations



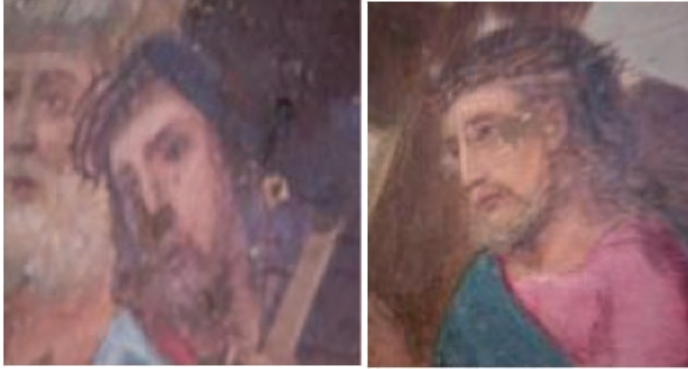
Reproduction 7. Second station, detail

Reproduction 6. First station, detail (photograph by L. B. © 2016.)

Reproduction 8. Third station, detail (photograph by L. B. © 2016.)

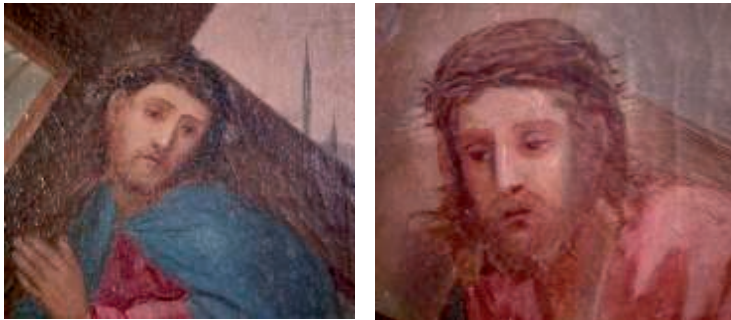
This separate chapter of this paper is dedicated to separate and enlarged presentations of Christ's portrait in the paintings of each station. On the painting of the first station Christ is painted in the distance, so his face is not clearly visible. However,

it seems that it is fuller than in the second station, where we see the troubled and suffering face of Christ. In the third painting the face is painted longer, but its nose is different from the presentation in the second station.



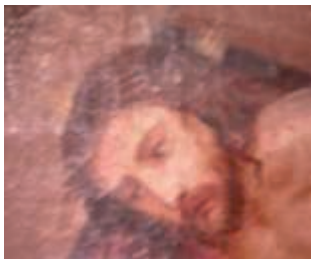
Reproduction 9. Fourth station, detail; Reproduction 10. Fifth station, detail (photograph L. B. © 2016.)

Christ's face in the fourth and fifth stations are quite similar, and in the fifth and sixth his expression is indifferent, expressionless.

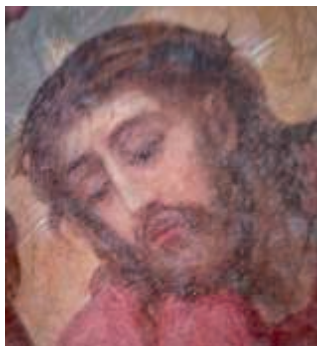


Reproduction 11. Sixth station, detail Reproduction 12. Eighth station, detail (photograph L. B. © 2016.)

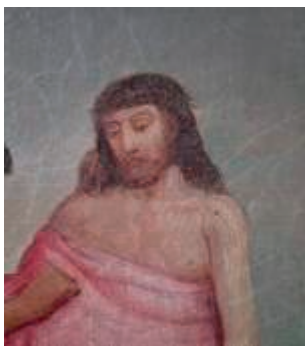
On the paintings of the sixth, seventh and eighth stations, Christ's face is similar, and Christ appears younger than in the previous two paintings. There is no visible suffering.



Reproduction 13. Seventh station, detail (photograph L. B. © 2016.)

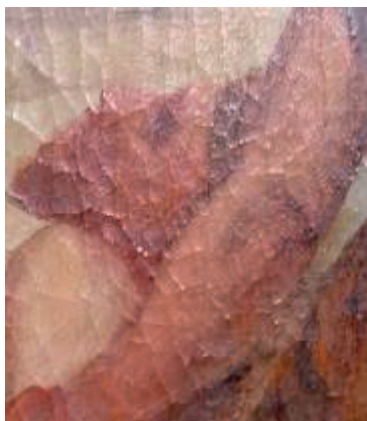


Reproduction 15. Tenth station, detail



Reproduction 14. Ninth station, detail (photograph L. B. © 2016.)

In the ninth and tenth stations, the face is identical, long and looking down.

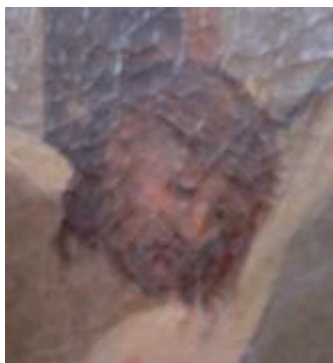


Reproduction 16. Eleventh station, detail



Reproduction 17. Fourteenth station, detail (photograph L. B. © 2016.)

In the paintings of the eleventh and fourteenth stations, the face is not visible, and the painting of the fourteenth station is badly damaged.



Reproduction 18. Twelfth station, detail



Reproduction 19. Thirteenth station, detail (photograph L. B. © 2016.)

On the painting of the twelfth station the face is not completely clear, but the thirteenth painting shows the long, youthful face of Christ. We may conclude that the artist was not at all consistent in his presentation of the face of Christ. Some of the paintings are similar, but in some Christ is quite different. What all the paintings have in common is the lack of suffering in Christ's face. It is possible that the artist used himself as a model when painting the portraits of Christ.

## Conclusion

None of the paintings has a signature on the front, and by examining the paintings of the first and fourteenth stations it was established that they were not signed on the back either. The series of the Stations of the Cross in the parish church of All Saints in Karojba, although the artist is unknown, may be placed, according to some of its elements, in the middle of the 19th century. In that context, the presentation of two figures is particularly significant, a man and a woman in the painting of the tenth station, who are dressed in clothing which does not fit in with the clothing of the other figures. All this leads to the conclusion that these figures perhaps represent a self-portrait of the artist himself or the patrons who commissioned the paintings in order to donate them to the church, or perhaps people from Karojba. The presentation of the crucifixion itself in the eleventh station is important in terms of iconography. The presentation of the crucifixion of the Good Rebel shows he was not nailed to the cross, but was tied with rope on a wooden pole. He is young, good-looking and has no beard. This leads us to the conclusion that the artist was

from Italy or from the transalpine regions because that kind of presentation was characteristic of artists from that region. Aleksandra Rotar believes that the artist could have been born in Istria and may have stayed in western or northern parts of Europe, studying art there, which was frequently the case in earlier periods of history. It is possible that several artists worked on the paintings, and each artist painted only part of each painting. There is a similar case in Sveta Marija na škrljinah in Beram, discovered by a careful study of the eyes, noses, mouths, by the unsurpassed scholar and connoisseur of Istrian frescoes, Dr. Branko Fučić (Fučić, 1992:112). Vincent of Castua had pupils who trained as artists by painting only parts of pictures. Taking this into consideration, it may be concluded that, on the basis of the levels of creativity and the criteria propounded by the contemporary art theoretician, Dr. Phil. Manfred Wagner, from the Universität für angewandte Kunst in Vienna, the artist(s) were in the phase of development of their productive creativity. To paint facial expressions such as pain, suffering, grimaces, greater skill and talent were necessary, with many years of experience in painting, using life models who needed to be paid money, and very often artists did not have enough money for this. The statement that the paintings were donated to the church by Bishop Juraj Dobrila fits into this context, because, after his studies in 1842 Dobrila was chaplain in Trieste, from 1875 he was the Bishop of Trieste and Kopar, and he died in Trieste in 1882. By analysis of the paintings we may conclude that the artist was not an educated artist. There is a great deal of clumsiness in the presentation of the figures, for example in the eighth station where a child held by its mother is painted as a man, but with smaller proportions; the artist expresses the feelings of the characters by their body positions and gestures, and not their facial expressions, and he differentiates them by head coverings, beards and clothing. The compositions of the presentations are mainly static and obvious, with clearly defined planes. In the background there is often some form of architecture or a hilly landscape without vegetation. The light is always falling from the side, with the purpose of illuminating the figure of Christ. The artist kept to the iconographic rules in the presentation of themes and characters, but he showed least skill in the presentation of the figure of Christ. Christ's physiognomy differs between the stations, so in some paintings Christ's face has a different shape (rounded or long). Marija Ivetić, whose works are mentioned in this paper, says that people (not taking their artistic education into account) prefer figuration in the context of sacral topics. She also believes that these paintings cannot be categorized in any artistic style because they are not consistent; she believes that it is a case of an artist showing several characteristics of the style of an uneducated artist, who was probably working from templates. The paintings are quite damaged. On some (e.g. the eleventh station) parts are missing, and several of them are cracked so they are

in need of conservation and restoration work. I believe that it would be reasonable to restore the Stations of the Cross in Karojba and conserve them, especially in view of the complex architecture and inventory of the church as a whole (the stained glass windows, the ambo and the tabernacle by Aleksandar Rukavina). Evaluation should also encompass the overall architectural and artistic heritage in Karojba, including the Romanesque church of St. Andrew in the grave yard, and the building of the electric power station by the architect Arduin Berlam (Trieste, 1880 - Tricesimo, 1945) which was opened in 1926. A good example of the evaluation of historical and sacral heritage are the frescoes in the church of St. Nicholas from the 14th century near Rakotule. It is necessary, of course, to strengthen the scientific research base and obtain the support of the Poreč and Pula Dioceses, the local community, and certainly the Tourist Board of Central Istria, in order to preserve the local heritage, including these Stations of the Cross, for future generations.

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*Translation: Janet Ann Tuškan*



## Slike s motivima Križnog puta u Župnoj crkvi Svih svetih u Karojbi

### Sažetak

Karojba je malo mjesto u središnjoj Istri. Naselje Karojba se prvi put spominje u dokumentima 1258. godine, a sam toponim potječe od latinskog quadruvium (križanje dviju cesta). Zbog nedostatka podataka rad je dijelom istraživačkog karaktera. Križni put čini 14 slika koje predstavljaju postaje, a postavljene su na bočne zidove u unutrašnjost crkve. Na slikama nema signature što je otežavalo pisanje rada jer je autor nepoznat i djela ne možemo precizno datirati te smjestiti u određeni vremensko-povijesni kontekst. Temeljitim restauratorskim zahvatima, rendgenskim snimanjima i drugim načinima otkrivanja datacije, puno bi se doprinijelo očuvanju te baštine od strane restauratora profesionalaca što je nužno i potrebno. U crkvi se, iznad svetohraništa, nalazi slika Girolama Cornera, a glavni je oltar sa svetohraništem djelo Aleksandra Rukavine. Devet vitraja je dar vjernika crkvi, a na svakom je natpis tko ga je darovao. Rad je koncipiran na način da ćemo se najprije upoznati sa crkvom Svih svetih. Nakon toga će biti riječi o Križnom putu, a proučiti ćemo ikonografiju i Biblijske navode svake postaje križnoga puta. U trećem poglavlju usporediti će se prikazi Kristova lica jer se na prvi pogled čini da u portretiranju umjetnik nije bio dosljedan.

**Ključne riječi:** slike uljanim bojama na platnima, motivi Križnoga puta, Karojba, Juraj Dobrila.





