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FOREWORD

The arts and humanities stand as a testament to the enduring spirit of human creativity, inquiry, and expression. They offer us the tools to navigate the complexities of existence, bridging the past and present, the known and unknown, and the tangible and intangible. This volume of the Arts & Humanities Conference Proceedings reflects the interdisciplinary essence of these fields, where science and art walk hand in hand to explore and interpret the human experience.

The contributions in this volume span a **wide array of themes, embodying the transformative potential of humanities scholarship.** In *Philosophy*, authors delve into the profound questions of responsibility and political culture, offering critical insights into the structures that shape our societies and histories. These reflections remind us of the intellectual rigor that philosophy brings to our understanding of democracy, ethics, and human agency.

The section on *History* brings forth narratives that examine pivotal moments in human civilization, from the Napoleonic era to postwar transformations. Through these works, we witness how history continues to inform and inspire contemporary thought, offering lessons that transcend time.

In *History of Art* and *Museology and Heritage Studies*, authors explore the intersections of creativity, memory, and cultural preservation. From the psychological reflections on Vincent van Gogh's artistry to the rediscovery of gastronomic traditions, these studies highlight the enduring power of art and heritage to connect us to our roots while inspiring future generations.

Musicology and *Visual Arts* sections celebrate the boundless possibilities of artistic expression. Contributions here range from analyses of compositional techniques to explorations of innovative mediums, such as the creation of artistic wool rugs visible in different spectra. These works exemplify the harmony between technical mastery and creative imagination.

In *Architecture & Design*, researchers showcase the fusion of historical preservation and modern innovation, offering insights into urban typologies and virtual modeling techniques that push the boundaries of design.

The *Literature & Poetry* section provides profound explorations of language and narrative, from interdisciplinary annotated editions to psychological interpretations of literary classics. These contributions reflect the intricate interplay between literature and the human psyche, as well as the cultural narratives that shape our collective identity.

Finally, in *Language & Linguistics*, authors investigate the complexities of communication, from handling idioms in professional settings to the innovative use of digital tools in language education. These studies highlight the adaptability of language as a medium of human connection and a cornerstone of cultural exchange.

This volume exemplifies the vibrant interdisciplinarity of the arts and humanities, underscoring their essential role in understanding and shaping our world. By bringing together diverse perspectives, **this collection serves as a platform for dialogue and innovation, where the boundaries between disciplines dissolve to create new pathways of thought and discovery.**

We extend our deepest gratitude to the authors, reviewers, and organizers whose dedication has brought this publication to fruition. Your contributions ensure that the Arts & Humanities Conference remains a beacon for creativity, critical thinking, and scholarly excellence.

May this volume **inspire further exploration, dialogue, and collaboration**, illuminating the limitless potential of human expression and inquiry.

Sincerely,

Prof. Dr. habil Art OJARS SPARITIS

Editor-in-Chief

Arts & Humanities Conference Proceedings ISCAH 2024

Scientific Committee Chair, SWS Scholarly Society

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DO YOU KNOW WHAT SCIENCE ART IS?

A definition and Introduction to an Art Genre

Dr. Friedrich R. Bliem

Artist, Illustrator, Musician and Scientist/Biotechnology, **Austria**

Biography: *Friedrich Bliem is an Austrian artist with a diverse background, having spent 24 years in the USA, UK, and Australia. Raised by a freelance artist, he developed his skills in drawing and painting from an early age, while also pursuing music lessons that led him to co-found a successful music group in Austria. Despite his passion for both music and art, he chose to study natural sciences and technology at a university in Vienna, continuing his art education informally under the guidance of expressionist artist Rudolf Macek.*

After completing his studies in 1981, Bliem moved to England, where he worked as an illustrator, painter, and scientific cartoonist, contributing to Elsevier publications. He also worked as a scientist in a biotech start-up in Cambridge to support his family. His art explored scientific and cell biological themes, culminating in a solo exhibition, "Art in vivo," in 1984, which was ahead of its time in the emerging field of Sci-Art.

In 1988, Bliem shifted his focus to science and technology for the next 20 years before returning to art. His work is known for depicting molecules and cells, often blending realistic imagery with conceptual representation. He aims to convey the unseen aesthetics of the microscopic world, using color to bring life to cellular structures that instruments typically present in monochrome. This fascination with the beauty of the microcosm continues to drive his artistic endeavors.

ABSTRACT

The increasing impact of science and technology in our daily lives calls for more science communication within the general public and **science art** offers an effective means.

Science Art is not new, but until about 20 years ago science topics in the general art world were still a rarity. This was treated as a niche form of graphic art.

However, especially over the last 10 years there has true surge of interest in the artistic depiction of science subject matter in the digital networks.

So, what is Science Art? Well, to date there is no clear description. So, in this presentation I will offer an answer this question by employing a variety of examples, including works exhibited at this conference.

Keywords: art; science, art genre, Sci-Art

INTRODUCTION

This is a building in Vienna, symbolising the two disciplines that constitute the fabric of human culture, namely Science and Art.



The small word "and" that is designed to join these two disciplines in fact holds them apart. Eliminating this small word offers us "science art", a form of art defined by the attribute science and its science content.

Science is a human discipline, which is accessible only if you understand the relevant language of the science in question.

Art, however, is accessible to all, as it is able to transcend barriers of language and literacy.

So, if we need more engagement of the public in science topics, why not simply employ Science Art?

Science has throughout history then been a means of understanding the fabric of our existence. But it has never been as present in our everyday lives as today, especially when it comes to medicine. Science reached a new level of presence in the society with the pandemic. Suddenly populations of virologists appeared, telling us about the life and crime of the SARS virus.

Similarly, in the last years we have experienced a surge of Science Art, or SciArt, in the public domain.

Illustration has always been a form of documentation and communication. In the early Middle Ages paintings illustrated biblical scenes that served as a way to communicating religious teachings to people, who were not able to read the Bible themselves.

The people depicted in the religious scenes were depicted as standardised images lacking personality. Only gradually did artists begin taking steps beyond these impersonal features of illustration, as shown in the painting by Signorelli.



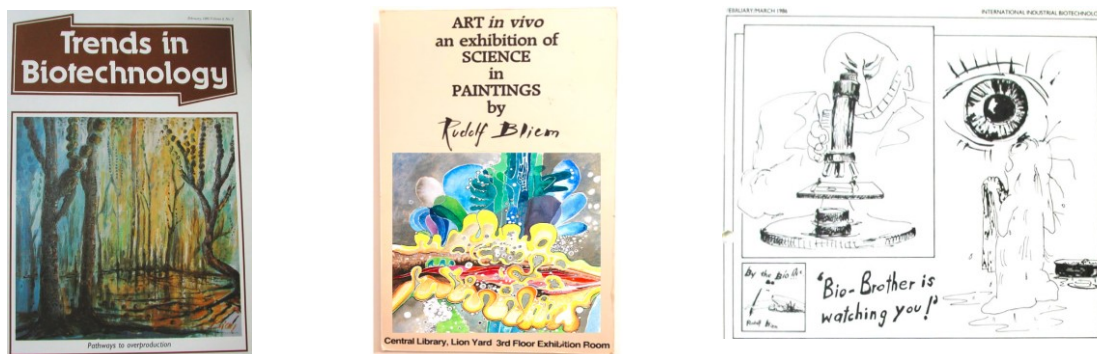
Left, Artist unknown, *Circumcision of Christ*, ca 1340

Right, Luca Signorelli, *Circumcision of Christ with Simeon at the rear*, ca 1491

Likewise, science illustrations were until the 19th century copies of objects of scientific interest, as a means of documentation for subsequent communication. Only gradually did the artists begin taking steps beyond the explanatory purpose of illustration. But even today you are unlikely to find examples of Science Art in Museums or large galleries.

Now, what does this have to do with me?

I began painting science topics in the late 1970's. I was studying applied microbiology and engineering, and at the same time, proceeded with a non-formal education and training in the fine arts. And, after completing university, I chose to devote myself to art, especially Science Art, as it was a topic not represented in the established art world.



Given my science background, I was soon able to make a living by producing science illustrations, cartoons and paintings in Cambridge, England. Inspired by the interest my science illustration I applied these subjects to my paintings. And in late 1984 I had a large solo exhibition on science art, called "Art in vivo" at the public art exhibition center in Cambridge.

But at that time science art was still seen as a form of illustration and the artists typically worked for publishing houses.

Now, let me just stop for a moment and talk about **the term art**. I have been speaking of art as though it were a term intuitively understood by all to mean one and the same thing. But this is not the case; it has changed over time. Art started off as the product of a craft, in the 18th century the philosopher Batteux defined it in aesthetic terms, in the 19th century artists begin to redefine art in their terms, and now it is institutions, art experts and auction houses that define what art is and is not. To simplify this, I will offer a working definition for this discussion:

Art is human creativity applied to the subjective representation of an image, a concept or an emotion, in a form accessible to viewers irrespective of language or literacy. Its aim is to evoke an emotional response, to engage or simply to provoke questions.

Science, on the other hand, is the systematic investigation of cause-and-effect relationships and to establish evidence-based knowledge of the physical and natural

universe. It is a rational and logical process focussed entirely and free of emotion on the acquisition of data.

It may evoke emotions. Imagination and creativity are surely a basis for good science and the scientific investigation may be spirited by emotion. And this is where Art comes in.

So, what is Science Art?

Let me begin by showing 4 paintings, which in my opinion, represent science-oriented motifs, but are not science art.

I will offer 4 examples from: Leonardo da Vinci, Hans Arp, Yves Tanguy and Wassily Kandinsky.

Around 1490 Leonardo da Vinci drew an accurate representation of a skull, supplemented with explanatory text. In the context of his other drawings of the human anatomy and the early stage of medical knowledge at that time this is clearly an illustration. Leonardo accurately copied a skull and its dissection. The skull does not display a personality or emotion. It is a science illustration, no more, no less. It is not science art.



Leonardo da Vinci, *The skull sectioned*, a pen and ink drawing, ca. 1490. Royal Collection Trust

Art that is modeled on naturally occurring patterns and biological forms is commonly referred to as "**Biomorphism**". Curvilinear forms have been used as a means of aesthetic expression, but failing a science content, it is not what I would call Science Art.



Hans Arp, *Sculpture to be Lost in the Forest*, 1932, Tate Enterprises Ltd.



Yves Tanguy, *Deux fois noir* (*Twice black*), 1941, recently on sale at Sotheby's, London

Both Yves Tanguy and Wassily Kandinsky employ nature's organic forms, even of microscopic organisms, to find new forms of aesthetic expression. Without knowing what, in terms of science, they intended to show, the pictures remain biomorphic displays, no more.



Wassily Kandinsky, 1937, *Capricious Forms R.* Guggenheim Museum, Artist Rights Society (ARS), New York/ADAGP, Paris

And now some examples of Science Art.

Ernst Heinrich Philipp August Haeckel, **Ernst Haeckel for short**, was a German marine biologist and artist working in the second half of the 19th century. He studied and painted images of microscopic marine organisms that he was investigating; images that could only be seen through a microscope. In these paintings he took his illustrations beyond their purely documentary function and published this in the book "Kunstformen der Natur". The book was an important source of inspiration to the Art Nouveau movement and Biomorphism.



Marine animals in the book "Kunstformen der Natur", 1904

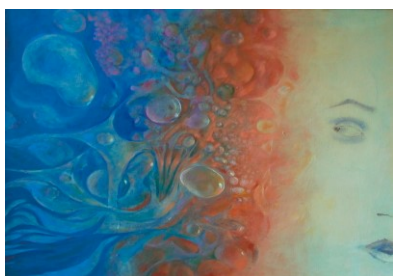
In "Galatea of the Spheres" Salvador Dali presents a portrait as a system of floating spheres that symbolise atomic bodies. Dali shows his attempt to capture the essence of matter, quasi, at the end day we are just a collection of atoms. of the This is a painting about a science concept first.



Salvador Dali, *Galatea of the Spheres*", 1952, Dali Theatre and Museum, Figueres

Galatea portrayed as a constellation of atoms. At the end of the day we are just a constellation of atoms.

I employed the same idea in the following painting.



Friedrich Bliem, *Biological Introspection* (Biopsychology, implicated in such as Fibromylgia), 2024

And now to a prototype science artist, **David Goodsell**.



David Goodsell, *Molecular Landscapes, Kinetochore*, 2024

David Goodsell is rather unique in that he has worked primarily as an illustrator, but produces artwork that clearly goes well beyond the illustrative purpose, producing fine works of art. Truly a rare gift.

Now some of my own examples exhibited at this conference



Mitochondrium: ancient bacterium inside each human cell providing us with the power of life. Defects are associated with Fibromyalgia.



The Golgi, a maestro in the cellular sphere, receiving vesicles brim with protein transforms and packs these with care sending them forth once more to weave life's tapestry rare.



In cells of green, beneath the sun,
A silent miracle, draws with care, Carbon dioxide
from the air and in silence oxygen is spun.

What are some of the artistic or aesthetic features of Science Art?

Firstly, the art should depict a science aspect and, as such the content should be **identifiable as science**.

It therefore typically requires a minimal amount of **wording**, orally or as text. This entails semantic art in that there is a fine balance between just enough wording to to engage the viewer and science explanation. It should not form the viewer's impression, but indeed to enhance his or her fantasy. Science Art is not illustration and is not "science class".

Science art is by nature a **figurative**. Topics of scientific investigation can usually be visualized, be it in reality or in the mind, be it in metaphoric pictures or graphic symbolism.

Science Art depicts **models**. Scientists look for reoccurring patterns, which are used to describe models for scientific concepts.

Take the Bohr model of the atom. Atomic patterns are circular and particulate. The model assumes electrons orbiting a nucleus in fixed circular paths around a nucleus of neutrons and protons. And these atoms are constant motion. This was the basis for Dali's picture of Galatea. Biomorphism remains on the level of the patterns. This requires an understanding of the artist, not only of the subject matter at hand, but also the background to place it in the correct context.

Finally, Science Art is an **eclectic artform**, in which any art style may be chosen to suit the content, be surrealistic, abstract or other.

CONCLUSION

In conclusion, Science Art has grown into an art genre in its own right, expressing science concepts beyond an illustrative purpose. Never before has science and its applications in technology been so present in our daily lives. At the same time science and technology are becoming ever more complicated. It is therefore all the more important to find ways of engaging the public in topics of science. Science Art offers one such means.

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SECTION PHILOSOPHY

BEYOND HISTORICIZATION: EMBRACING RESPONSIBILITY AS A SUBJECT OF HISTORY

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ABSTRACT

This paper examines the limitations of traditional historiography and proposes a novel approach incorporating the existential concept of responsibility into historical understanding and writing. It argues that conventional historicization methods are inadequate, especially when addressing catastrophic events like genocide that transcend mere factuality. These events challenge historians to move beyond passive documentation and engage in responsible historicization. The proposed approach emphasizes the historian's active role in shaping historical narratives, particularly in preserving the memory of silenced voices. By integrating responsibility into historiography, historians can more effectively address the ethical implications of their work, especially in contexts where memory erasure and non-existence are central concerns. This responsible historicization offers a more profound and ethically grounded engagement with history. It acknowledges the historian's duty not only to record facts but also to grapple with the moral dimensions of historical events and their representation. The paper suggests that this approach can lead to a more nuanced understanding of the past, particularly in dealing with traumatic events that challenge traditional historical methodologies. By adopting this framework, historians can contribute more meaningfully to collective memory and the ongoing process of coming to terms with difficult histories.

Keywords: historicization, catastrophe, past, memory, responsibility

INTRODUCTION

Historiography has traditionally focused on the recording and analysis of events, often overlooking the deeper philosophical implications of history as a lived experience. The conventional approach to history tends to flatten individual narratives, reducing the complexities of human existence to mere data points within a larger, often impersonal, narrative. However, recent philosophical discourse, particularly within existentialist thought, has emphasized the importance of responsibility in shaping our relationship with history [4], [7].

The title of my paper captures the essence of an intellectual endeavor that transcends the mere recording and analysis of historical events. The challenge lies in describing what exists beyond the traditional confines of historiography, compelling us to venture into uncertain and uncharted territories. In this endeavor, the concept of responsibility emerges as a pivotal element. Responsibility is not merely an ethical imperative; it is a fundamental aspect of human existence, central to the formation of individual identity and agency. Existentialist philosophers have long argued that true individuation occurs

only when we take responsibility for our decisions and actions, asserting that responsibility is at the core of what it means to be human [2].

The significance of responsibility becomes even more pronounced when we confront the unknown. In familiar contexts, where established norms and systems provide guidance, the necessity for personal responsibility may seem diminished. However, in unexplored realms, our responsibility is magnified precisely because there is no established path to follow. In these situations, we are compelled to take full ownership of our actions and decisions, as no one else can navigate these new challenges for us.

Responsibility as a Key for the Subject of History

What, precisely, does it mean to be responsible? Across different languages, the word “responsibility” shares a common etymological root, denoting the “ability to respond.” This implies that when confronted with a question or problem, a responsible individual not only acknowledges but actively engages with it. Responsibility begins with the acceptance of a question, an acknowledgment that it must be addressed. In this sense, responsibility is an ongoing dialogue between the self and the world, where the individual takes on the burden of responding to the challenges and questions posed by existence.

These challenges are inherently dual in nature. On one hand, they are external, originating outside the self, as we did not formulate them. Yet, by accepting and engaging with these challenges, we internalize them, making them our own so that we can understand and address them. Existentialist philosophers, particularly those with a focus on psychotherapy, argue that life itself is the ultimate question, and our existence is the response to this question [2]. Life asks us about its meaning, and we attempt to answer through our actions, decisions, and the lives we lead. Living responsibly means actively engaging with the issues that life presents, making our lives authentically ours. Without responsibility, we risk living an existence devoid of the will and thought that define humanity.

The same can be said for history. At a certain point, we all find ourselves within a historical narrative that we did not create. History, in this sense, is not initially “ours”; it is a question directed at us, and our response to this question shapes our existence. Until we engage with and respond to history, someone else lives our life for us, narrating our history in a way that might flatten or erase our individuality. History, when unexamined, tends to level all distinctions, rendering human lives faceless and indistinct. The challenge, therefore, is to rise above this leveling process, to become subjects of history rather than mere objects within it.

The term “subject of history” introduces a compelling concept. On the surface, it seems that everything has its own history, but when does something truly become “its” history? It becomes “its” history when it has the ability to narrate its own story, to give a response. In other words, the subject-matter of history becomes the subject of history when it possesses the agency to articulate its own narrative. The same is for the subject of peace, which, like history, is still in the process of being fully articulated and realized [5].

To delve deeper into this concept, we must consider the transformation of the notion of “subject” initiated by the French Revolutionaries in the 18th century, particularly as articulated by Jean-Jacques Rousseau [8]. Before this revolutionary period, the term “subject” referred to an individual subordinate to another, such as a monarch. The establishment of the concept of the citizen required a radical redefinition: a subject was

no longer someone who obeyed others but rather someone who obeyed only themselves. A subject, in this new sense, became a sovereign individual, one who acts based on personal principles and convictions.

Applying this concept to history, we can argue that the subject of history is the one who creates and writes history. While it is clear that the writer is a person, the more complex question is whether this person represents a nation, culture, civilization, class, or humanity as a whole. This question has sparked numerous historical debates, each of great intellectual value, though they lie beyond the immediate scope of this essay.

What remains clear, however, is that the mind has a history, for it is through self-reflection and observation that the mind discovers and advances history. Regardless of who or what constitutes the subject of history, this subject bears the responsibility of historicizing realities. Events, facts, thoughts, and mentalities pose questions that demand responses through the act of historicization. If one fails to take this responsibility, their history is written by others, leaving them disconnected from their own story. Taking responsibility means answering all possible questions, yet it is essential to classify these questions, distinguishing between the most significant and the less important.

Beyond Events: Mourning, Memory, and the Limits of Historicization

So, what is the main historical question that demands an answer? It is the understanding of what previous generations did and said, both consciously and unconsciously. This understanding is inherently multi-layered. Merely describing events is insufficient for comprehensive historicization. We must ask why these events occurred, and in doing so, we uncover the underlying mentalities that drove historical change. Exploring these questions reveals how mindsets evolve and how discourse operates within specific historical contexts.

While engaging with these questions, it becomes evident that the language of events alone is inadequate. To fully grasp history, we must create a new language, one that encompasses narratives, mentalities, contexts, and more. These efforts are aimed at answering the fundamental questions: who were the previous generations, what did they want, and what did they oppose?

But why is it so important to ask these questions if previous generations no longer exist? The conventional answer is that studying the past helps us build a desired present and future. However, this answer requires further examination: how does researching one reality help us understand another? The key lies in the idea that examining the past changes it. This is akin to the principles of quantum mechanics, where the act of observation alters the behavior of particles. Similarly, the past is transformed under the historian's gaze, becoming both a foundation for the present and a question that demands responsibility.

This transformation serves a dual purpose. First, the past becomes a foundation upon which the historian can build. Second, through this foundation, the historian assumes responsibility for their ancestors. Just as children are responsible for their parents, seeing them as questions to be answered, we inherit questions from our past. How can we separate ourselves from our ancestors when we find parts of them within us? Their history, in turn, becomes our history, shaping our present reality.

This is why the process of historicization is so comprehensive and crucial. It connects us to our past, transforms it, and helps us understand our present and future. However,

historicization often encounters significant challenges, particularly when dealing with certain episodes of history where the voices of ancestors are silenced. What happens in the process of historicization when ancestors did not act in a certain way or when their presence was marked more by “not being” than by action? More specifically, how do we narrate the history of victims who were not victims by choice but by virtue of their innate qualities, such as ethnicity, language, or religion?

The language of history offers terms like catastrophe, crime against humanity, and genocide, but these often prove insufficient. While terms like Holocaust and Genocide attempt to address specific events, they do not fully resolve the issue. The challenge remains in capturing the depth of suffering and the silence of those who were destroyed not because of their actions but because of who they were [1].

Historiography, in its conventional form, often falls short when dealing with non-existence. Disasters resist description because they are not merely events; they transcend the realm of events. The French-Armenian philosopher Marc Nichanian addresses this issue in his work [6]. He provocatively starts the book asserting that “Genocide is not a fact” [6]. This statement highlights the idea that genocide, in its essence, destroys the very notion of fact and factuality. For survivors and their descendants, everything that could happen has already happened. The genocide or catastrophe signifies the end of history because it represents a reality that lies beyond traditional events. As such, it becomes impossible to narrate or fully comprehend what exists beyond these events.

In post-traumatic societies, mourning becomes a visible expression of responsibility. Some argue that forgetting might ease the pain, but genocide cannot simply be discussed or ignored. Mourning serves as a way to acknowledge that certain experiences are beyond articulation. Survivors may speak, but their voices often seem inadequate. Those who have experienced the deepest suffering frequently find it impossible to fully convey their experiences.

What, then, is mourning? Mourning is always directed toward the dead. The mourner grieves the absence of the deceased, fully aware that mourning cannot bring them back [3]. So why engage in mourning if it will not restore the dead to life? Mourning does not revive the dead but preserves their memory, even as it acknowledges their permanent absence. It resists the erasure of the deceased’s memory, protecting against complete annihilation.

A catastrophe, such as genocide, is not only about the physical destruction of a group of people but also about the erasure of their culture and narrative. The true tragedy of genocide lies in the loss of the ability to mourn properly. What makes genocide catastrophic is not just the loss itself but the simultaneous denial of that loss. This denial occurs concurrently with the event, making the process of mourning even more complex and fraught.

However, mourning cannot continue indefinitely. Just as various religious traditions, including Christianity, observe specific periods of mourning, there comes a time when mourning must conclude. An important question arises: what does mourning accomplish, and when can it be considered complete? Mourning aims to address the anxiety caused by the absence of the deceased. For mourning to be effective, it requires articulation – whether through certificates, memories, or literary expressions. Mourning concludes when the anxiety it seeks to address has been confronted and processed.

Mourning is inherently directed toward non-existence. When something or someone exists, mourning is unnecessary and, in a sense, inauthentic. Mourning addresses the anxiety caused by non-existence, bringing the destroyed or absent into the realm of memory and recognition [3].

This is where the responsibility that extends beyond historicization begins. Mourning transcends the confines of historicization by engaging with the ahistorical. Through the process of historicizing mourning, a bridge is created between the present and the past, a past often lost in darkness. This bridge enables us to reconnect with our lives from within, allowing us to narrate the history of our own existence, to become true subjects of our historical narrative.

CONCLUSION

The research conclusively demonstrates that integrating the concept of responsibility into historiography offers a more nuanced, ethically grounded, and profoundly engaged approach to understanding and interpreting history. By transcending the limitations of traditional historicization methods, this novel framework enables historians to delve deeper into the complexities of the past, particularly in contexts where conventional approaches prove inadequate, such as in the aftermath of genocides or other catastrophic events that challenge our very understanding of human nature and society. This responsible historicization not only addresses the central research question but also opens up new avenues for historical inquiry and interpretation. It suggests that further work is necessary to refine and expand this historiographical method, potentially revolutionizing how we approach, analyze, and communicate historical narratives. The implications of this approach extend far beyond academic circles, holding the potential to reshape our collective understanding of history, memory, and identity, especially when grappling with events that have left deep scars on the fabric of human experience. The findings indicate that this approach is particularly valuable in contexts where traditional historical methods struggle to capture the full depth and significance of events. By acknowledging the historian's role as not just a passive recorder but an active participant in shaping historical narratives, this framework encourages a more reflective and ethically conscious approach to historiography. It challenges historians to consider the moral implications of their work and to take responsibility for how their narratives might impact current and future generations' understanding of the past. Future research directions emerging from this study are manifold and promising. One critical area for exploration is the practical application of this theoretical framework in various contexts. For instance, investigating how this approach might inform and transform the teaching of history at various educational levels could yield valuable insights. Such research could explore how incorporating the concept of responsibility into history curricula might foster a more empathetic and critically engaged understanding of historical events among students. Another crucial avenue for future inquiry is examining how this approach can be applied to the preservation and cultivation of collective memory in post-traumatic societies. This could involve case studies of communities recovering from conflict or oppression, analyzing how responsible historicization might aid in processes of reconciliation, healing, and the construction of more inclusive historical narratives.

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THE ROLE OF THE POLITICAL CULTURE IN DEMOCRATISATION BLOCKS AND CHALLENGES IN THE *ILLIBERAL* POLITICAL SYSTEM(S)

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ABSTRACT

At the beginning of the 1990s, Ralf Dahrendorf outlined that political or constitutional changes can be made in 6 months, economic reforms over 6 years, and solid democratic foundations, in the form of an active civil society in 60 years. The political culture of consensus or its absence critically influence the way that transformations are made, the formation of political structures. Why did illiberal political systems emerge in Central Europe, especially in Hungary? The paper will mainly try to analyse the social/cultural factors behind the political institutional changes. Can the democracy be learned? What factors influence the learning-capacity of post-communist societies? Can a democratic political system that negates liberal values be reconciled with contemporary theories of democracy?

Keywords: political culture, civil society, freedom, tolerance

INTRODUCTION

The *democratisation* as a complex political process articulated in distinct phases that begins with the crisis of an authoritarian system, often stimulated by successful attempts at liberalisation, continues with a period of transition that may lead to the emergence of a new democracy, and ends with the consolidation or a new crisis of the newly established political regime. During the transition is distinguished the phase of procedural democracy, which denotes the institution of certain procedures such as regular elections, based on some kind of universal suffrage and pluralist political participation and contestation, to produce a legitimate government form the phase of substantive liberal democracy. The European constitutionalism that emerged from the Enlightenment and the political revolutions enshrined fundamental rights such as the freedom and equality of all human, the separation of powers, and the independent judiciary. Liberal democracy has two fundamental pillars: democracy and constitutional liberalism that developed in Western Europe and the United States. Following the regime changes of the post-communist countries in the last decades of the 20th century (which was called by Samuel Huntington [1] the „third wave of democratisation”), significant differences emerge in the character of transition and political community formation.

I argue for two hypotheses, one that the illiberal turn - as distinct from illiberal swerve [2] - is not a democratic political system, although it is a very controversial term in political sciences. The other argument is that in the illiberal turn that built up in the

Hungarian political system, - unlike other Central European illiberal experiments, including the Slovenian, Czech and Polish examples -, the blocks and fears that are essential part of political culture play important role. I will use the term political culture in the sense of the classical theory of Gabriel Almond and Sidney Verba [3] i.e. attitudes, behaviours and beliefs and attempt to analyse why a society does not adopt the core values of liberal political culture, or why it attaches completely different meanings to them.

The paper is based only in part on empirical data and research methods of the comparative politics with the primary aim of examining the meanings of illiberalism and the main reasons for its emergence in political support. Certainly, the annual reports of Varieties of Democracy (V-Dem) or the World Values Surveys provide a serious and useful basis for us, but there are not analysing the theoretical character of illiberalism. What does this old-new term mean? Why are liberal values under attack by governments calling themselves illiberal? Why has liberalism become synonymous with the enemy, including all non-government viewpoints such as gender, LGBTQ groups, the European Union, NGOs, multinational corporations etc. Not least, why has it found a significant proportion of supporters in society?

DEMOCRACY AND DEMOCRATIC POLITICAL CULTURE

The history and the theoretical approaches of democracy originated in the world of zoon politicon in the ancient Greek city-state. The participation of the Athenian citizens, in the political community pointed out the most important characteristic of the democracy, the participation in political decision-making. The demos - the self-government of people/rule of people - was not merely a technique for the exercise of power, but a moral and collective activity, the goal of rational human life. Although this period made no distinction between the private and the public spheres, the individual's goods/interests were meaningless the citizens takes an integrant part of own political community.

Consequently, in the modern political philosophy, especially in the social contract theories, the political community/public sphere was an area in which it was necessary to justify how individuals could be subordinated to political decisions. The social contracts set out the answer what it takes to be the fundamental question of politics, the reconciliation of the freedom of the individual with the authority of the state. Whether it takes the contractual form of Hobbesian subordination, Lockean delegation, or Rousseau's general will, all emphasised the legitimacy of political power. This was a significant paradigm change in democratic theories because the person was now an individual being in the social sphere. Although these voluntarist theories were fictions, they drew attention to the main issues of debate in the modern European democratic political system: where does power come from and how is it exercised? What are the rights and obligations of the governed, and what are the limits of the state's authority?

In addition, Rousseau, the father of modern republicanism, also raises the question: what makes people a political community? The general will, manifested in the form of the direct exercise of power, highlighted the possible moral foundations of democracy that is re-conceptualized by the representatives of the normative democratic theories and contemporary republicans. According to Hannah Arendt in *Human Condition* the politics is a way of being together, based on principles of equality and non-violence, in which people decide what to do and how to live together through open debate and common deliberation on matters of public consensus. Robert D Putman in the concept of *civic*

community concentrated on its ethos and the behaviour of its members. At the level of the political culture several values were identified, such as political equality that includes equal right and duties. This value is particularly important because it relates the person to political institutions. The other values are concerned with interactions among members of the community, for example, solidarity, trust, and tolerance. For Putman [4] the participation is the strongest relationship between individuals and community. Participation in a civic community is more public spirited more oriented to shared benefits. It helps to orient the individuals towards the common good, which does not seem to be evident in a society based on individual freedom. On the other hand, it can make them committed to voluntary participation in social organisations.

Both positions share the basic principles of communitarian ethics, but they also point out the Gordian knot of modern democracies. The principle of self-government guarantees individuals the equal opportunity of participation (equality) but also ensures the protection of the fundamental rights of the individual (liberty) from the arbitrariness of the State. On the one side, there is the formation of political will, on the other, there is a constitutional protection against the tyranny of the majority. The dual value of a democratic political system is ensured by a garantiste constitution [5] which, unlike the nominalist and façade constitutions, is congruent with the 19th century consensus. [6] The democratic political system presupposes a special kind of contestation culture. The "truth"/ "bonum commune" never derives from State-authority, it is not adopted *a priori* realized as consensus of the public debates between individuals who are free and equal before the law.[7] Moreover, the publicity, the equal opportunity of expression of opinions reinforces the tolerance of different opinions and the equality of plural values in society.

THE ILLIBERAL CHARACTER OF MODERN POLITICAL SYSTEMS

The functioning of a democratic political system, based on liberal values, requires that citizens themselves share their moral and political assumptions. [8] What happens when the political community does not shape in liberal values? Defining illiberal political systems is no simple task. The "binary code" of political science in the study of political systems is the democracy-dictatorship dichotomy. An additional difficulty in interpreting the concept is that authoritarian political systems are not the same as dictatorships, and there are differences between them.

As we have seen in the previous chapter, Western European democracy, as the basic type of modern democracy, is based on the constitutional protection of liberal values, so that constitutionalism, the rule of law and democracy are realised in the relationship between political institutions, civil society and the political state. The adoption of this model faces obstacles at the level of single political communities. Huntington's well-known theory is that the process of democratisation is characterised by periods of decline, whether due to political or economic crises or changes in the international environment.

The term *illiberal* took on a new meaning after the American political scientist Fareed Rafiq Zakaria [9] published his paper on the rise of illiberal democracies in 1997. Zakaria's analysis is that until former dictatorships become liberal democracies, their citizens prefer semi-democratic semi-authoritarian regimes to autocracies and dictatorships. In Zakaria's view, illiberal democracies are therefore a transitional state, no longer dictatorships or autocracies, but not yet liberal democracies. They already have -

at least formally and partially - democratic institutions, but they lack constitutional liberalism, liberties and the world of constitutionalism. The illiberal state is therefore a kind of grey zone, a hybrid regime: "...the existence of one-sided and unfair political competition and the formal existence of a liberal constitution, but serious shortcomings in its actual functioning." [10] These shortcomings are among the reasons why V-Dem's annual report classifies Hungary as an *electoral autocracy*, the Freedom House *partly free country* the Bertelsmann Transformation Index *defective democracy*; that all relate to problems with the functioning of political institutions and the erosion of the rule of law. Maintaining the institution of elections gives the illusion that political power is legitimate, but in fact helps to concentrate power. In this context, it is unique in Central Europe that in Hungary the Fidesz-KDNP coalition won four parliamentary elections with a 2/3 majority and with a supermajority, it amended the constitution at twelve occasions. (The most serious of which was the Fourth Amendment to the constitution, which involved the curtailment of the powers of the Constitutional Court.) Due to the pandemic situation the Hungarian government has enjoyed *excessive regulatory power*, been maintaining a „rule by decree” system, which it has recently extended every six months with the context of the war in Ukraine. During this period, a number of constitutional amendments and legislative acts were enacted such restriction on the right to strike, or media freedom. The European Commission in its *Rule of Law Report* [11] has criticized the extended regulatory power: „...it has been using its emergency powers „extensively”... for purposes that are not related to the ground for the state of danger.

From the view point of society illiberal regimes try to present themselves as pro-people, but one of their main efforts is to disarm socio-political activity, because they find it harder to cope with social resistance than with their political rivals. At the same time, illiberal regimes seek to maintain the appearance of 'wise leadership and benevolent power'. The society is divided and the social dialogue is emptied out. Only the governmental position is valid. The relationship between governors and governed becomes paradoxical. It uses all legal and political tools to support its own electorate in order to limit dissent. It is therefore worth returning to the differences between illiberal turn and illiberal swerve. For the illiberal turn from illiberal swerve to occur, three conditions must be satisfied 1) the dominant party must win at least two consecutive elections, 2) the claim to sovereignty is used to polarise society, 3) the strengthening of the executive is working against the separation of powers, allows for the restriction of institutional guarantees. The latter should be highlighted, as it is always through a series of public law "reforms", which is easy to achieve with a 2/3 majority in parliament. The Electoral Law or the Media Law, or the reorganisation of state universities into public trust foundations are all the result of centralisation, whereby the government controls sectors and institutions via own persons and competences.

THE CASE OF HUNGARIAN ILLIBERAL SYSTEM

The illiberal way of thinking the governmental ideology and since 2010 represent a bizarre synthesis. The conservatism has a long history and can be traced above all in the public law tradition, precisely in the spirit of the historic Constitution and the doctrine of the Holy Crown, which is also enshrined in the Preamble to the Fundamental Law. This tradition played an exclusive role in the Hungarian national identity until the adoption of the Socialist Constitution in 1949. This was accompanied by with Christianity and

nationalism in the period between the two world wars, which was already at that time associated with an anti-liberal character.

After its first 2/3 parliamentary victory, the FIDESZ-KDNP set itself the goal of creating a political community based on these ideological foundations. The triple pillar of Christianity, nationalism and conservatism acquired an anti-liberal and anti-republican (!) connotation in both the dualist (1867-1918) era and the 1920-1945 political regimes. Consequently, it is an adopted, old ideological element. One typical example of the old/new value system is the 11th constitutional amendment, which renamed the territorial-administrative units of Hungary from province to county, the capital and county government to commissioner and renamed the Office of the President of the Republic to the Alexander Palace (Act CX. art 1 para 2 of 2012.) In my opinion, it is a symbolic space occupation (even the relocation of the Prime Minister's residence to Buda Castle sends the message that the Hungarian political system is returning to its origins.)

There is a clear political intention behind the adherence to the past. The Fidesz-KDNP coalition aims to create a political community from top-down, embodied in a dialogue between the citizens and the governing parties. They have established the National Cooperation System (NER), which is all about preserving the governing party's voters. In the Prime Minister's rhetoric, the constant themes are the nation and the success of non-liberal (i.e. East Asian) states, which are developing in the face of the decline of Western society. His speeches generally contain grand visions of the future, but he puts them in a very reductive way (with little conceptual language), in the voice of the "everyday person". (The latest emblematic legislative act of national sovereignty is the Sovereignty Protection Act (Act. LXXXVII of 2023), because a new government authority has the power to gather information on any groups or individuals that benefit from foreign funding and that influence public debate.)

Indeed the NER is a propaganda product. On the one hand, the NER's aspirations show that there is no need for social organisations between the individual (voter) and the state. On the other hand, anyone who is not a government voter is excluded from the community. One of the contact instruments of the NER is the national consultation. The ideological elements of the NER are in fact eclectic, inconsistent, contingent and irrelevant. Since they are not held together by a consistent ideological basis, only by the personality of the Prime Minister (consciously cultivated personal charisma, inexhaustible energy, network of domestic and international contacts, political brand of three decades, his immense wealth controlled through stooges and family members, and the determined support of a significant mass of the electorate). However, the NER is a "child" of the Hungarian political culture. In the two decades following the regime change, Hungarian society showed "symptoms" that the Fidesz-KDNP party alliance recognised and harnessed. These are the social atomisation and political neutralisation as the "difficult legacies" of the state socialism. Everywhere, the transition from authoritarian to democratic systems is blocked by serious difficulties and cultural setbacks. According to András Jakab [12] the phenomenon can be characterised as a kind of road addiction, or in more pessimistic terms, institutional alcoholism. Historical experience shows that while cultural progress is possible, the chances of backsliding are always significant.

At this point, the role of state socialist legacy in countries that have/had illiberal swerve is worth mentioning. The empirical research suggests that in the Czech Republic has a

more democratic oriented population than in many other countries. Slovenia lacks a tradition of democratic statehood. In Poland the civil society preceded and undermines the political establishment before the transition. In Hungary the state has taken important role in socio-economic modernisation, but even the labour organisations of the semi-legalised “second economy” were mainly based on the family. In a survey conducted in 1990 [13], respondents were polled on the meaning of democracy, and there were differences between the post-communist societies in Central Europe. In Hungary, 32% of respondents identified individual prosperity, 28% freedom as the essence of democracy (same in Czechoslovakia: 62% freedom - 7% well-being; in Poland 64% freedom - 15% well-being; in other countries such as in Romania: 54% freedom - 6% well-being; in Lithuania: 64% freedom - 5% well-being. The democracy as governmental form was mentioned only 15% of Hungarian respondents (same in Czechoslovakia: 8%, in Romania: 4%, in Poland: 7%, in Lithuania: 1%).

The level of trust in the legal system and parliament in 1990, 1995 and 1999 in four countries - Hungary, the Czech Republic, Slovenia and Poland - also showed diffuse data [14]. In Czech and Polish societies, the confidence was higher than in Hungarian and Slovenian societies for both factors. In general, the citizens surveyed had greater confidence in the legal system than in parliament, and towards the end of the period, all four countries showed a declining tendency. In the case of Hungary, the survey conducted the 10th anniversary of the transition [15] also revealed which of the state organs and political actors are more trusted. One surprising result was that the Constitutional Court came top in the survey. (It was the period of activism, in which was elaborated the concept of the “invisible constitution” and interpreted normative text of the constitution in a number of emblematic decisions). The Head of State also came out on top, mainly due to the popular person of the President of the Republic. On the other hand, the political parties, labour organisations and the Parliament got negative judgments. The reason for the high level of mistrust towards trade unions is that the Hungarian system was called the happiest block or Goulash communism in the last decades of the state-socialism. The extensive political repression that characterised the 1950s and 1960s was replaced by political consolidation. Behind the political system, a semi-legal private economic sector was established, that provided the citizens major autonomy construct their own private sphere. The public sphere was long associated with opportunism. At the turn of the 1970s and 1980s, Hungary became one of the most atomised societies in Europe. The NER is trying to turn this to its advantage.

The Hungarian society has a very ambivalent attitude towards the state and the law. The citizens do not trust the state and the law, but they still expect the state and the law to solve all their problems. On the one hand, they want very detailed and strictly sanctioned regulation, but when it comes to them specifically, they would rather ignore the law and expect fair treatment. It is all rooted in a pessimistic, cynical and anomic social culture. The research has also found that there is a lack of a consistent set of values shared by a large part of society, even in terms of the most basic principles. The polarisation of the Hungarian society is a constant phenomenon that creates an indissoluble conflict between the fields of *us* and *them*. The division appears to be fundamental and dual, not consisting of a multiplicity of interest groups. In the Hungarian society there are at least two major opposing linguistic blocks, two separate and conflictual narratives of interpretation of reality, and this problem manifests itself in the fact that there is little or no dialogue between the two poles. The real root of the problem lies in the very different value

systems, different perceptions of reality and world's experiences where the ideological stigmatisation of the other camp takes place instead of proposing solutions. This generates the opposition in the first place. When the debates escalate, the verbal tension and the gap between the two blocks increase. Both speak of verbal warfare (media warfare, betrayal, stealth dictatorship, etc.). It is evident that in a modern society, different political values contrast views on the political community and social interests intertwine or conflict, but the degree to which these conflicts are reconciled or the political community is integrated may vary. The Hungarian political culture is not a fragmented collection of different subcultures, but rather *a meeting point of two extreme camps*. The division is not the formation of two different interpretations of reality - for example between the right and, the left - but of *narratives of two distinct realities*. This kind of deep division, which we could call uncontrolled identity politics, fundamentally doubts the existence of the others (them) and renders any dialogue impossible.

The NER thus inherited an atomised and polarised society and deepened the existing divisions. Consequently, the political system tries to form the society in that applies many ancient fears and stereotypes of authoritarian political systems: e.g. the prioritisation of public/state "welfare" policy over civil initiatives. The citizen expects the state to provide certain services. Critical opinions and oppositional movements are placed in a created image of the enemy, so it is important to emphasise the dominant views rather than a diversity of opinions. There is the so-called „victim” policy, which consists in attributing internal social, economic and political problems to external causes. The result is that a political perspective arrived from governmental forces, with many populist and paternalistic elements, prevails instead of a democratic political culture. The society's bipolar mindset of good and evil, friend and enemy, has become so conscious that any governmental effort to oppose it is associated with a suspicious and fictitious enemy image.

One example of enemy formation that has attracted international attention, is related to the LGBTQ issue. The controversial *Anti-Pedophilia Act* (Act. LXXIX. of 2021) and the subsequent amendment of the government decree (n. 2010/2009) involved the textbooks of public education and restricted the choice of teaching materials. The former prohibits the display or promotion of homosexuality or gender reassignment in educational material or TV shows for people under 18. It is clear from the legislation's text that the concepts of gender and homosexuality are confused, and that the Anti-Pedophilia law includes restrictions on books and media content on LGBTQ issues. The government decree 473 of 2021 (III.6.) prohibits or restricts the publishing of LGBTQ books within 200 meters of an entrance to an educational institution, child and youth protection institution, church or other place of worship. The same products may only be marketed separately from other products in closed packaging. According to the law, the teaching material cannot detail LGBTQ content or references. The bookshops must sell all books with this content in closed packaging. It is not for sale within 200 metres. (The government decree was applied 2023 summer, the Libri bookstore received a fine of 1,000,000 ft /2 625 EU/ and Lira bookstore 12, 000,000 ft./31.500 EU/).

The recent situation is only *one step in a long-term process*. The so-called *Fairytale Land for All* was published in the autumn of 2020. The stories in this volume are rewritten versions of well-known fairy tales with heroes belonging to a stigmatised or minority group. The collection includes stories by nine well-known authors, including gay, lesbian,

transgender, adopted, hearing-impaired and elderly heroes. After publishing the book, writers, psychologists, jurists, etc. defended the book's message. Among the political actors, the extreme right-wing party publicly destroyed the book, than the Prime Minister declared war in a radio interview. In his speech, he spoke of the liberal terror of opinions from which children must be protected. At the same time, many people on social networks reacted to the actions of the government and the far right with the slogan *family is family*.

The government's declaration of war resulted in the Ninth Amendment. It was interpreted as follows: the Western ideology is changing in a way that necessitates guaranteeing the child's right to self-identity. The marriage is the union of one man and one woman. It is the right of the parents to bring up the child, which cannot be directed to the opposite sex at birth (Art. L para. 1. Fundamental Law of Hungary). A similar political and social debate is unfolding in connection with the World Press Photo Exhibition opening at the Hungarian National Museum. A representative of the radical right wing party has taken the initiative to restrict access to the exhibition because some of the photos contain LGBTQ content. The Museum's Council of Curators decided not to allow people under the age of 18 to visit the exhibition. However, the museum is not a public authority and cannot control or sanction those who do not comply with this provision.

The ideological inconsistency of the NER is also shown that in the name of the child protection is wrapping books on LGBTQ issues, the President of the Republic, the leader of the Fidesz European Parliament list (former Minister of Justice) and the President of the Synod of the Reformed Church, also resigned due the pardon scandal. The President of the Republic has pardoned a teacher who accused of pedophilia and worked in a children's home. The governmental reaction is typical feature of the NER system. The Prime Minister announced on his own social media platform that with the constitutional amendment to limit the power of individual pardon. The seriousness of the case is not only demonstrated by the fact that three leading figures of Fidesz-KDNP were obliged to leave public life, but also by the fact that in a system that recognises just heterosexual marriage and limits the LGBTQ and gender lifestyles, yet it pardons an educator (!) involved in the crime of paedophilia. From a legal point of view, this case is nonsense because the Prime Minister with 2/3 majority in Parliament to make constitutional amendments to one of the constitutionally guaranteed emblematic powers of the Head of State.

CONCLUSIONS

Defining illiberal political systems is a complex problem. What is clear from the Hungarian example is that, ideologically, it based on the pre-World War tradition of public law and inconsistency elements of the political culture of the state socialism. Following the promulgation of the new constitution - the Fundamental Law - the Fidesz-KDNP government, with a 2/3 parliamentary majority, has restructured the relationship between the branches of power, reduced the powers of the Constitutional Court and amended the Constitution on several occasions to suit its own interests of the moment. The success of a political system that has been in place for nearly a decade and a half, however, is due not only to the mandate of the electorate, but also to the fact that it limits opposition and critical positions. The conservative parties inherited a society without civil initiative and distrustful of civil society organisations, on which it easily built a politics of grievance that allowed it to shift the responsibility for all social and economic problems

to its self-created image of the enemy. The illiberal state is a transitional state with authoritarian characteristics that denies the liberal pillar of Western European democracy, and successfully created a political community in which layers and groups outside the NER ideology are excluded. The bipolarisation of the worldview be it national interest or European Union, liberal or illiberal, LGBTQ or heterosexual family view is all presented to the voter as an existential choice. The thematisation of public policy is for Fidesz voters, while the rest of society is treated as aliens.

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SECTION HISTORY

***NAPOLEON;
A REFLEXION: BALANCE OF THE NAPOLEONIC ERA***

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ABSTRACT

The Napoleonic Era is a complex and exceptional period in the history of Europe and the world. The leader Napoleon Bonaparte has left an ambiguous legacy, still the result of studies and research. In this article we make a comprehensive assessment of the entire period, from the Consulate stage to the rise and fall of the Empire. Thus, we enter the political, economic, social and mentality terrain of one of the most outstanding temporal spaces in the origins of Contemporary History.

The task of writing about the Napoleonic Era and Napoleon himself as a soldier and statesman is always a complex task. The period between 1792 and 1815 is a difficult prism with too many edges... Napoleon: Robespierre's friend; Napoleon, the soldier who hated popular riots. Napoleon: the man who brought archeology to Egypt; Napoleon: the man who exterminated almost three million people in his ambition in battle after battle during his mandates. Napoleon: the man who with his armies unified Italy for the first time in centuries and also liberated Poland from the Russians; Napoleon: the man who destroyed Spain and Portugal with his armies, plunging them into devastation. Napoleon: the man of the great victory of Austerlitz; Napoleon: the man of the tremendous defeat of Waterloo. Napoleon: the man of the transcendental Civil Code; Napoleon, the man who had no qualms about making almost illegal calls to the ranks of the most inexperienced and innocent youth of France and Europe.

Ultimately, his complexity makes him, as an individual, the leader who initiated the Contemporary Stage, as well as its political consequences, a multitude of them to date, only that in the present the media and technology are much greater, although The international political values of power in depth maintain multiple survivals. The present study is a documented reflection on the balance of the Napoleonic Era and of Napoleon himself that aims to delve into the most notable consequences of that stage, also stopping at the stage of the Hundred Days and Waterloo. The methods to carry out the research have been the use of published sources and the extensive existing bibliography on the subject, extracting from here our own results, discussion and conclusions.

Keywords: Contemporary Age, Napoleonic Era, Consulate, Empire, Waterloo.

1. Introduction. The Napoleonic Era: the approach through time to the balance of a mandate.

On the other hand, how to take stock of his leadership, when he would also become “what remained” of the French Revolution and its values? How to outline what France and Europe became? It is evident that to carry out this balance it is necessary to go back in time to past imperial times; to stages where the origin of its strength and weakness can be clarified until we reach Waterloo and Saint Helena in 1815.

Furthermore, it is a balance in several recognizable horizontal patterns: the political-military, the economic, the social-demographic and the field of collective mentalities. What's more, we will develop this balance, in turn, with five other vertical lines: 1) The phase of Napoleon contemporary with the Revolution and the Directory, that is, the Napoleon of the Siege of Toulon and the Egyptian Campaign.- 2) The Napoleonic stage from the 18th Brumaire of 1799 to the Imperial Proclamation of December 1804, that is, the temporary consulates and the Life Consulate, including the Peace of Lunéville in 1801 and essentially the Peace of Amiens in 1802.- 3) The most brilliant imperial phase, between the battle of Austerlitz in 1805 and the Proclamation of the “Great Empire” in 1811, including the invasion of Spain and Portugal in 1808.- 4) The stage of self-destruction of the Empire between 1812 and 1814, is that is, between the Russian Campaign and the First abdication, and finally: - 5) The “Hundred Days” phase, between his escape from Elba and his definitive exile to Saint Helena, including his return to Paris and the battle of Waterloo [1].

That is, practically what the History of Europe covers in the chronological arc that goes from 1792 to 1815, including the Coup d'état of 1799. That is, we are facing an exceptional leadership in History in the positive and negative, which It has not occurred again in this way over time, but it has left a deep mark on political, military and social behavior to this day.

2. Materials & Methods

The materials and methods used to carry out this work have been two interrelated. On the one hand, the consultation of printed sources, as in the case of the Correspondence of Napoleon Bonaparte, among other sources. On the other hand, the consultation of an extensive bibliography on the subject, as in the case of the works of Thierry Lentz among other authors. Both methods have led us to configure the references of the work located at the end of the text. On the other hand, we insist, we extract from here our own results, discussion and conclusions.



Image 1: “Napoleon in the Alps”. Author: Jacques Louis David (1748-1825).

3. Results. The leader's prolegomena: insertion as an individual in History, 1792 – 1799.

No one could suspect at the time of 1792, when the Revolution took over the Tuileries Palace, that that young lieutenant who was walking among the crowd would one day be their leader and emperor. The study of leadership capacity is one of the most interesting phenomena in Contemporary History, especially in light of the change in political, social, tactical and technological attitudes.

After his triumphant command as a brigadier general in the Siege of Toulon (1793), during the First Coalition against France, and the repression of the Paris Uprising on October 5, 1795, Napoleon would begin his entry into the History of Society, both in terms of effectiveness and creative capacity, and even in cruelty. Two key factors came together in him at that time: the “post-revolutionary phenomenon” of French politics after Thermidor and throughout the Directory and “the war on the external borders”, which made him quickly gain fame and fortune, but which also forged much of his complex personality as a leader [2]. It will be the phase of the First Italian Campaign (1796-1797, Peace of Campoformio) and the Egyptian Campaign (1798-1799).

But can a man mark an Era like this? It depends on your leadership capacity. Therefore, it depends on the control and impact it has on the springs of the decision-making process, on its ancestry over the masses in terms of its capacity for organization and innovation and, finally, on its positive and negative springs in the face of the control of the State and external and internal political phenomena, including social control apparatuses. Everything can also be measured quantitatively today. In the end, and from all the data in sight, Napoleon is a mixture in History in which, based on his actions, he could be defined, in a simple way, as “the last enlightened despot and the first contemporary leader.” However, we think that the process goes much further.

Actually, it will be a little later, during the stage of the aforementioned Expedition to Egypt against Great Britain during 1788-89, when we can clearly see most of his personal recourses towards the public, both for the good and the bad [3]. Weeding out the leader from his “basic instrumentation”: how did he achieve so much personal power? How so soon? How did he manage to project that power into the national and international political sphere? The first question has a simple answer. France was a country at war during and after the Revolution. The war produced young soldiers with great curricular ambition, especially Bonaparte. The military is governed by a strict framework of mass discipline. The masses follow the “successful man”, the “man of the moment”, the “victorious soldier” based on collective self-esteem, the common order and their individual well-being. Napoleon quickly began to control human masses on a large scale, in an orderly manner and, relying on his knowledge of success, these masses saw in him an extension of the ideological bases of the Revolution, converted into “their own thing”, into the “Successful nation in arms” and, therefore, in a new form of dignity and subsistence. In fact, some of the most indomitable *sans culottes* would later become their best soldiers. From this perspective, Napoleon was a leader based on his extensive military skills, his growing charisma based on them (victory after victory), the exercise of his military command mobilizing masses of men in the hierarchy of the armed forces and, overall, starting from the war situation itself, which transformed the Revolution into a military process, as well as the

opportunity for the transition to power from the “professional politician” to the “professional military man”.

If we add to that the “sublimation” of the propaganda system articulated during the Revolution, but now much more widespread (as a result of the manipulation of military successes), and an undoubted military quality that projected it unfailingly towards internal politics, as well as the very breakdown of republican democracy that the narrow model of the Directory implied (full of corruption, disorder, administrative ineptitude, lack of supplies, etc.), as well as an unparalleled personal ambition (based on a dazzling self-confidence and in a clear contempt for one's own life and especially the life of others), we will also understand the second question, posed from the speed of his rise [4].



Image 2: “Long live the emperor!”. Author: J. B. Edouard Detaille (1848-1912).

To this we must add the profits that entered France on all social classes due to the success of the corresponding invasions, justified in "national security", and in the post-Jacobin connection of Napoleon himself with said national security. Basically it was a clearly “utilitarian” factor of the masses, but with strong emotional and ideological contents.

That is to say, where politicians failed, the army triumphed; the leader Napoleon triumphed. That is, there was bread because there was loot... There was France and post-revolutionary success because there was success in terms of the forcible absorption of new territories. The new leader placed his personality in power,

highlighting the “wounds of France.”

For the third question the issue becomes more complex. However, this relationship with the masses from the perspective of “order” and “success” from the Army to sustain the values of the Revolution and therefore “freedom” and “property” as the sustenance of the Nation, compared to a political power in decline, are going to be basic elements to understand the answer to the third question: the masses' need for security; of guarantee of the changes that have taken place and, therefore, of a manager to consolidate a strong State that sustains such changes. And that manager would have to be the Army, at the head of which was already General Napoleon Bonaparte [5].

All of this was openly manifested on Brumaire 18, 1799: it was Napoleon Bonaparte's political path based on an “institutional” Coup d'état with his Army [6]. It was a military maneuver accepted by the majority of the Nation and, at first glance, also, of an apparently “progressive” nature. For this reason the later Constitution of the year VIII; That is why the democratic system was not suppressed (especially with the influence of the Senate and the Council of State), it only “adapted”, subordinated and manipulated, and that is why Napoleon did not need to found any political party: he was

the head of a “popular Army”, that is, at that time the “society in arms” daughter of the Revolution who assumed power.

It was a very different model from the dictatorial forms of the 20th century. For this reason, with Napoleon it is better to speak of “autocracy”, not of “dictatorship” as we conceive it today. That is, a much more intelligent formula for assuming control of the State than the authoritarian models of the left and right of the 20th century. In this we must insist on the difference, because many take solace in the temporal misunderstanding and do not understand the “Napoleonic force” of a material and emotional nature, confusing it with the later totalitarian ideological formulas. Here the popular army, the result of a Revolution, is the Nation, it is not at the service of any party or movement of the Nation. Therefore, the leader would be “the natural head” of the Nation, officially speaking. Hence Bonaparte's attitude towards the opposition to his regime. We emphasize, it is not opposition to a party, but rather “opposition to the Nation”, and therefore, a betrayal of it and its State.

The 18th Brumaire of 1799 had its justification in the “common good”, allowing Bonaparte, from the path of the “military leader”, to also move to the axis of the “political leader” through the path of institutional control [7]; hence the power of its autocracy and its State; hence the organization and power of his army: the Grande Armée... Hence the success long after his “impossible return” during the Hundred Days of 1815 from the island of Elba. It was a gigantic justification, very well argued, and the result, let us not forget, of the directionless drift of what remained of the Revolution in the ineffectiveness of the Barrás Directorate and its corruption. Napoleon did not end the Revolution: rather he took away its utopia and made it pragmatic; He adjusted it to enlightened “reason” linked to “politics of convenient reality”...of his “convenient reality.” And that, as we will see, also happened in 1815. Only Waterloo ended such an autocratic model from that time, straddling two eras.

On both historical occasions Napoleon took power by force, but above all by the mentality of the masses' need for a stable and innovative State,... and he was "the right man at the right time" according to all the data available. view; the price: its unstoppable concept of institutional, internal and external ambition.

But there are more factors. We have already seen the rise to power of the leader. However, it is essential to talk about the personality of the leader. Any “successful general” would perhaps have only settled for that: being a successful general and living lavishly from it (there are many examples in History). Napoleon, because of his personality, “no.” He did not want to be just a successful general until then (Toulon Campaign, First Italian Campaign, Egyptian Campaign, etc.), nor did he intend to share his power with anyone, even if he began his new mandate with an “apparent triumvirate” after the Brumaire Coup and the creation of the Consulate. Ultimately, from 1799 we can now fully speak of the Napoleonic Era to designate the period until 1815, given the intersection between the societies of Europe and its leadership as a statesman. But then, how was the transformation from Republic to Empire under Napoleon? How did the empire develop and how did it fall? What conclusions do we draw?

4. Discussion. The Consul leader: from the Republic to the Empire, an apparently impossible “logical connection”, 1799 – 1804.

It is surprising to observe the similarity of the historical stage in its gazetteer with the evolution of the Roman Empire... The return to the classics. Napoleon had read a lot of history (he was also an expert in mathematics, engineering and geography) during his training as a cadet: Sallust, Titus Livy, Plutarch, Arrian and Machiavelli had been part of his very numerous readings (along with Rousseau, Voltaire, Diderot and Montesquieu). For this reason “after the imperial Republic” (1792-1799), the Republic of the Consulate of triumvirates (1799-1802); and after the Consulate of triumvirates the Consulate for Life (1802-1804) and the Empire (1804-1814 and 1815). But on this occasion “Caesar would still be alive to be emperor”. That was its theoretical model from History to the present, a model that permeated all of French society, including the Army as “the legions.”

From here we have to raise a key element of his leadership and, therefore, his power. Napoleon could not maintain a “State of Peace” for long due to the very essence in which he had raised the institutions. And this, for several reasons. In the first place, war was what gave it real internal and external power; the war and its preparations. To subject the Assemblies and even introduce a new Constitution (a new “Social Contract”), the “state of war” immediately obliged the chambers and submitted to the power of the head of government and then head of the State. That is, through, on occasions, “Martial Law” he manipulated these chambers, empirically curtailing their democratic powers; although always with the justification: of the “common good for France.” In this way he controlled the State “legally” and from within [8].

Furthermore, this allowed internal problems to be diverted towards “the other”, be it English, Prussian, Austrian or Spanish, manipulating public opinion “de facto” and establishing a formidable Army, within an approach of multiple opportunities such as that which gives a almost permanent conflict situation. On the other hand, said Army allowed it to filter into society, both rationally and emotionally, both in pay and glory, connecting the Army, progress and society as had never happened, which was the case of the second campaign of Italy (1799-1800), when Napoleon crossed the Alps helped, not only by his troops, but also by his businessmen and workers. It would be the time of the Second Coalition (1799-1802) and Marengo's triumph against the Austrians (1800).

Secondly, the war openly generated the economic development of France, either materially or within the framework of mentalities, that is, both structurally and conjuncturally, becoming a historical accelerator of the first order. In this sense, mass death, both of its soldiers and of the enemy soldiers and the civilian population, was “inside the package”... And the invasion of other countries would also manifest itself as an element of supply union to France and the Empire. In this sense, the material and financial supply to an almost permanent Army of more than half a million men would become a business in itself and a way to establish capitalism and incipient industrialization. In this way, carpenters, textile businessmen, tanners, steel businessmen or bankers, within a wide range of entrepreneurs, would end up consolidating property and fortune by feeding the Grande Armée with barrels, uniforms, belts, cannons or financing expenses for the Napoleonic militarist State over many years and, at the same time, giving multiple jobs to thousands of former sans culottes, now gradually industrial workers. That is to say, the almost permanent “state of war”

nourished France and consolidated its internal market, in addition to definitively altering the system and labor market of the entire Europe when it was invaded by the “legions of Bonaparte.” In fact, the Peace of Lunéville with Austria (1801) and the Peace of Amiens with Great Britain (1802) barely lasted a few months. They were “unproductive” for an economy based on war.

Finally, in third place, the war sustained its society and kept the country united against the outside, linking “Revolution, Nation and Homeland” even under a regime of authoritarianism. Napoleon introduced many emotional elements into post-revolutionary values, closely interrelated with his Imperial Army; a lot of symbology that led the French (and the rest of Europe) to insert the concept of “nation” as a rational State phenomenon, but also as a process linked to the new contemporary nationalism, which is deeply emotional. Together, it moved in a profoundly liberal-conservative environment, both politically and economically, opening a wide margin of ambiguity throughout Europe between concepts that would give way to new ideologies. In this sense, his imperial stage concentrated even a greater degree of emotions along with reasons (including the technological phenomenon), establishing the “reason of State” as a mass paradigm immersed in a society in full change and with more and more followers of the nationalism. This ambivalence continues to exist today, but on a global level throughout the planet.

5. Discussion. The imperial formula: a way of hereditarily guaranteeing “the achievements” of the new France. The most brilliant phase: 1804 – 1811.

It is evident that Napoleon created a new model of State. The imperial formula would also give rise to the expansion of capitalism and the market, making a reformulation of said State necessary, a process that has survived to this day, including the concept of “Napoleonic pax” (first I destroy you in a war to immediately sign a peace treaty and maintain control). The model was therefore that of “a bourgeois Empire”, under market constants. In essence, the Coronation of December 4, 1804 culminated this process, making it “hereditary” [9]. The main cause of transforming an already bourgeois Republic into a bourgeois Empire, both born from a Revolution of “interrelated” social strata (bourgeoisie and proletariat), was to establish the guidelines of political and economic liberalism within the “heritability of power” of a France and a Europe that were already heading towards the market society unfailingly. However, and apart from the majesty of the Coronation Ceremony, in which with his self-coronation Napoleon clearly stated that the Pope and the Church were below the State that he ruled, the Empire promoted other values: acting as a “bridge” with the past without returning to the past. Mark the future with parameters of “meritocracy”, but also of enormous classism, where society was definitively divided into social classes and pockets of marginalization, no matter how liberal said State was [10]. An exponent of this would be his Civil Code of 1804. Napoleon was bringing together Titus Livy with Julius Caesar, Charlemagne, Montesquieu, Danton, Newton, Adam Smith and Voltaire. The product was the formidable initial phase of the Empire, that is, the third (1804-1805), the fourth (1806-1807) and the fifth Coalition (1809); the moment of greatest imperial “solid breadth”, with the conquest of Spain and Portugal between 1808 and 1810, as well as with the proclamation of the Great Empire in 1811.



Image 3: “Napoleon on his imperial throne”. Author: Jean-Auguste Ingres (1780-1867).

It will be the phase of battles and imposing victories that changed the world, like Ulm (1805), Austerlitz (1805), Zaragoza (1808), Jena, Eylau, Friedland (1806), Wagram (1809) or Ocaña (1809) [11]. But it was also the phase of his first great serious defeat, although he was not in it: the naval Battle of Trafalgar in 1805 at the hands of Admiral Nelson [12], in which British dominance over the ocean marked the history until World War II.

It is also the stage of the invasion of Prussia and the defeat of Russia in the battles of Jena, Eylau and Friedland (1806), decisive moments for the Treaty of Tilsit, after the entry into Berlin, with Tsar Alexander I and the closure from the eastern front (1807). As well as the proclamation of the Continental Blockade against Great Britain, which was about to

sink the United Kingdom economically and strategically (edicts of Berlin and Milan in 1806 and 1807 respectively). The Continental Blockade, with all its contradictions for France and Europe, damaged, on the other hand, the British economic-capitalist defenses by collapsing hundreds of companies and almost triggering a large-scale social revolt. But then the British set their eyes on the already disjointed Spanish Empire after Trafalgar and expanded, indirectly, the broad phenomenon of Spanish-American emancipation as an evident effect of the “maritime absence of Spain” institutionally. Ultimately we consider that, in the long term, the emancipation of America was the work of Napoleonic action on Spain and Portugal, even more so when from 1808 both countries were invaded in bloody campaigns [13].



Image 4: “Battle of Friedland”. Author: Ernest Meissonier (1815-1891).

It would also be the moment of greatest cruelty in the entire Napoleonic era, especially on the German and Iberian civilian population, almost reaching the

demographic extermination of entire areas (Münster, Zaragoza, Gerona or Sintra respectively).

6. Discussion. The Empire, the phase of decline and destruction. The fall of the leader: 1812-1814.

By centering the entire Empire on the military apparatus in an increasingly accelerated manner, leaving the purely political structure aside, the designs of the Napoleonic Era began to completely destabilize. The culmination of such a process was the disastrous Russian Campaign. The leader began to lose the best of his men in disproportionate combats against the “Russian winter general” [14].

There was also an added problem with the issue of communications. Immense masses of men were beginning to be mobilized, even separated by many kilometers, and technology had not yet reached a sufficient degree of development to interconnect orders and movements at such a distance and with such human masses [15]. That happened in the Russian Campaign with Borodino (1812) and Moscow (1812), the German and Leipzig Campaign (1813), the Battle of Vitoria (1813), the French Campaign (1814) or the Battle of Waterloo itself (1815) in respective ways. The war was overtaking events and preparations. However, what “self-sunk” the Empire was the decision of the aforementioned Russian Campaign in 1812. Russia's withdrawal from the Treaty of Tilsit triggered a clear reaction of rejection in the leader Napoleon, much more emotional than pragmatic. The decision to invade Russia with almost a million men was not well planned, neither logistically, nor strategically, nor rationally.

There were not enough resources. Thus, and although it managed to take Moscow, the Russian “scorched earth” policy, the very low temperatures, the lack of supply and preparation, as well as the harassment of the Russian units in the rear, made the “Russian question” a authentic military and social grave, where 3/5 of its best men died (remember the tragedy of the Berezina Pass) [16].

And after it, the German Campaign was no better during 1813; Even with victories like Lützen and Bautzen (which were barely taken advantage of in the Prague Conversations), the Battle of Leipzig, or Battle of Nations, demonstrated the clear exhaustion of the Napoleonic Army in the face of recent past events. The allies began to concentrate more and more men, while Bonaparte lost them. On the social level this would be a blow for France, not accustomed to such human and material costs, but rather the opposite [17]. To this we must add the entry of Wellington's troops after the battle of Vitoria on French soil in 1813, a situation that ended up unbalancing the entire process, and initiated the French Campaign of 1814.

...And “the legions lost, the Empire lost”, in a paradigm again similar to that of Rome. The Imperial Army then proved to be the spinal cord of the Bonapartist regime and, therefore, the basis of Napoleonic expansion and power: here is its “weakness”, the sought-after weakness mentioned above historically speaking. The masses obeyed, as did the French and European political framework, if the Napoleonic Army remained, otherwise... Napoleon had a legitimate son in this period, Napoleon II, king of Rome, the theoretical “heir”, but in the face of imperial failure he had little was able to enjoy it. In fact, the “Eagle” would die years later at the Viennese Court of the Habsburgs, also being the son of Marie Louise of Austria, Napoleon's wife after his separation from Josephine Beauharné, the original empress. After the French Campaign,

in which Napoleon continued to resist, and the taking of Paris by the allies, Napoleon only had the alternative of Abdication, which occurred in April 1814. The Bourbons returned with Louis XVIII to the throne head of the State, as well as, theoretically, part of the absolutist Ancient Regime. Napoleon was exiled to the small island of Elba, under British custody; almost a mockery of what had been the magnitude of his Empire.



Image 5: “The Berezina Pass”. Author: January Suchodolski (1797-1875).

But could the Ancient Regime really return completely with so many structural changes and for so long? The allies met at the Congress of Vienna. There they tried to return to past patterns of the aforementioned Old Regime; but social and economic changes, including the definitive establishment of capitalism and public freedoms, prevented it in a hidden but forceful way. Especially, the Napoleonic Era in France had provided such a level of economic, political and social development that the coupling of the Ancien Regime again became frankly inappropriate. The industrial and financial fabric, and the very consciousness of the nation among the broad growing middle classes, were too evolved to attempt a profound retrograde maneuver.



Image 6: “1814. France Campaign”. Author: Ernest Meissonier (1815-1891).

7. Discussion. The Hundred Days: the “impossible return.” The end: Waterloo, 1815.

The Hundred Days were the “evident epitaph” of the full magnitude of the Revolution and the Empire. An era had ended, but it is also true that you could only

“reverse” in the crust. Absolutism would not end up being successful either (revolutions of 1830 and 1848, as well as the Second Empire). However, how is it possible that Napoleon triumphed, after his entry in 1815, arriving in Paris in a bloodless manner? What were the deep causes of this new “tolerance” of France towards Bonaparte after so many battles? Napoleon had escaped from the island of Elba with a perfectly calculated plan, a situation that caught the allies gathered in Vienna completely by surprise [18]. But it would not only be that plan that would take him to Paris again, but rather the situation of the French after the Allied military triumph. With the Empire, billions of francs had been accumulated, distributed among the entire society, but such enormous amounts of wealth were no longer available during the time of Louis XVIII.

Napoleon's return was initially taken from four different prisms of a generic nature; firstly, the great mass of the population, who saw in Bonaparte the return to prosperity and the values of the Revolution; secondly, the perspective of the military who, with few exceptions, quickly recognized “their boss” and the meaning of life and honor that his presence gave them; thirdly, the perception of foreign powers, which were overwhelmed by the news, filling their elite cadres with panic in a warlike dynamic of action-reaction; finally, fourthly, the perspective of French politicians, who this time and in large numbers were immediately suspicious of the possibility of a “covert autocracy” based on militaristic expansionism being reinstated again.

From the months from March to June 1815, Napoleon promised everything to everyone, even falling into serious contradictions. Hence the importance of knowing the extensive background information presented to reach this phase. However, among its main guidelines common to all interlocutors, it guaranteed four things: first, to the popular masses: well-being and order in freedom with progress; to the military: dignity and promotions; to the European powers peace and diplomatic treaties of reconciliation; finally, to politicians, a greater degree of public freedoms, a correct separation of powers and a new Constitution with more extensive democratic measures, thus limiting their imperial initiatives [19]. However, everything was paralyzed as soon as the allies made the decision to get rid of him at any cost; to even use war, concentrating troops, so that his controversial categorization of liberalism would not re-emerge. In fact, the battle of Waterloo was the result of this aforementioned historical element of “action-reaction” [20].

In conclusion, as its veterans would say, “more blood was going to be shed”, and from many nations... And in France everything was paralyzed, including public life, until the external enemy was finished. It was back to the old days. Napoleon once again used the Army (the Armée du Nord) as a “development machine” and to consolidate his power, from the military to the political; and on this occasion almost personally, as an offense that had to be redeemed through arms. Because Waterloo was much more than a battle. It was a symbol [21].

The battle lasted three days: June 16, 17 and 18, 1815, especially on the plains of Belgium. On the one hand, the French units with almost 80,000 men, and with Marshals Ney and Grouchy at the head; On the other hand, the Allied troops with

around 100,000 men, the latter composed of the regiments of the Duke of Wellington, the men of the Prussian Marshal Blücher, the German fighters of the principalities, the Dutch and, far in the rear, various Russian units and Austrian [22].



Image 7: “Battle of Waterloo”. Author: William Sadler (1792-1839).

The allies had stigmatized Napoleon from the beginning, guaranteeing armed intervention from mid-March 1815 in Vienna if he came to power (with the acquiescence of Chancellor Metternich, and the Emperors Francis of Austria and Alexander of Russia): As he did, Bonaparte therefore decided to strike the first blow, anticipating events as always and initially dividing the rival armies. At the beginning of June, he then took a route towards where the enemy vanguards were, preferably English, entering the aforementioned Belgian lands. The Campaign was going to cost several million francs and pounds sterling (which would leave huge profits for the capitalist bankers, as in the case of the Rothschild), as well as the recruitment of its main veterans and, paradoxically, of the youngest rookies from France. Undoubtedly there were many desertions, but in general the entire country was involved in this military action. Marshal Davout would remain in Paris as head of the city's defense, as well as in charge of guarding the nascent and renewed French democratic regime. The entire society would be involved in the mobilization, but with the same defect as in Russia and Germany: the technological absence of effective communications to quickly mobilize so many men. The front reached several kilometers, and at first Napoleon's strategy seemed to work, containing the English at Quatre Bras and defeating the Prussians at Ligny between June 16 and 17 (including several farms in the area in the that it would be fought wall to wall), although on the 18th it could not prevent the union of both rival armies in the area of the Belle Alliance, the climax of the confrontation. On that day, and after a charge by Marshal Ney that did not bear the expected results, as well as a result of Marshal Grouchy's delay, the Napoleonic Imperial Guard had to face a much greater number of enemies and firepower alone, being finally crushed at the end of the day and forcing Napoleon to withdraw from that geographical environment close to the “Waterloo point” [23]. The allies had won. The imperial troops, exhausted, began

to disperse: Napoleon himself would end up surrendering to “his most tenacious enemy”: Great Britain (knowing of a more civilized behavior towards him than that of the Prussians or Russians). His regime and his political figure would disappear; Not his legacy, nor his legend, which have survived politically, militarily and literarily to this day. On the other hand, and overall, Waterloo represented a real massacre [24].

Louis XVIII returned to Paris, but no matter how many attempts the old elites attempted to go back to the Old Regime, that would ultimately remain a “surface” situation, not a structural one. Proof of this was the Granted Letter. The transformations had already been very profound, affecting even the nobility and the monarchy themselves, immersed, as in almost all of Europe, in the dynamics of incipient capitalism (business, investments, loans or financial debts).

CONCLUSION. Epilogue to a complex historical balance.

Napoleon was taken by the British on the sailing ship Bellerophon to the United Kingdom and, after a period of time as a prisoner there, he was transferred alive (we believe that due to the influence of Wellington himself) to a new impregnable exile in the middle of the Atlantic on the ship Northumberland: the Saint Helena Island [25].

There he would end up dying six years later, on May 5, 1821, at fifty-two years of age. The Napoleonic Era had come to an end; the myth began. As they once blurted out to Wellington, to his great suffocation: “...*you will be remembered for having defeated Napoleon, but Napoleon will be remembered for himself*” [26]. However, the final balance after all this reflection remains incomplete. For historians, as for any specialist, the historical judgment towards Napoleon and the Napoleonic Era is still full of prejudices, myths, fascination or even presentism. Something similar happens with Wellington, who immediately and to this day has also become an “official legend” of Britain... And posterity has been victorious over its own protagonists.

For refined conclusions, we must return to part of the beginning of these lines, when we commented on the transversal patterns on which said balance was based: the political-military, the economic, the social-demographic and what refers to the field of collective mentalities.

The main consequence from the political-military perspective is precisely that: the closed and new interrelation to the present of the political, the military and the diplomatic, to which is added, especially since the First World War, the technological, to create a arc where peace is linked to the pulses of international geo-military force, but also in a massive and global way. On the other hand, the Napoleonic Era, and essentially the Hundred Days, are the reflection of the permanence of the inalienable values of the Revolution (liberty, equality, fraternity and property), above any attempt at manipulation. However, the Hundred Days are also a sample of perception of the degrees of political and personal corruption that was reached around “the leader”, as demonstrated at that time by the manipulations of Taylleraand or Fouché among others [27]. In the same way, the Napoleonic Era is the beginning of the confrontation until today of “utopias” with “the politics of reality”, with “public opinion” increasingly intervening, either by force or through peaceful demonstration. , as a form of mass expression in relation to a leader. Finally, this phase of history definitively opened the doors to political liberalism, nationalism, romanticism and incipient globalism as political and cultural formulas in force to the present with their different modalities.

From the economic perspective, the situation is just as striking. The Napoleonic Era is the establishment of economic liberalism, industrialization and capitalism as formulas for exchange and ways of life, first in France and the European Continent and later at a global level; and this both in terms of the Empire, and in relation to its rivals, especially England and then, in a different orbit, the United States. Furthermore, Bonaparte's imperial interventionism in the economy would be crucial, both for the supply of basic products and for the redistribution of income and wealth in favor of the gradual expansion of the middle classes. Finally, said intervention managed numerous engineering works and jobs, such as bridges, roads or ports, in addition to a broad urban reform of the largest cities in France, starting with Paris itself (which would later continue on a larger scale during the mandate of Napoleon III). Many economists have not measured very well the impact of Napoleon's work on the market economy, based on perhaps too biased sources, but it was fundamental to consolidate a new type of society, richer and with a more distributed distribution of income and wealth extensive; Of course, invaded or war zones would never enjoy such a status empirically, as in the case of Spain itself. In this way, the contradictions of that phase emerge "on the surface".

From the social perspective, the balance also becomes multiple and very heterogeneous. Regarding the economic and political elites in France, the Napoleonic Era completely transmuted their values and composition, a trend also unleashed in the invaded countries that would tend, over time, to new and very different struggles for power between the old aristocracy and the new bourgeoisie or even pacts between them. Something similar happens in relation to the middle layers. The number of small and medium-sized owners and small and medium-sized entrepreneurs greatly increases, turning the cities into a very different new nucleus of social relations and values, much more open and much more competitive. And ultimately, in relation to the popular strata, they will depend as never before on the attitude of the leader's institutional State, benefiting from his initiative in France, but being terribly destroyed, in transition within the Old Regime towards Liberalism, in the European areas invaded or threatened by the power of the Grande Armée. And here perhaps what is most surprising from a social perspective is how Napoleon knew how to channel political violence, the absence of basic education and the vital aggressiveness of the French popular strata towards the power and discipline of the Army through rewards, self-esteem and dignity of said violence within the military echelon; and all this for a useful purpose,... for their "useful objectives" (from sans culottes to hussar sergeant: it was not an uncommon process). He used such violence and ignorance to create an impressive army. However, the cost was very high. Throughout the Napoleonic mandates, the deaths from their wars are estimated at more than three million people. For the population of the time and the technical means available, it resulted, in such a short time, in an excessively onerous cost in lives. In fact, in some cases a true extermination was reached, not only of one's own, but of one's rival, as in the situation of the "sieges" of Zaragoza (1808-1809), within a complete absence of basic morality; and if we treat their own men, the Russian and German campaigns of 1812 and 1813 are a very significant exponent not only of extermination, but of cruelty (the Berezina River Passage or the Battle of the Nations) [28]. All this always within the military "norms of the performance of duty"; or if we want, as he liked to say in his speeches: "for freedom and for France", in a clear maneuver to manipulate the values and mentalities of the "uniformed lower layers". Thus, at the social level, the Napoleonic era was decisive in terms of the concepts of the

individual, fortune, property, opportunities for social advancement, interclass movements or, even, changes in social values with respect to death, all issues that connect fully with the following paragraph and with the rest of the Contemporary Age.



Image 8: “Napoleon’s abdication, 1814”. Author: Paul Delaroche (1797-1859)

In this way, and from the field of mentalities, the last generic guideline that we have set for our balance, everything explained so far allows us to raise the great entelechy: reason versus emotion? With ideological advances and technological initiating the transformation of the world, including the “idea of leader”?... God no longer does it, man does it... God no longer justifies it, it is justified by the merit of man, and in the first place, the idea of the State itself ... “Freedom of conscience” also enters into all of this in a massive way with its capacity for powerful innovation. In any case, we are referring to the social incidence of the clash, manipulation and mixture between the values coming from the Revolution (rational) and the values of the

Empire, based on the nation, the homeland, honor and glory (emotional). That is to say, a struggle and interrelation that we have already noticed harbors the liberal system in its evolution and that reaches us to this day. The Napoleonic Era

created and magnified them; that is also evident. Hence the significance of the historical stage and of the Hundred Days specifically. Furthermore, the Napoleonic Era served as a powerful “historical accelerator” of three key elements in the last two hundred years: political and economic Liberalism, Nationalism as an emotional factor of the State, and Romanticism as the origin of the mythification of ideals, ideologies and values political leaders. To these we must add the collective belief in utopias, and essentially in the equitable distribution of universal wealth, opportunities, the right to life and the right to freedom of expression, antagonistic even to Napoleonic parameters. Regarding Romanticism, we must take into account the importance of the mythification of the leader, either through propaganda or through artistic and literary means, making him a “leader of the masses.” In this sense, in the case of Napoleon, the greatest paradigms of his mythification would be, due to the quality of his works, both Victor Hugo in the literary field and Jacques A. David in the pictorial field (although there are many more; in fact, in our days, there is no There is more to it than observing the treatment of his figure through visual means). Although neither of the two aforementioned characters is directly ascribed to the romantic movement, the key is the emotional result of his work on the masses, which can be considered a large-scale romantic phenomenon.

To conclude, we must highlight the importance of the Napoleonic era in reflecting the change in values, including war, among the new incipient European and then global middle classes. The “search for middle class society” begins, with the respective variants and subsequent oppositional positions from the extreme right (radical nationalist movements) and the extreme left (egalitarian revolutionary

movements, either Marxist or non-Marxist). Hence the final justification of these lines, hence we still have a lot to write and value about Napoleon and the Napoleonic Era.

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SECTION HISTORY OF ART

CREATIVITY AND MADNESS IN THE ARTISTIC PRODUCTION OF VINCENT VAN GOGH: BRIEF PSYCHOLOGICAL REFLECTIONS

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ABSTRACT

The aim of this study is to show how painting, in Vincent Van Gogh (1853-1890), is an active expression of the Dutch painter's madness, inner anxieties and social unease through the vigour of the sign and the brutal incandescence of colour. The pictorial material is a direct manifestation of the inner datum and becomes a means of exorcising the 'evil of living' that consumed the artist. Within this work, we will consider how in the works of Van Gogh, forerunner of the expressionist language, creativity and madness coexist simultaneously. In his aesthetic operations, in fact, those unconscious processes emerge that are expressed through creative action. This study aims to demonstrate how, however, the state of madness manifested by the painter can lead, through logical processes, to the birth and production of creative objects. At the same time, however, the madness, linked to psychopathology, will result in a self-aggressive energy, negatively influencing his psyche, leading him into a depressive condition and subsequently to death. The present work, therefore, consists of a careful psychological analysis of the Dutch painter's creative and at the same time destructive thinking, which led him to create works that would gradually reflect his state of mind and accompany him towards his end through increasingly textured and swirling brushstrokes.

Keywords: Vincent Van Gogh, Creativity, Madness, Psychology, Art

INTRODUCTION

The purpose of this study is to offer the reader a psychological analysis of the Dutch painter Vincent Van Gogh and how creativity and madness can coexist in him at the same time. This idea, inaugurated by Aristotle, found its greatest development in the Romantic era (see also the criticisms made by the scholar Cesare Lombroso in the second half of the 19th century, as in his 1872 work *Genius and Madness*) [11]. However, it is of fundamental importance to emphasise the difference between creativity and psychopathology. Mental illness, in fact, does not lead to something creative, or reveal something about reality, it is rather an incomprehensible and incommunicable phenomenon [16]. Psychotic crises and the state of madness lead to the consumption and destruction of the artist through a wandering life in opposition to established thought and bourgeois conformism, always living in a precarious balance [10]. However, it is precisely the destructive impulse that is generative of a creative and productive force of the unconscious that cannot disregard the possibility of finding a form even when the force

manifests itself as incendiary, chaotic and brutal. It is colour and light that give form to the inner datum that emerges in the chromatic and material abstraction of his works.

OBJECTIVES

The aim of this study is to analyse a relationship between art and creativity, i.e. a relationship between the creative process and what led the artist to produce a certain series of works through an innovative approach to painting, while at the same time extrapolating the most significant aspects in Van Gogh's art.

The detailed objectives of the work are:

- 1) To identify and analyse the creative element in Van Gogh's artistic production.
- 2) Analysing the relationship between creativity and madness in the artist's creative and borderline personality.
- 3) To recognise and identify recurring elements and symbols in Van Gogh's paintings and works.

METHODOLOGY

This research was carried out and pursued through a careful and meticulous study of encyclopaedias and books concerning modern art, as well as through the analysis of texts concerning the works, history and life of Van Gogh. In addition, texts on general psychology and behavioural analysis were also examined. Our line of study in the field of psychology, art and literature is based on the Psychology of Art and Literature founded several years ago by Professor Antonio Fusco. This subject deals with the study related to the psychological motivations that led to the creation, or rather, the interpretation of a work and the implicit and explicit symbolic elements present within works of art. Psychological research in this case also includes psychopathology, which therefore tends to emphasise the contribution of the conscious Ego, emotional centres and the unconscious contents of the mind, partly following the line indicated by psychiatrist Silvano Arieti who spoke of 'tertiary thought' as a synthesis of unconscious, endoconceptual elements, i.e. not clarified but present at the level of consciousness, and conceptual elements [12]. The research we have examined thus remains centred on the author's work, not considered simply as a starting point, but an analysis that focuses primarily on the product of creation, while keeping in mind both the creator and the particular historical period in which his works originated. Moreover, one of the goals we have set ourselves is to extrapolate certain elements that cannot be explained by means of an exclusively analytical 'motivational key', may become more realistic in a broad, psychological and psychopathological approach [6]. Ours is a careful research that seeks to clarify, in terms of conceptual message, the often incomprehensible contents of a work of art on a first reading. A constant search for symbols, recurring elements, metaphors and analogies that must be seen both in the context of the individual work, and of the artist's entire oeuvre [15], is therefore fundamental. Our study also includes critical-interpretative analyses of the artist's personality and his works, through his innovative way of 'painting' and

precursor of the artistic movement that was to develop shortly thereafter, namely Expressionism.

ANALYSIS OF WORKS

Vincent Van Gogh's artistic parabola took place over the course of an intense and convulsive pictorial activity that lasted about ten years, from 1880 to 1890. An ascetic journey that in the sacred theme of the work of peasants and miners traces the furrows of misery and human and social drama. An inner drama expressed through painting, which becomes an expressive-active medium to deform and alter reality as a reflection of his psychic unease [1]. The perspective through which Van Gogh's works have been examined highlights the underlying melancholy that runs through the painter's entire artistic itinerary from the extensive graphic production of his early years and his passion for the great masters such as Rembrandt, Delacroix, for the naturalism of Mauve, Millet and Corot, to the Parisian influence of Impressionism and Japanese prints, through a wandering movement that from north to south invests his painting with colour and light. Reality already takes on a problematic character in his early drawings. They document the hard work of peasants engaged in the fields, of peasant women busy with housework, of sowers, weavers and the physical wear and tear of the miners in the Borinage mines. In these works, the Dutch painter documents misery, human and social drama. Reality is revealed in its most atrocious and unpleasant traits, exasperating the physiognomic features of the protagonists, coarse, angular and rough, but full of expressiveness in their worn-out clothes, exalting the dignity of the protagonists and of human labour. His arrival in painting coincides with his immersion in colour and light. His arrival in Paris marks a fundamental stage in his artistic maturation, through the influence of Impressionist and Pointillist techniques. The pictorial gestures became rapid and brief, the sign more incisive, material and synthetic thanks to his knowledge of Japanese prints. The painter's palette abandons dark pigments in favour of iridescent and strident tones. The pictorial stroke and the strident colours become a direct manifestation of the inner datum, to the point of paroxysm, of the deformation of the sign as a means of expression of his psychic unease [13]. Van Gogh's incandescent painting burns and fragments the artist's ego. An example of this is the series of self-portraits, each one different from the next, each one pluralising the identity of the subject without the possibility of identification. The search for colour and light lead him towards a wandering existence and the descent southwards, the search for the sun and yellow that ignites his works with vibrant hues. The warm colours of Provence inflame his works with chromatic accents that saturate the canvases [9]. It is an Icarus flight, that of Van Gogh, towards the light of French Provence that finds sublimation in the chrome yellow of the lemons, the gold of the ears of wheat and the sun. An example of this is *The Sower*, not a simple copy of Millet's work, but a visionary interpretation within which space expands and colour explodes in blazing illuminations. Van Gogh does not imitate nature, his canvases are not a simple mimetic representation of reality, but painting has the task of representing the power of reality. This is why Van Gogh immerses himself directly in nature by representing its forms as pure light and colour [5]. This is what Van Gogh's painting consists of reality itself is entirely made up

of light and colour that can ultimately be reduced to ‘patches of colour’. The yellow intensity of the sun is thus found in sunflowers and wheat fields.



Fig. 1 Vincent Van Gogh, *The Sower*, Otterlo, Kröller-Müller Museum, 1888.

His is an ascetic path that leads him towards the pursuit of light, but as Georges Bataille states, the sun always manifests itself in a fundamental duplicity: on the one hand it represents the embodiment of a glorious power, on the other hand, as in the sunflowers, it shows a lost, passionate vitality, as if tainted by ‘something deleterious and diseased’ [4].



Fig. 2 Vincent Van Gogh, *Sunflowers*, Munich, Alte Pinakothek, 1888.

However, this swift flight into the light soon comes to an end. Having reached the highest, unprecedented and joyous thresholds of expression, the ruinous fall begins. The mystery of the light and the sun, however, lead him to an exacerbation of his state of madness and to take refuge in the shadows. The artist's profound psychic unease manifests itself particularly in the last tormented works of his stay in Auvers-sur-Oise. Painting is realised in expressionist thrust and colouristic abstraction. The increasingly feverish and convulsive painterly stroke distorts the landscapes, however, the alteration of the sign does not affect the signifier, which remains anchored to the real datum [7]. In these works, the painter channels his own madness and destructive drive, sublimating it through a pictorial and material abstraction, where the paintbrush filters swirls, tangles and chromatic accents on the canvas like a seismograph. Madness, therefore, is in a constitutive relationship with artistic creation and more generally with the creative act. The mentally ill can be largely considered as an individual who presents psychic problems and is therefore a victim of irrationality. However, this is also a peculiarity of creativity, as the creative person attempts new solutions that are not always rational. The main difference between the two conditions is that, on the one hand, when irrationality leads to the realisation of scientific or artistic works, we experience the presence of genius. On the other hand, when it generates destructive attitudes, it leads to the manifestation of madness [2]. As far as we are concerned, the relationship between creativity and psychopathology, which has not yet been fully resolved by scholars in all its implications, is clear, arguing that creativity has its basis in the subject and not in the disease because creative talent is a prerogative, an intrinsic characteristic of the individual. Psychopathology represents a painful and mostly unproductive experience that cannot fully explain artistic production [16]. Ultimately, we are convinced that the ultimate meaning and character of the work resides essentially in the realisation itself and not in the human conditions that preceded or determined it. The work and the pictorial intervention lead to a sublimation of the painter's psychosis through the violent and rapid gestuality of the painter who registers the power of reality on canvas, thus becoming a stenographer of nature. The pictorial material is animated with a fury of its own, becoming an instrument for exorcising the painter's 'sickness of living' by merging with the artist's inner rhythm. Nature welcomes him back, sheaves of wheat under dark skies, swirling, textural thickenings, tangled roots and steep ravines impose themselves in the works of his last period. Brief brushstrokes agitate the landscape as if shaken by an imperious wind and an electric whirlwind. The last act of an anguished cry for help is represented by the painting *Wheatfield with Crows* where 'a macabre line of black crows on a landscape of convulsive earth, a raging sea of waves of wine-earth, a formidable foam of slime waves, red as wine-earth, on which a line of crows hangs like an old curtain falling back, a line of crows warming over a sea of convulsive marc, a formidable foam of a wine that had clogged the earth, for this sea is a slime of massively dirty and carmine-coloured matter' [3].



Fig. 3 Vincent Van Gogh, *Wheatfield with Crows*, Amsterdam, Van Gogh Museum, 1890.

A limited society invented psychiatry to safeguard itself from the investigations of some superior minds whose far-sighted faculties disturbed it. Van Gogh was on a lifelong search for the place of the human self. He sought it with energy and determination, but he did not commit suicide in a moment of madness, fearing that he would not succeed, but rather, as soon as he had realised what he was and who he was, the general conscience of society, in order to punish him and drive him away from it, committed suicide. Probably the direct cause of death was Dr. Gachet, a psychiatrist, who actually detested Van Gogh as a painter, but above all as a genius. In every psychiatrist there is a sordid and repugnant atavism that makes him see in every artist, in every genius, an enemy. What was most important to Van Gogh was his idea of the painter, his 'terrible fanatical, apocalyptic idea of the enlightened one'. Van Gogh was probably at the time the only one who had 'gone beyond painting', the inoperative act of depicting nature, to bring forth within this unique depiction of nature, a rotating force. Van Gogh's self-portraits are characterised by a grim gaze with which the painter scrutinises, spies on the observer. Van Gogh's gaze is glassy behind his sparse eyelids, his eyebrows gaunt and without a crease. His is a gaze that sinks straight down and pierces the human being [8]. 'One does not commit suicide alone, for no one is ever born alone, just as no one dies alone. In the case of suicide, it takes an army of the wicked to decide the body to the unnatural act of depriving itself of its life' [3]. In this way, therefore, Van Gogh condemned himself, as he had ended his life because, as can be deduced from the letters sent to his brother Theo, in the face of the birth of his brother's child, he felt he was one mouth too many to feed. In any case, Van Gogh's desire was to finally reach that infinity for which, he says, 'one embarks as on a train towards a star, and one embarks on the day one has firmly decided to end life'. Van Gogh was basically kicked out of the world and paradoxically also out of his brother, with the news of his nephew's birth, he was kicked out later and mainly by Dr. Gachet, who instead of recommending rest and solitude, sent him to paint from life on a day when he knew full well that Van Gogh, the 'martyred', had better go and rest [3]. For Van Gogh, the practice of art represents an endeavour that allows him not to be trapped in that original

melancholy that exposes him to the risk of loss and loss of self. Vincent Van Gogh's painting is not a sterile copy of reality, a peasant epic or bucolic lyricism, but an active expression of inner restlessness through the vigour of the sign and the brutal incandescence of colour. The creative impulse becomes a productive force that does not lead to the destruction of the work but generates it and vitalises it insofar as it finds its form in the sublimatory movement of artistic work [13].

CONCLUSIONS

Based on the reflections and studies we have conducted, we can advance the hypothesis that Van Gogh's works are direct manifestations of the painter's interiority through the reworking and restructuring of reality through the productive force of artistic creation. Even though in Vincent Van Gogh, psychic distress led him towards a self-destructive drift and ultimately to suicide, he redefined reality through pictorial matter and the vigour of the sign [13]. The line we take into consideration, for the study and realisation of our work, is that indicated by the Psychology of Art and Literature, which emphasises how only through the study and knowledge of an artist's entire production, of his life and the historical and cultural period in which he lived, can one fully understand the psychological and intrinsic significance of his works and personality [14]. What emerges in Van Gogh's artistic productions, as manifestations of creative and pathological acts at the same time, consists of an explosion of feelings that can be traced back to loneliness, melancholy and all those sentiments that pervade the human soul and characterised the Dutch artist's entire experience. Ultimately, madness in Van Gogh must be considered as a psychic process that leads him not only towards a rapid consumption but is channelled into the creative act as a generative force of artistic expression through the power of colour and light [9].

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THE LANDSCAPE OF HUMANISM

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ABSTRACT

The landscape is the place on earth where life can exist. Life in the landscape significantly shapes people and influences their existence and personality. The peaceful life of man in the landscape, which he transforms by his good deeds, creates the landscape of humanism. It is thanks to St Francis of Assisi, the author of the text "Cantico delle creature" (Canticle of Creatures), written in Assisi in 1224, that the landscape becomes admirable for man. This song is an admiring celebration of the 13th-century landscape of central Italy in which St Francis lived, where he made a significant impact on his surroundings, and which he walked extensively during his lifetime.

This saint, who is not mentioned in the Bible, reawakened man's interest in art. The Franciscan motto "Spiritualità, cammino, arte" (Spirituality, journey, art) freed young artists from the obligation to submit to the Holy See and its biblical artistic canon, which had not yet addressed the authorship of artists. By his fate, St. Francis inspired the interest of artists and patrons to seek new art forms. For his sake, young artists seek their inspiration in the landscape of humanism, which best represents this man's destiny.

The names of young artists who begin to work with the landscape of humanism become part of their artworks, and these works become their calling card. The distinctive creative abilities of young artists in the landscape of humanism begin a new chapter in art history, where the artist gains social prestige through their own abilities and distinctive artistic expression.

The artistic center of the landscape of humanism becomes the Florentine Republic and Florence. The significant successful commercial success of this republic in 13th-century Europe ensured Florence's exceptional architectural and artistic flourishing throughout the city, which was financed by the citizens themselves. The desire of the Florentine merchants to invest in modern architecture transformed Florence into one great building site, where the need for artists was essential to the realization of this prestigious vision.

Keywords: St. Francis of Assisi, Florence, Coppo di Marcovaldo, Cimabue, Charles IV.

THE LANDSCAPE OF HUMANISM

The landscape of humanism represents the area of central Italy in the 13th century where St. Francis not only lived, but where he was able to promote his faith and way of life, called the "Rule of St. Francis", to two popes and get their written approval. Francis' tumultuous life experiences, his unexpected life decisions and vocation were embraced not only by his mother, his loved ones and the wider community, but also by the highest leaders of the Western Church hierarchy and the Muslim world. Immediately after the canonization of St. Francis by Pope Gregory IX in 1228, artworks, painted on wooden panel in tempera and gold, began to emerge in the landscape of humanism, representing Francis' life story. This man's exceptionalism turned the attention of the Holy See to the interest in other saints whose life stories would soon become artistic subjects.

St. Francis of Assisi (1181/2 -1226) wrote his text "Praise of Creation" in Italian at the end of his life in the convent of the Poor Clare's at San Damiano near Assisi. In this writing, one finds for the first time the admiration of a particular man for the local landscape of central Italy in the 13th century, evoking the mythical Garden of Eden. Thanks to him also Saint Clare of Assisi (1194-1253), a close friend of Francis, became the first Christian woman in history to have the "Order of the Poor Ladies" approved by two popes.

His admiration for life on Earth, which he actively transformed in the landscape of his life, initiated the transformation of central Italy into a landscape of humanism. In the same year of his text "Praise of Creation", the first portrait fresco of Francis of Assisi blessing the Benedictine monastery of Sacro Speco di San Benedetto in Subiaco, about 200 km from Assisi, where Saint Francis resided, is completed. It is the very first work of art that depicts a man during his lifetime. The name of the artist is unknown. However, we know in great detail about the life of Francis from his biography written by his companion immediately after his death.

Tommaso da Celano of Abruzzo (1200-1265) the companion of Saint Francis, who knew him personally. The monk Tommaso was commissioned by Pope Gregory IX to write the first biography of Francis, *Vita Prima*, which was consecrated by the Pope in the year of his canonization and designated the foundational biography of the Franciscan Order. The uniqueness of the *Vita Prima* biography lies in the detailed written record of the specific places and people who co-created the life story of Saint Francis, e.g. : *"Three years before his death, there lived in the town of Greccio..... a man named John, who had a good reputation but an even better way of life. Blessed Francis loved him with a special affection.....he called for John about fifteen days before the Lord's birthday. "If you wish to celebrate together the coming feast of the Lord at Greccio," he told him, "hasten before me and prepare carefully what I shall tell you. For I want to revive the memory of the child who was born in Bethlehem: I want to see as much as possible with my own bodily eyes the discomfort of the child who lay in the manger. Here simplicity is given pride of place, poverty is praised, humility is praised, and Greccio becomes the new Bethlehem."* [1]. Tommaso, who was personally acquainted with St. Clare, also wrote a biography of her immediately after her canonization [2].

His humanity was inspiring. Francis's personal level and local rootedness, described by Fr. Tommaso in *Vita Prima*, contributed significantly to the development of the local artistic style, activated local citizens to invest in artworks, and established a new position for the artist in society. Authorship became an inseparable part of the artwork.

The first known painting of Saint Francis with stories from his life was painted at the age of 25 by Bonaventura Berlinghieri (1210-1287), a native of Lucca in Tuscany, commissioned by the wealthy merchant Venazio Orlandi in Pescia. The painting "Saint Francis and the Stories of His Life" was painted in tempera and gold on a wooden panel, based on Celan's *Vita Prima* biography in 1235. Berlinghieri's panel painting depicts, for the first time, the scene of the stigmata that Francis receives in the wilderness of the Tuscan woods in Verna, as well as his sermon to the birds in this landscape. Both scenes are set in local landscapes (local flora such as the Judas tree, the Tuscan crete, or the Tuscan coast), and local architecture (Tuscan roofing, Etruscan building decor, Tuscan building typology). The landscape and architecture are depicted in a stylized way, but all scenes are filled with the history of his daily life in the landscape of humanism [3].

The second panel painting, painted in tempera and gold, entitled "St. Francis and the Twenty Stories of His Life", the so-called "Tavola Bardi", was created at the age of 25 by the Florentine painter Coppo di Marcovaldo (1225-1276), commissioned by the Florentine merchants Tedaldi in 1245 [3]. The younger artist Coppo di Marcovaldo differed from the first painting not only in his artistic style but also in his choice of stories. It is likely that the choice of stories was influenced by the investor. The "Tavola Bardi", created for the Franciscan Church of the Holy Cross in Florence [4], depicts not only the landscape of humanism, but at the same time other specific persons, landscapes and cities where Saint Francis was actually present, as the *Vita Prima* biography testifies. It depicts, among others, Bishop Guido and Francis' father Pietro di Bernardone, in addition to the two popes who confirmed the Franciscan Order. For the first time, Greccio is also depicted, which, thanks to Francis, becomes the new Bethlehem. There is also a scene of St. Francis healing the lame Bartolomeo of Narni or rescuing the shipwrecked men from Ancona. Each of the twenty scenes depicted speaks of Francis as a good man who is part of the life of particular people in a particular landscape, that is, the landscape of humanism.

In both panel paintings, Saint Francis is depicted in a dignified central position in the manner of Byzantine sacred art, but all Tuscan panel paintings depicting Saint Francis thematically exceed their Byzantine models, see e.g. (Maestro della Croce no. 434, Saint Francis and eight stories from his life for the Franciscans in Pistoia 1255 or Guido di Graziano, Saint Francis and stories from his life in Siena 1275). Young Tuscan artists were visibly beginning to break away from the Byzantine tradition, which was exclusively tied to biblical texts or secular rulers, and were beginning to look for their own sources of inspiration in the landscape of humanism.

The third panel painting in tempera and gold in chronological order, entitled "Saint Francis and the Six Miracles", was created by the aging Giunta Pisano (ca1190-1260) specifically for the Franciscan friars and the church of Saint Francis in Pisa 1255. This painting also draws on the biographical work of Tommaso da Celano, but this is his third book. For this commission, however, Giunta Pisano was inspired by an already completed panel painting by his younger colleague Bonaventura in Pescia for the merchant Orlandi. The two paintings are similar in proportion and composition, only the subjects are different, and as the title of the painting suggests, it is no longer about Francis the good man, but exclusively about Francis the saint who works miracles. Landscape is only present in this painting by Pisan in the miracle of the healing of the lame townsman Bartolomeo of Narni, but architecture is very richly represented.

Changes and corrections to Celan's first biography of 1228 were made several times at the instigation of the Holy See. The third and final treatise of 1250, entitled "Tractatus de miraculis S. Francisci", on miracles, completed the biographies of St. Francis as *Le Vitae*. In 1263, however, all of Celan's biographies of St. Francis are replaced by a new biography entitled "Legenda Mayor" written by the Minister General of the Franciscan Order of Assisi, Bonaventura da Bagnoregio.

In 1260, the aging Giunta Pisano was commissioned by the Franciscans to create another panel painting entitled Saint Francis and the "Four Posthumous Miracles", which may have been modeled on a panel painting by the Florentine Maestro del Bigallo entitled "Dossale di San Zanobi" from 1240. This painting was commissioned by the Bishop of Florence for the Cathedral of Santa Reparata in Florence, and depicts the patron saint of

the city of Florence and his four miracles. San Zanobi, who became the 1st Bishop of Florence in the 4th century, exemplifies the Florentines' reverence for the patron saint of their city, whose merits became the model for new art. It is noteworthy, however, that the painter depicted the scenes of San Zanobi's miracles in the painting using figures against a gold background where neither landscape nor architecture is depicted.

It is clear, then, that no 13th-century painter could create a pictorial story of St Francis without depicting landscape and architecture, no matter who the investor or patron was. It is evident from the examples given that it was only St. Francis who initiated man's interest in the local landscape of humanism, which artists used for the first time to give pictorial testimony to his life story, including his subsequently publicized miracles.

Florence became the artistic center of the humanist landscape in central Italy during the 13th century, doubling in size and population to 100,000. Florentine merchant companies already had branches not only in all the important cities of Europe, but also in Jerusalem and Constantinople [8]. Florence was the driving force of this century and set the trends of the new style of art. As a rapidly growing city in need of capable forces for its development, it provided good conditions for a young generation of capable builders and artists. As early as 1252, Florence introduced a new international gold currency, the florin, worth 24 carats, which later became the medieval trade currency of highest international value. The gold florin is decorated on one side with a Florentine lily and on the other side with an image of Saint John the Baptist [3]. John the Baptist became the patron saint of a prestigious new building in Florence that provided interesting work for many young artists, the Baptistery of San Giovanni in Florence.

The Baptistery of San Giovanni and its mosaic decoration, begun as early as 1225 on the initiative of the Franciscan friar Jacopo, is visible proof of why Florence was transformed into an artistic center in the 13th century. In 1180, the Florentine guild *Arte di Calimala* (guild of merchants) became responsible for the baptistery of St John the Baptist in Florence and signed an agreement with the canons to begin the mosaic decoration of the dome. The idea, the magnificence, the composition, the scale and the speed of realisation of this mosaic are quite unique in the context of the time, because the mosaics were financed by the richest guild in Florence. The mosaic was also realised at a time when the episcopal office in Florence remained completely vacant between 1273 and 1286.

The theme of the mosaic decoration of the Florentine Baptistery represents the first complete composition of a biblical story, composed of selected parts of the Old and New Testaments, where the lives of specific biblical heroes form an important storyline. In addition to the central motif of Christ the Judge of the Last Judgement, the mosaic in the dome above it features stories that highlight the interconnection of the Old and New Testaments. At the focal point of the dome is a circular opening to heaven, covered by a first lantern structure, unlike the Roman Pantheon. The upper level below the open top is occupied by angels, divided according to hierarchy, who accompany Christ on his journey to the Father. The floor below the angels tells the Story of Creation, below that the life story of the Patriarch Joseph, below that the life story of the Virgin Mary and Jesus Christ, and below that the life story of St. John the Baptist. All the scenes depicted are set in richly detailed landscapes and architecture that become an integral part of the pictorial narrative. The backgrounds are still gilded, but the richness of detail and the spatial

rendering of the landscape and architecture exemplify the new sophisticated style of the Florentine artworks.

The designs for the mosaic motifs in 1:1 sketches were entrusted to young Florentine artists who worked in concert and collaboration and whose names are known to us (Meliore di Jacopo, Coppo di Marcovaldo, Cimabue, Gaddo Gaddi, Maestro della Maddalena) [5]. The mosaic decoration of the dome of this baptistery gives a unified impression, but it is clear that some of the artists had a privileged position, since they were entrusted with scenes of the highest degree of imagination.

The artist who had the privilege of working in the Florentine Baptistery on subjects of the highest degree of imagination between 1260 and 1276 was Coppo di Marcovaldo. His task was to depict in the central scene of the Last Judgement not only the figure of Christ the Judge but also the scene of hell and the infernal torments that await earthly sinners. A task that no one had ever portrayed in this size before. Immediately upon completion, his work becomes an artistic archetype and an inspiration for other artists. It is likely that Coppo was inspired by the Latin text "Dies Irae! dies illa/solvat saeculum....." by Tommaso da Celano, which conjures up the image of the Last Judgment on the Day of God's Wrath, when the dead rise from their graves before Christ the Judge.

Dante Alighieri was born in the neighbourhood of the Baptistery of San Giovanni in Florence at the time of its completion, and was baptised here in 1266. Dante's *Divine Comedy*, which chooses for the Florentine Baptistery in the section *Inferno* XIX, verse 17, the title Beautiful San Giovanni as early as 1300. The realisation of the mosaic of Hell and Christ the Judge by Coppo di Marcovaldo was perceived by Dante in the Florentine Baptistery throughout its realisation, i.e. before he began to write his seminal work *The Divine Comedy*. The main strength of Dante's work, however, is the names of specific well-known persons, for whom Dante in his *Divine Comedy* directly determines their posthumous fate, in Hell, Purgatory or Paradise, corresponding directly to their earthly actions. The social relevance of Dante's work naturally follows the trend of new art forms initiated by the fate of Saint Francis in the landscape of humanism a century earlier.

At the time when the mature artist Coppo di Marcovaldo was designing mosaics for the baptistery, the young Florentine Cimabue (1240-1302) came to this artistic factory. He, too, was entrusted with prestigious biblical stories requiring a great deal of imagination. In fact, Cimabue is entrusted with the themes of the Visitation of the Virgin Mary, the birth of Christ, the Kiss of Judas and the Last Supper, where the masterfully mosaicked facial expressions of each person testify to the emergence of a new Florentine artistic style. Cimabue's mosaic faces and figures already speak to us through perfectly depicted emotions. Later on came also young Giotto to this group of artists of baptistery.

The realization of the mosaic decoration in the Baptistery of San Giovanni created a new strong Florentine generation of painters. The large volume of work proves that without the financial support of the *Arte di Calimala* guild this magnificent urban project would not have been possible. Even before the decoration of the baptistery was completed, Florentine artists began to associate themselves with the Guild of Physicians and Apothecaries (*Arte dei Medici e Speziali*), and their craft, represented by their name, became a tradable commodity and an export from 1314 onwards.

An example that represents the artistic influence of a Florentine artist outside the Florentine Republic is the invitation of Cimabue to the Basilica of St Francis in Assisi

directly from the Holy See in Rome. Pope Nicholas III, descended from the influential Roman family of Orsini, became the patron saint of the Franciscan Order during his short pontificate from 1277 to 1280 and personally contributed to the improvement of the city of Assisi and the Basilica of St. Francis. Thanks to him, the interior decoration of the upper basilica of St. Francis, which became the flagship of the Holy See, was realized. The fame of the ongoing decoration of the Florentine Baptistery was so great that it convinced this Pope to invite the young Florentine Cimabue to decorate the frescoes of the upper church. Between 1278 and 1280, Cimabue executed in Assisi a fresco painting of the cross vault of the upper church of St. Francis above the presbytery with the motif of the four evangelists. All the other frescoes in the transept and apse, as well as in the nave of the upper basilica, derive from this vault.

However, Cimabue has treated the biblical theme of the Evangelists in Assisi in an innovative way, where, in addition to the patrons of each of the Evangelists, their main attributes are scenes representing their lives. The Evangelists are depicted here writing or reading their Gospels, which are laid out on a writing table including writing utensils. The golden thrones on which the Evangelists sit, are depicted in an illusory spatial abbreviation. The extraordinarily complex sections of the cross vault, into which Cimabue had to create the spatial compositions of the furnishings and cityscapes, show the mastery of Cimabue, who here uses light and shadow to create a memorable scene, composed in four parts of the cross vault.

Each of the Evangelists is represented by a specific city as it existed at the time of the fresco's creation, i.e. at the end of the Crusades to the Holy Land. The background is gilded, but the choice of gold is logical given the absence of illumination at the time of the fresco's creation. This is a quite exceptional interpretation of the subject, the difficulty of which could only have been mastered by a mature artist trained in the Florentine art forge:

Saint Matthew is depicted here as a representative of Judea and the city of Jerusalem, within whose walls the fresco shows the Church of the Holy Sepulchre with its octagonal chapel and pyramidal roof with stone covering, the model of which was the inspiration not only for the Church of the Holy Sepulchre in Pisa, but also for the Baptistery of San Giovanni in Florence. However, as a result of the earthquake of 26 September 1997, this part of the vault was destroyed.

Saint John the Evangelist is depicted here as representing Asia and the city of Ephesus, which has a single gate with a decorative, raised arch and open gates. The fresco depicting Ephesus shows the ancient portal of the temple, which was probably dedicated to the goddess Artemis. According to tradition, Ephesus was also the home of the Virgin Mary, where Mary lived after the crucifixion of Christ and where she would die 48 years later. It can be assumed that her house will also be depicted in the fresco.

Saint Luke is depicted here as representing Greece and the city of Corinth, which boasts a prosperous city within its walls with a central temple of the Justinian type. The city was the capital of the Roman Empire until its destruction in 1147 by Roger II. The city was a thriving centre for the production of silk, a commodity important to the prestigious trading activities of the 13th century.

Mark is depicted here as a representative of Italy and the city of Rome, whose fresco representation is by far the most plastic, including Orsini's emblem inside the city, representing Pope Nicholas III. [6]. The Palazzo Senatorio del Campidoglio should be

depicted below the Ytalia inscription, with the SPQR inscriptions alternating with Orsini's arms. The Basilica of St. Peter with Christ enthroned between the Madonna and St. John on the façade is depicted near the Senatorial Palace. Other important buildings here include the tower of Emperor Nero, the Pantheon, Hadrian's Mausoleum and the first Apostolic Palace in the Vatican, built by Pope Nicholas III. The church in the lower left corner of the fresco could represent the Basilica of St. Paul outside the walls, founded by Pope Innocent III in 1215 as the seat of the titular Latin Patriarch of Alexandria.

Cimabue's Florentine apprentice Giotto was also soon invited to Assisi by the Franciscan Minister General Giovanni da Morrovalle to create a large fresco cycle on the life of St Francis in the upper basilica (1296 -1303), which follows Cimabue's work and is based on the Legenda Mayor of 1263. Immediately after completion, Giotto is invited by the banker Scroveni in Padua to fresco the private family chapel, which is completely frescoed (1303-1305). Giotto becomes famous because he capitalized on all the experience of his masters, brought up by the landscape of humanism. Dante Alighieri, in Canto XI of his Purgatorio, laments the rapid loss of public interest in Cimabue in the face of Giotto, who is generally considered a landmark in the revolutionary transformation of Florentine art [7]:

*"Even Cimabue was lucky for a while.
to be the best and how sure he was of that:
Giotto beat him to it and the reputation is over!"*

CONCLUSION

With his motto PAX et BONUM (Peace and Goodness), St. Francis became the first humanist whose influence transformed the landscape of central Italy into a landscape of humanism. The notion of the landscape of humanism represents a place on earth that gave birth to a new generation of local artists whose creative freedom helped transform medieval society towards modernity. The Florentine Republic and its 13th century flowering inspired and transformed the flowering of all of Europe [8]. The new construction of the city of Florence during the 13th century inspired the Holy See, which, with the help of Florentine artists, initiated the transformation of Rome and the birth of a new artistic generation of Romans. It was not until the completion of the Florentine Baptistery that Pope Nicholas III moved to the Vatican, and the future beauty of the Vatican began to be created by Florentine artists another 150 years later (Fra Angelico and Benozzo Gozzoli at Capella Nicolina 1447-1451). The building of the Florentine Baptistery and its extraordinary mosaic decoration also greatly influenced Emperor Charles IV, who had the facade of St. Vitus Cathedral in Prague decorated with a mosaic of the Last Judgement. This is the only large-scale mosaic on a façade north of the Alps that was placed in a position visible from the city below, in the same way as the mosaic on the façade of the church of San Miniato in Florence. Emperor Charles IV had this mosaic made in Prague, after his return from his second Roman campaign [9]. The mosaic on the facade of St. Vitus Cathedral in Prague is inspired by the Florentine artist Coppo di Marcovaldo.

The creative freedom of a new generation of artists who were inspired by the landscape of humanism helped to change the mindset of European society as a whole. In my opinion, it was not in the landscape of humanism that the humanists, generally

considered to be the Tuscans Dante, Petrarca and Boccaccio, could have created their groundbreaking works that influenced the direction of European history.

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METALS, PRECIOUS AND SEMIS-PRECIOUS STONES FASCINATION AND ART

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ABSTRACT

The article aims to present some of the legends surrounding precious metals and precious stones, followed by legal aspects and a brief historical overview and concluding with the fascination that precious metals and stones have for people. Precious metals and precious stones function as a signal of a person's high social status in society. Thus, they are the insignia of powerful people; the vehicle by which a person can climb the social ladder. Precious metals and precious stones, because of their aesthetic, disturbing qualities, entered into the myths and legends of antiquity, fascinated people's minds, and were a mystery and an attraction. The fascination that precious metals and precious stones have always held for man has led to a whole series of research into their influence on the human psyche.

The overwhelming psychological influence of precious stones and metals is explained by the fact that they are able to provide the need for physical survival and security, which psychologist Abraham Maslow considered to be paramount for a balanced personality. After people learned to work gold and silver, gemstones and precious metals were combined to create jewels. Jewelry made of gold, silver and ivory was then spread by merchants to the countries of the Mediterranean basin. Artists and jewelry designers through their collaborations with artists in the fields of art, fashion led to the creation of remarkable works of art or impressive clothing collections.

Keywords: precious and semi-precious metals and stones; psychological influence of precious stones and metals, social status, human dignity.

INTRODUCTION

Legends

I. A legend – The legend of Alexander the Great

The legend says that Alexander of Macedon, who had decided to reach the heart of India, after crossing the Indus, came across the ruins of an ancient city. Among the ruins of the citadel city there was a temple where a few priests still lived who guarded a sacred relic of the past - the black crown of a vanished people. It was believed that if a creature of divine origin puts it on its head and goes out into the light of day, its mind will be sharpened as if by magic, it will know the distant past and it will have a power equal to

that of the gods. But if the crown will be put on the head of an ordinary mortal, he will lose his memory and become like a baby - a toy in the hands of people and destiny. Although warned by the priests about the possible consequences, the emperor, confident in his divine origin, wanted the crown and all the power it promised. The priests incensed him with smoke from holy wood and put on his head the black crown decorated with gold disks and rubies. Then the emperor went out on the sun-bathed steps of the temple waiting for the descent of the divine power but suddenly he turned yellow and fell rolling in the sand. Raised by his soldiers, Alexander recovered but it was found that he had forgotten absolutely everything. The legend says that his soldiers would have killed the priests, whom they accused of bringing their leader to ruin, and the crown would have ended up in Alexander's personal treasury. The great emperor who had forgotten the purpose of his coming to India as well as his future plans turned his armies back. Arriving in Babylon, his new capital, he fell ill with colds and died in a short time. That's what the legend says. A real fact recorded in history is Alexander's return to Babylon when India with all its riches was at his feet. If we are to believe the historians, this return would be caused by the fatigue of the army that was on the verge of revolt, as well as by the head wound received by the emperor during the siege of a fortress. It is also interesting that traces of a proto-Indian civilization related to the Minoan one between the 3rd and 2nd millennium AD were identified on the place where the temple is said to have been. [1]

II. Another legend – Saint Edward's Sapphire

The story of the blue crystal that bears the name of St. Edward's Sapphire begins in 1042 when Edward was crowned king of the Saxons, wearing a gold ring on his finger with a large blue precious stone. Legend has it that, on a gloomy winter day, like every morning, the king was walking to the chapel of Saint John the Evangelist to attend the liturgy. And like every day, in front of the chapel, groups of beggars, infirm, ragged, lepers await him to whom he distributes money specially chosen for this purpose. Finally, right next to the entrance door to the Holy Place, another beggar appears as if out of the ground with his hand outstretched, and then Edward, lacking money, without hesitation takes the ring from his finger and gives it to the beggar. The years pass, Edward is now old and unruly, he knows that he will soon enter the world of the righteous. Two pilgrim monks arrive at the palace gate asking to be taken to the king. They tell that they come from far away from a country in the east to bring back the ring. Led to the king, one of the monks holds out the hand holding the ring and, in an instant, the whole room is enveloped in an unreal and soft blue light. Then they tell that Saint John himself, who appeared to them in the form of an old man leaning on a staff, with a waist-length beard, told them the old story. And as a thank you, Saint John blessed the stone so that it would acquire miraculous powers in the hands of the king. The legend says that starting from that day the sapphire ring gained the grace to expel evil spirits from the body of those with a lost mind and to cure epilepsy patients. [1]

In 1216 Henry III came to the throne of England. Two centuries after Edward's death, Henry, who wanted a worthy successor, requested and obtained Edward's sanctification. In 1269, in the presence of Henry, the coffin with the remains of King Edward, now Saint Edward, is opened. In the old writings it is said that the remains of the king appeared enveloped in a blue aura that emanated from the miraculous stone on the hands of the holy relics. Saint Edward is reburied in Westminster Abbey. The ring and the other royal insignia found in the stone coffin passed into the heritage of the abbey. The tradition dates back to the time of Henry III that the royal insignia of Saint Edward were used in the

coronation ceremonies of the kings of England, and that the crown worn on the occasion of the event should bear his name. Since then, Westminster Abbey, now located in the center of the city, has become the eternal residence of the kings of England. After the death of Henry III, the sapphire remained in the possession of Westminster Abbey until the 16th century, when Henry VIII Tudor passed it into the patrimony of the kings of England. Today, the sapphire is encrusted in the large diamond-studded cross at the top of the Imperial State Crown of England and can be admired by anyone lucky enough to visit the Treasury of the English Crown on public display in the Tower of London.

III. Another legend

An idyllic picture from Greek mythology: In a grove, in the shade of flowering myrtle bushes, Aphrodite, the goddess of beauty, sleeps deeply lulled by sweet dreams, her lips parted in a voluptuous smile. On the waters of the nearby river, a flock of white swans watches over the goddess's sleep. But playful Eros, the child-god of love, pokes his mouthy head out of the bushes, carrying his inseparable quiver of arrows. He scares the swans, approaches the sleeping beauty and, as is his custom, does a trick: with the sharp tip of an arrow, he cuts the long nails from Aphrodite's fingers and throws them into the river. Then the tiptil disappears, because in the grove you can hear the footsteps of the three Moira, goddesses who rule over the destinies of mortals. They saw the feat of Eros and began to pick the nails of the goddess from the water. Due to a spell, about which mythology says nothing, the Moirae bring to light only a pile of white, translucent, onyx pebbles, born from Aphrodite's nails [2]. The ancient Greek myth is at the origin of the stone's name: in Greek "onyx" means stone.

MATERIALS AND METHODS

For the present scientific paper, we used the following research methods: legislation, case studies and literature. The literature refers mainly to the legends and stories regarding the precious metals and stones. We also used legal aspect regarding the use and the possession of precious metals and stones.

THE INFLUENCE OF METALS AND PRECIOUS STONES

Precious metals and stones have long fascinated people, which has led to a complete research on their psychological effects. For example, gold and precious stones preoccupied both men and women. Man has always wanted to shine in front of friends as well as in front of enemies, and woman has always tried to increase her attractiveness and beauty through an adornment that not everyone can have. Thus, Egyptian women used precious stones millennia ago to enhance their charm and did not limit themselves to wearing them only as ornaments. Green malachite and blue lapis-lazuli powders mixed with aromatic oils were used in make-up. In addition to the stone or burned pottery containers and boxes for paints and oils found in the necropolis, we also witness the painted faces from the frescoes. [3]

At the same time, adornment with precious metals and stones is also a sign of power. In an effort to impress Roman culture, Queen Cleopatra is known to have arrived in Rome in 46 BC wearing a costly robe and jewelry adorned with gold, pearls, and emeralds.

The overwhelming psychological influence of precious stones and metals is explained by the fact that they are able to ensure the need for physical survival and the need for safety,

needs considered by the psychologist Abraham Maslow as primordial for a balanced personality. But, in the desperate attempt to ensure these two fundamental needs, through precious metals and stones, man sometimes sacrificed his peace of mind, relationships with those around him and all other moral values, ending up killing, robbing and destroying amazing civilizations. It is enough to remember the fate of the Aztec and Inca civilizations, destroyed by the conquistadors who wanted to escape the poverty of Andalusia [4]. Precious stones and metals also ensure the fulfillment of “higher” needs, in Maslow's classification, i.e. the need to be loved and appreciated or the need to become famous.

From the earliest times, ornaments made of precious metals encrusted with gems represented wealth and above all power, the signs of the power of those who led the peoples or those who controlled them spiritually. Precious metals and stones function as indicators of the high social status a person has in society. Thus they represent the signs of mighty men; the vehicle through which a person can climb the social ladder.

Gold has always been considered the symbol of power, greatness, wealth and longevity, enjoying prestige and honors. Gold makes a man loved and esteemed, to gain friends and praise, to know celebrity and authority, and if he commits crimes, gold frees him. Used in the beginning as an object of worship and decoration, with time it becomes the standard of all values, a symbol of the wealth of the power of the states, a political tool in the hands of the classes used for domination and oppression. A new dimension of the gold myth was born with the development of capitalist production relations when, parallel to the omnipotence of money, the omnipotence of gold was established. The discovery of the New World greatly contributed to people's rush for new riches and especially for gold. We can say that gold fascinated by its power ordinary civilizations that knew the *auri sacra fames* - the holy hunger for gold [5].

The gold digger was a temporary character; his fanaticism and resistance are not only due to the desire to get rich but also to the spirit of adventure and freedom. However, it can be said about the gold seekers that they opened new horizons for humanity: they made the west coast of America a flourishing region, they brought life to Siberian solitude and populated the Australian continent. After the gold rush passed, the localities with bars, saloons and games of chance decayed. However, a normal life was starting to emerge. And yet gold kept its leading role.

To break the golden chain that binds humanity is still a utopia today [6]. In the year 1500, Thomas Morus imagined a utopian country where everyone eats from cheap earthen and glass dishes. Night pots and feet washing dishes are made of gold. The prisoners' chains are made of gold, and the prisoners wear gold rings on their ears and hands so that this metal has no value.

If gold were to definitively leave the circuit of national and international exchanges, if it were to return to its initial use of being only an ornament, then we would see again the image of the Inca Empire, destroyed by the Spaniards, where gold was used for plating and covering monumental constructions, for the making of various objects for domestic or ritual use, as ornaments or for artistic achievements such as the golden garden of the temple of the sun.

What could happen if the billions of gold in American, Swiss, English, etc. deposits would it represent only working material? Perhaps there would be many who would be happy because they would have an abundance of yellow metal for ornaments, if not in the future

they would prefer platinum because it is more expensive. And when man would realize that good and bad, value and non-value represent a decision of society, the expulsion of gold from heaven would follow. But who can know when and if it will actually happen? And even if it will be produced, there will still be a long history, with imperishable pages, of gold to which a good part of the spiritual and artistic creation of mankind is connected.

Precious metals and stones, due to their disturbing aesthetic qualities, entered the myths and legends of antiquity, fascinated people's minds, being a mystery and an attraction. Thus, in ancient Egypt, the emerald was revered as the jewel of the goddess Isis. Also, the "Book of the Dead" contains passages about the role of jewelry in funeral rituals. Gold was considered a holy metal and was used to cover the dead, hoping that in this way immortality would be achieved. Gold was called "the flesh of the gods", while silver was called "the bones of the gods". The turquoise blue symbolized, for the Egyptians, the harvest-giving waters of the Nile, as well as the clearness of the sky, the seat of the protective gods. In ancient India, the ruby was the stone of the lord of the day, the Sun, the red gems were consecrated to the wife of the god Shiva, the severe goddess Kali, to whom bloody sacrifices, including human ones, were made in ancient times. The god Krishna was considered the reincarnation of Vishnu, being compared to the emerald: "Krishna shines like an emerald among the other stones." Precious stones and gold were considered by the Semites as indispensable accessories for communication with the deity. Thus, in the Bible, it is stipulated that the framework of the tent in which God was met, as well as the vessels inside, should be made of gold, silver, onyx stones, etc. And the High Priest had to wear the Breastplate of Judgment, made of blue thread gold, on which were mounted four rows of precious stones, among which we mention: sardonyx, topaz, emerald, ruby, sapphire, diamond, opal, amethyst agate, chrysolite, onyx, lapis lazuli [6].

In the course of historical time, precious stones and metals first represented the idea of beauty, which was quickly associated with the idea of wealth and miracle. Thus man felt the need to adorn the objects of strict necessity with ornaments on the handles of knives, stilettos, swords and spears, with engravings on shields and helmets, with scenes from life or various stylized motifs on the walls of precious metal vessels.

If at first gold was used for aesthetic purposes, later it was used to decorate buildings, temples and palaces, for bas-reliefs and statues. And the belief in the magical powers of stones also dates back to ancient times. Considered gifts from the gods, the stones were attributed supernatural powers.

It was believed that the diamond ensures virility, gives strength and courage in battle, protects against spells and defends against madness. The ruby was the stone of divine power, life and love [7]. Wearing rubies ensures conjugal fidelity and longevity in friendship. In the Middle Ages it was believed that rubies fight diseases and crusaders wore rings with rubies in wars to protect them from wounds, poisons and pestilence [7]. The sapphire was considered the stone of destiny. It was believed that it influences spirits, can make peace between enemies, protects from captivity, sorcerers, seduction, envy. According to the ancients, wearing sapphires attracted divine favors. Tradition says that the laws of Moses given on the mountain were engraved on sapphires. The emerald was a symbol of mortality and faith. Amethyst was considered by the Romans as a bringer of pleasant dreams, as a means of strengthening the memory and preventing the aging of the face (wrinkles). The Greeks considered it a protector against drunkenness. In the old Christian tradition, purple - the color of amethyst - was the color of humility and modesty.

Being a stone of soul balance and compassion, amethyst has become, along with blue sapphire, the favorite gem in episcopal rings. Jade is considered by Chinese mythology to be the bearer of cosmic energy - Yang. Jade was considered the noblest of stones being the symbol of the 4 virtues: charity, sincerity, wisdom and courage.

Belief in the magical powers of stones has spread over time to the present day. In 1985, the work "The Light of Crystals" by Katrina Raphael appeared in the USA, which tries to correlate the supernatural powers of precious stones with modern scientific concepts on the atomic structure of matter. According to it, each precious stone has its own beneficial effect on the psyche and even on the human body. Thus, amethyst has a beneficial effect on the heart, calms the mind and allows access to true wisdom, azurite combats fear, diamond allows identification with the infinite, sapphire gives superior intuition, garnet stimulates blood flow [8].

Art and fashion have always been interconnected, influencing each other in terms of creativity and personal expression. Among the accessories that have played a significant role in the art world is jewelry, especially necklaces. Throughout history, artists and designers have been inspired by the beauty and diversity of jewelry to create remarkable works of art. This interaction between necklaces and art has led to a number of innovations and artistic reinterpretations. Jewelry is not just a simple decorative item, but also a symbol of social status, an expression of personal identity, and a means of communication.

The history of Egyptian or Greek jewelry influenced artists and designers from the Renaissance or the Baroque era. Thus in the Renaissance, jewelry with pearls and precious stones became very popular, inspired by ancient Roman and Greek jewelry. Later, in the 19th century, antique jewelry influenced Art Nouveau jewelry design.

Artists and jewelry designers through their collaborations with artists in the field of art, fashion have resulted in the creation of outstanding works of art or impressive clothing collections. Examples include the collaboration between Salvador Dalí and the Spanish jeweler Alejandro Gómez Palomo, the partnership between Coco Chanel and the Russian jeweler Paul Iribe. Innovations in jewelry design have been influenced by works of art or artistic movements. Cubism also influenced the jewelry design of the 1920s and 1930s, and pop art artists inspired the colorful and extravagant jewelry of the 1960s [9]. Jewelry served as a source of inspiration for shapes, textures and colors. In this sense, we mention the French artist Henri Matisse created a series of paintings in which he used the patterns and colors specific to jewelry to express his artistic vision [9]. Jewelry has also influenced fashion design, inspiring unique and innovative creations. Thus, fashion designers, such as Coco Chanel, Yves Saint Laurent or Alexander McQueen, created collections that were based on distinctive elements of necklaces, such as pendants, chains, precious stones or geometric patterns [9]. The influence of jewelry in the art world created the Art Nouveau artistic movement of the 19th and early 20th centuries, emerging as a reaction against the rigid aesthetics of the Victorian style and emphasizing natural and organic beauty. Art Nouveau jewelry was characterized by flowing lines, shapes inspired by nature, and the use of precious stones and precious metals. The creators of this current, for example, Lalique and Charles Rennie Mackintosh created jewels that are true works of art [9].

FASCINATION OF PRECIOUS AND SEMI-PRECIOUS METALS AND STONES

Precious and semi-precious metals and stones are placed in a privileged category that separated them forever from the rest of the mineral world, where they existed for millions

of years. And after people learned to process gold and silver, jewels were born from the combination of decorative stones with noble metals. The old Semitic civilizations created the alphabet, they created crafts. Gold, silver and ivory jewelry were then spread by merchants in the countries of the Mediterranean basin.

At the end of the 3rd millennium BC in ancient Sumer, the first seals were made from gems engraved in intalic, which later migrated to neighboring countries. The oldest cameo depicting a battle scene in relief was discovered on the mines of the ancient Sumerian cities. In the Sumerian city of Ur, the jewels of Queen Šubad, who is actually Queen Puabi, were discovered. Also in Ur, a statuette of about 60 cm height called “The Goat with the Tree of Life” was discovered, meticulously and imaginatively modeled from gold, silver, lapis lazuli and shells. This jewel is currently in the Iraqi Museum in Baghdad [10].

In ancient Egypt, the long reign of the pharaohs for over three millennia allowed craftsmen to develop a refined technique in the field of jewelry. From the 3rd millennium BC dates the 17 tombs which were particularly rich which led Woolley to name them “Valley of the Kings”. During the time of the Pharaohs, emeralds represented for Egypt one of the most valuable exchange goods with the Far East [10].

Given the trade links between Egypt and Phoenicia, it can be said that the first emeralds entered Europe as a result of these trade links. The Egyptians also obtained gold from the tribute imposed on the Syrians. Instead, they lacked another precious metal, silver, which was imported or taken as spoils of war during military campaigns, or was received as tribute from peoples who were subjugated, as well as a result of agreements or understandings between representatives of emperors or temples and foreign merchants who sailed in the Red Sea.

In ancient Persia, deciphered documents show that there were many craftsmen, jewelers, who made not only ornaments but also tableware from gold, silver and bronze, the metals being imported from Palestine, Cyprus, the northern areas of Mesopotamia or the Southern Caucasus region. Persian nobles wore gold and silver earrings, chains and bracelets, all inlaid with precious and semi-precious stones. Turquoise represented a source of income for the inhabitants of these lands. The Persian kings received the gifts of their subjects paid in blue stones.

In ancient India, Indians were the first people to exploit gold mines. The processing of gold was advanced compared to other peoples of the same period, so the craftsmen drew extremely thin sheets of gold, they knew the technique of gilding, silvering and alloys.

During the period of supremacy of the Roman Empire, all the precious and semi-precious stones, tumbled or rough, used for jewelry, inlaid boxes, talismans, amulets, ornaments sewn on clothes or sandals arrived in Rome. Pliny the Elder mentioned them in his treatise Natural History (Naturalis Historia) under the generic name of gems - a term still used today. In his book devoted to minerals, Pliny describes diamantes, pearl, emerald, chrysoberyl, peruse, garnet, amethyst, agate, opal, rock crystal and many others.

From the point of view of Roman law, metals and precious stones are *nec Mancipi* goods because they are not mentioned by Gaius in his Institutions in Commentary II in fragment 14a where he talks about Mancipi things. Being *nec Mancipi* goods, they can be alienated by tradition. The Romanian citizen or peregrine buyer with *jus commercii* can acquire quiritarian ownership if he buys the precious stone or metal from a Romanian citizen or peregrine seller with *jus commercii* [10].

Precious stones and metals are generic and fungible goods. However, processed precious stones or jewelry made of precious metals can become special goods due to the skill of the polisher or jeweler.

Precious metals, due to their special property of changing their form while keeping their substance intact, have been used by jurists to illustrate various complicated situations that may arise in the matter of filing a claim or to illustrate how property is acquired by specification [10]. Thus in Book VI, Title I, fragment 3 of the Digests it is shown that in the event that one owner's silver bullion is combined with another's, each owner will have a claim for a share of the resulting bullion that is commensurate with the weight of his own bullion. If one owner brings silver of a greater quality than the other, the owner who brought the more valuable silver is entitled to a percentage of the weight of everything that is proportionate to the silver's value.

Currently, a curiosity of the legal regime of metals and precious stones is represented by the fact that among the large diamond merchants in the majority of Jews, the trading of stones is not carried out on the basis of written contracts but on the basis of an oral convention sealed by pronouncing the word *mazat*. Failure to comply with such an agreement gives the culprit a bad reputation in the world of diamond traders who will all avoid him thus causing his bankruptcy. This "living law" is much more effective than state law because it is known and applied regardless of the state on whose territory the transaction takes place.

In contrast to the simplicity of the regulations regarding the legal relationships between large diamond traders, the legal relationships between consumers and ordinary suppliers of stones and precious metals are thoroughly regulated. Thus, the website Diamond.com belonging to an American company that trades diamonds specifies that Customers are given 30 days from the date of delivery to return any diamonds they have purchased if they do not meet their preferences. The diamonds delivered by this company are also guaranteed against polishing and setting defects. However, the business disclaims any liability for problems that arise from excessive use and for accidental or intentional physical damage to the jewels.

The personal information of the buyer is strictly confidential, being protected against their interception and use for other purposes by specially designed computer programs and by a limited access of the company's employees to the client's personal data.

In France, by art. 1 of Decree no. 43.-350/1948, the obligation to register the identity of the parties who trade monetary gold, gold bars or ingots of the quality and weight accepted by the Bank of France in a special register kept by traders involved in such activities. Through Decree 744 of 21 May 1986 allows traders involved in gold transactions of the kind mentioned above to omit the registration of the identity of the parties to a transaction at the customer's express request. Decree 612 of May 5, 1995 introduces the obligation of guarantee marking for all works carried out in gold alloy of a certain quality.

THE FASCINATION OF PRECIOUS AND SEMI-PRECIOUS METALS AND STONES IN THE ROMANIAN TERRITORY

Since ancient times, especially in Transylvania, in the matter of gold mining, the so-called royal law functioned, under which the product of the gold mines was destined for the Dacian king. After the Roman conquest, all gold mines passed into *ager publicus*, i.e. into

the property of the Roman state. The exploitation of the mines was concessioned to individuals for a fixed amount of money. Thus, a wax tablet located at the Museum of History in Cluj-Napoca mentions the leasing of a gold mine for the period May 20-November 13, 164 EN, for the sum of 20 dinars [11].

In 1351, a decree regulated the state's ownership of the gold, silver, copper and iron mines located on the noble domains in Transylvania. Also in Transylvania, in 1854, the Austrian authorities applied the General Mining Law. By this law, gold lodes were considered *res nullius*. By virtue of the saying, “what does not belong to anyone, belongs to the prince”, the gold and silver deposits were owned by the emperor. The right to exploit them was granted by the state to private individuals. Also, for the Apuseni Mountains, there were numerous statutes, decisions, instructions and jurisprudence, as well as the “custom of the place”, which regulated gold-silver mining in the area [11].

In Wallachia and Moldova, the state exercised strict supervision over the trade in precious metals. Thus, any transaction with gold was done through the Great Armaş, which collected six, four or three “drams” of gold per person from the princely gypsies for the Dominion's revenues. In the modern era, the legal regime of gold mines was regulated, differently, in the two Principalities [11]. Thus, if in Moldova, according to the Callimachi Code (1817), the mines continued to belong to the state, in Muntenia, the Caragea Code (1818) established the principle of mining freedom. Only the buried treasures belonged to the Lord. According to the Organic Regulations, the mines belonged to the owners of the lands on which they were located, but they were obliged to exploit them or to concession them, within a certain term, under the penalty of expropriation without compensation. After the unification of the Principalities, the Mines Law dealt with establishing the principles that regulated mining activity. The 1923 constitution stipulated that the riches of the soil and subsoil were the property of the state. The mining law of 1924 repealed the large number of laws, statutes, ordinances stating that the gold and silver produced must be sold to the state at the world market price. Through the nationalization law all mining enterprises have entered the state patrimony. This law was replaced by the underground resources law which essentially updates the mining law from 1924 and stipulates the management and the conditions under which useful mineral substances will be exploited.

The marking of jewelry in Romania was regulated by Decree no. 210 of 14.06.1960 and Application Instructions no. 1674/1960.

By Decree no. 244 published in Official Monitor No. 64/15 July 1978, the legal regime of precious metals and stones was established. Based on this normative act, the Ministry of Finance and BCR developed the Technical Norms regarding the protection, management, possession, circulation, distribution, consumption and recovery of precious metals issued in accordance with the provisions of art. 66 of the Decree.

In 1989, Decree no. 50 regarding some measures related to the regime of natural semi-precious stones, an act that was repealed by Decree-law no. 85/21.02.1990. Also on this date, Decree-law no. 84 regarding the manufacture and sale of rings made of gold to the population, and the National Bank of Romania issues Order No. 216 of 15.05.1992 which provides for the assessment of damages for precious metals.

The legislative evolution of the last two years in the matter of the legal regime perfectly illustrates one of the major flaws of our new democracy. It is about legislative instability. Thus, in the Official Monitor no. 572 of November 16, 2000, the Emergency Ordinance

190 of November 9, 2000 [12] was published, regarding the regime of precious metals in Romania. Pursuant to art. 36 of this emergency ordinance, the legal regime of precious metals and stones established in Decree no. 244 of July 10, 1978 regarding the regime of precious metals and precious stones, published in the Official Monitor, Part I, no. 63 of July 15, 1978. Since the November 2000 elections brought to power a political party that had not participated in the enactment of the mentioned emergency ordinance, its application was suspended pursuant to art. 1 and Annex no. 1 point 5 of the Emergency Ordinance 295 of December 30, 2000, for the suspension of the application or the repeal of some ordinances and emergency ordinances of the Government, decree no. 244/1978.

In 2004, the Government Emergency Ordinance no. 190/2000 in the Official Monitor no. 77 of January 29, 2004 pursuant to art. III from Government Ordinance no. 24/2003 for the improvement of the legislative framework regarding the regime of precious metals, their alloys and precious stones in Romania was published in the Official Monitor of Romania, Part I, no. 64 of February 2, 2003.

The ordinance mentioned above will be republished by Law no. 591 of December 15, 2004 for the amendment and completion of the Government Emergency Ordinance no. 190/2000 regarding the regime of precious metals, their alloys and precious stones in Romania in the Official Monitor no. 1224 of December 20, 2004 [13].

RESULTS

This brief analysis regarding the meaning of precious metals and stones for the human civilization, the key elements of the history of their discovery and use, the legends surrounding them, and the legal regulations of Romania prove the financial and emotional importance of these assets. There is no doubt that, during centuries, all sorts of mysteries, curses, legends and story accompanied the most famous jewels, metals and precious stones. They were associated with good fortune, luck, welfare, beauty, value, delicacy. They were considered to have special powers, probably especially due to their durability and beauty.

DISCUSSION

We believe that we were able to illustrate the key traits of metals and precious stones. Of course, there is much more to say, but we focused on Romanian tales, significant historical events, and legislative regulations. Precious metals and stones were always valued and treated with the utmost honor and respect in Romania, as they were in every other nation.

CONCLUSION

Since ancient times, people have been fascinated by metals and precious stones. Diamonds are very durable, precious metals do not break and could be passed on and preserved, over the millennia, from generation to generation. For many, their material worth was important, often hard to measure and match, while for others, their sentimental worth and good fortune. Beauty, financial value, magic, all intertwine and give unparalleled value to precious metals and stones. All over the world, throughout history, people have fought, risked and made sacrifices to acquire and preserve these treasures.

Precious stones and metals still rule our civilization, and this is not only due to magical virtues, but also to technical virtues. Thus, recent research has revealed the extraordinary superconducting capacity of diamonds and gold. The computers of the future, the

machines working at an amazing speed, will be real jewels of diamonds and gold, these materials being considered suitable for their durability. Lasers that are widely used today could not exist without rubies and sapphires.

The attraction and fascination for precious metals and stones, but also their psychic influence, leads us to want them as people, to study and research them and to own them. We will conclude with a quote from renowned French poet Charles Baudelaire: *“The waste of metals and stones, which merge/ and in sparks of rays tremble in the game and sing, / this twinning of sound and light / my gaze bewitches and my heart rejoices”* [14].

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THE HEROIC AND THE GUILTY BODY IN POLITICAL AND SOCIAL POSTERS OF LATVIA DURING THE PERIOD OF SOVIET OCCUPATION

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ABSTRACT

The poster as the genre of graphic arts is a medium where the representation of the human body functions as an important semiotic sign. This genre has also reflected and influenced the most diverse spectrum of artistic, social and political processes. In addition to informative and illustrative content, the inclusion of the human body in the composition of the poster has always had ideological purpose. The aim of this paper is to discuss how political ideology integrates the images of the human body in the posters and how it contradicts the individuals' personal feelings and bodily experiences. The case study of two categories of posters from the Soviet period (1950s – 1980s) indicates the ideological strategies of sports promotion posters and anti-alcoholism propaganda posters. Political propaganda posters, including sports posters, reveal the body politics of the communist ideology: to create a uniform, disciplined, desexualised, masculine bodies capable of embodying the image of the "New Soviet Hero". I suggest that the main artistic tendencies of the so-called "harsh" or "severe" style that evolved in Latvian painting at the time can be seen in the sports posters of this period. Anti - alcoholism posters tend to employ a cartoon aesthetic. This tradition has its roots in the mass propaganda of the Russian Revolution (1917), which encouraged the emergence of extreme dichotomies in visual communication. These posters show the human body as a ridiculous and weak object that deserves to be condemned by family members, friends and all society. In this communication programme, alcoholism is not presented as a disease and a global problem of Soviet society, but as a "bad choice" of individuals. The research is based on archival studies of Soviet posters from the Institute of Art History of the Art Academy of Latvia. Complex research methods have been applied, including iconography, semiotics, contextual and comparative analysis.

Keywords: body politics, soviet period, posters, propaganda

INTRODUCTION

The representation of the human body in art, mass communication, ideological propaganda or advertising demands and withstands the scrutiny of the self, arousing admiration, the desire to follow or, on the contrary, disgust or even revulsion. The Latvian cultural and artistic environment is still characterized by a public sensitivity towards the representation of the human body, where the physiological and bodily qualities of the figure are at the center of the message. The study of post-communist societies also includes the study of art in a broader discourse. The poster of the Soviet period, which lies at the intersection between graphic art, design and mass communication, is a rich source of research reflection. In this paper, the author focuses

on posters of the Soviet period, providing a perspective on the aesthetic and ideological aspects of the human body shape during the Soviet occupation of Latvia, and taking a closer look at some of the phenomena of the so-called Khrushchev Thaw in posters since 1956. The paper focuses on two thematic groups of posters: sports propaganda posters and posters dedicated to the fight against alcoholism. The aim of this paper is to show how the Soviet ideology used the image of the human body in propaganda posters to convey a certain message. The first part of the paper describes the specificity of the poster as a form of graphic art in mediating ideological content, and provides an insight into the theoretical framework of research on the topic: the critical position of sovietization as a form of colonialism, the theory of ideologies, the genesis of the socialist realist method, as well as some semiotic aspects of viewing the body as a sign. The second part of the paper is devoted to the relationship between body and power, the main strategies of the human figure under Soviet ideology, a case study of sports propaganda and anti-alcoholism posters, and concludes with a summary of observations.

1. THE SIGNIFICANCE AND STRATEGIES OF THE POSTER IN THE SOVIET IDEOLOGICAL FRAMEWORK

While the primary function of a poster is to convey a message, it is just as much a tool of persuasion. In any society, the poster influences an individual's behaviour, values and loyalties, so every ideology, political or otherwise, seeks to use this massive propaganda tool to construct, reinforce and disseminate its platform of ideas. The principles of message construction have been broadly stable since the early days of the printed poster in the middle of 19th century. The aesthetics of the poster largely reflects the stylistic trends in art as well as the tastes of society. Text marks, coloured areas, lines, drawing or photographic image are the arsenal of poster form. Poster strategies vary depending on the objective. In the early days of Soviet propaganda, (since Bolshevik revolution of 1917 in Russia) it was important to show the broad, poorly educated masses of the people, in a particularly concise and unambiguous way, who were the successors to power and who were the enemies of power. Thus alongside the propaganda text, the human figure played an important role in the posters of this period. The images of the "worker", the "collective farmer", the "imperialist" represented social groups in society that were represented in a simplified, stereotyped and caricatured visual language. Posters of the post-revolutionary period were initially dominated by two approaches: drawn caricature with elements of political satire combined with text, text with phonetic rhymes. Traditional images were used to evoke nostalgic feelings [1]. This approach was widely used, for example, by one of the main founders of Soviet political poster design Dmitry Moor (1883-1946). The second approach is the "Russian constructivist" aesthetic, with geometries of coloured squares and lines, photomontage elements and text. One of the most prominent representatives of Constructivism and the founder of the artistic technique of photomontage, Gustavs Klucis (1895-1938), a Latvian, lived in Moscow from 1918 and was involved in the creation of revolutionary art. But the power he so talentedly carried out turned against him. Klucis was arrested and killed for purported Latvian nationalism, a victim of Stalin's Terror. The posters designed by Klucis used documentary photographs: ideologues of the proletariat and "ordinary contemporaries". Depending on the content of the propaganda message, close-ups of faces, eyes and mouths were highlighted, and special attention was paid to hands. Klucis incorporated the figure of a young, strong man into the geometric composition of the poster, varying the relationship between the background and the figure. Thus, the poster

post-revolutionary artists in Soviet Russia also followed the avant-garde tradition and applied the form of constructivism, embodying the uplifting character of building and consolidating socialism. During the first two decades of Soviet rule, an ideologically permeated and purposefully constructed image of the Soviet man gradually emerged, whose spread in the socialist bloc was surprisingly persistent. Within the framework of figurative painting, this image acquired specific iconographic features. For instance, Christina Kiaer names the Russian figurative painter Alexander Deineka (1899-1969) as the creator of the Soviet "collective body" in Soviet Socialist Realist figurative painting. She argues that "Aleksandr Deyneka's lithographic illustrations for mass journals of the mid-1920s not only depicted the Soviet proletarian body but invented it." [2] Deyneka is also considered the most important representative of socialist realism in painting, who also created a number of visual works in the field of mass propaganda.

Since 1932, the Soviet Union has been governed by the paradigm of socialist realism, within which artistic production was to be partisan in content and national in form. The first poster heroes - *The Riser of Communism* - were also part of this national form. Their nationality was most often accentuated by the stereotype of their outward appearance: facial features, skin and hair color, as well as the national folk costume or a detail of it. Soviet propaganda thus used the national identity of the occupied land to speak to the local community in a "comprehensible language", to manipulate values and to appropriate national heroes and significant symbols. This strategy makes it possible to justifiably view the sovietization of the lands of Eastern Europe and Baltics as a form of colonialism carried out by Soviet Russia. The occupation of Latvia in 1940 and the subsequent process of sovietization affected absolutely all areas of socio-economic and cultural life. The incorporation of the nation state into the "family of fraternal republics" created the illusion of an international expansion of the national idea, which in fact meant a purposeful russification, with the young, athletic Russian male always being the central figure in the system of visual symbols and the center of the "family of brothers". This statement is well illustrated by propaganda posters of the 1940s and 1950s, including in Latvia. The propaganda posters of the Soviet occupation period were dominated by the ideology of the ruling political system, communism, which (in the Marxist interpretation) means a set of beliefs that unite and inspire a particular group or class of people to pursue certain political interests. It is often synonymous with the positive meaning of "class consciousness", which is in fact a dubious equation.[3] Sovietisation as a form of colonialism came with the promise of progress, where the promise of happiness and prosperity figured for decades in different accents. The image of "happy man" plays an important role in this promise, designed to embody the individual who follows these ideas.

The human figure in the poster functions as a semiotic sign and the elements that make up the sign must also be seen in it. Following the theory of Charles Sanders Pierce (1839-1914), the sign is made up of two elements: the 'signified' and the 'signifier', and between these elements there is a relationship which is formed by three different categories of signs: the icon, the index and the symbol. [4] For example, the footballer depicted in a Soviet-era sports propaganda poster is a sign made up of the 'signified', i.e. a physiculturist 'X' who plays football in the neighbor's yard at weekends, and the 'signifier', the athletic, virtuoso football master 'Y' who, to the cheers of the spectators, sends the ball straight into the goal. This is the vision of excellence that the poster demonstrates. There are similarities between the two, but the footballer in the poster is

not the image of the amateur physique-man, but his icon. From a semiotic perspective, the sign is used to replace something else, so the human figure in the poster is a sign that replaces the corporeality of its wearer and becomes an imaginary image, where the posture, mimicry and gesture of the represented figure are able to transmit a capacious message to its perceiver in a universal and concise way.

2. THE BODY IN POLITICAL AND SOCIAL PROPAGANDA POSTERS

Within the frameworks of any culture or ideology, one can always observe a certain body politics: dictated, accepted or self-regulated standards of the human body, and how this accepted normativity is echoed in visual culture and art. There is often a deep gap between the 'lived body' and the body image that the individual creates for others and manifests for society. On this misalignment at work "Phenomenology of Perception" indicates Maurice Merleau – Ponty (1908 – 1961) by introducing the concept of "lived body" in the anti-stating body for others. Merleau – Ponty views "lived body" as the first major reference point, as an instrument with which helping people perceive the surrounding world. In turn, "body for others" means body objecting when it becomes viewing (including admiration and praise), comparing, competitions and targets of different manipulation. "Body for Others" fills the company's expectations, and embodies conceived ideals, often by denying itself. [5] Representation, coercion, control of the body were part of the ideological upbringing programme of the Soviet authorities. Michel Foucault (1926-1984), the pioneer of the study of the relationship between the body and power in the modern humanities, points to the manipulation of bodily privacy by power as a form of control. In his work "To Supervise and to Punish" he describes prison as a place of punishment and a mechanism of social control, where disciplining, supervising and disciplining the body is a form of punishment. Foucault offers a reference to King Frederick II of Prussia, who, as a brilliant military leader and strategist, introduced special marching techniques into the Prussian army. Through body discipline, synchronized movements, perfect military discipline was achieved. A concrete posture: straight back, retracted abdomen, long arms, stiff hips (...), all this 'knocks the rusticity out of a man' . [6] The repetition of synchronous movements, turns, saluting and marching in line were mastered by the Soviet child as early as the pioneer vacuum, at the age of 10 - 11 years, when he participated in rank-and-file shows.

2.1 Sports propaganda posters. The Heroic Body

Sport and physical culture throughout the Soviet Union were not only ideological tools in the hands of the ruling powers, but also propagated the idea of collectivism in Soviet society. The achievements of sportsmen were equated with the success of the state and at the same time embodied the superiority of the socialist order over the capitalist one. The pinnacle of body control and surveillance in Soviet society was probably the introduction of compulsory *Ready for Work and Defense* norms in work and training collectives. The posters of the agitation prominently displayed the norms of physical abilities of Soviet citizens according to the sex and age of the individual. Body politics promoted the idea at national level that only a physically healthy and strong person was an optimal citizen of Soviet society and a builder of the communist future. Between 1944 and the early 1950s, the theme of overcoming the hardships of war and heroism dominated art throughout the Soviet Union, including in occupied Latvia, while posters devoted to sport were often dominated by an atmosphere of celebration of life and festival. Soviet ideology maintained the narrative of the Soviet country as a land of

happiness, a paradise on earth, so sport, which actually promoted hierarchical relations, competition and the cult of youth, became part of Soviet mythology as a festive ritual. Human bodies in this type of posters were seen as an organized mass marching, running or swimming in a certain direction and rhythm. The image of the "new hero", introduced by the ideologists of socialist realism into all branches of art, was reproduced in the design of the posters. In the early 1950s, the "Latvian State Publishing House" mostly printed imported posters from Moscow. The proportion of local poster designers in Latvia was minimal. The process of modernisation of socialist realism in Latvia culminated in the rise of the so-called "harsh" style in the mid-1950s, which in the visual arts meant a gradual shift away from a distinctly realistic outlook towards generalization of forms and monumentality in expression. Paradoxically, the principles of Western modernist art, hitherto denied by socialist realism, entered this art, which was increasingly embedded in communist ideology. Official rhetoric referred to the process as extending the boundaries of socialist realism, calling the method of socialist realism an open system. [7] The "harsh" style marked a modernized approach to how to represent the heroism of the age and what the hero of that age was - virile, fearless, laconic, endowed with a certain grit and pathos. The political and economic strategy of Soviet power was to constantly engage citizens in competition with each other. The concept of "socialist competition" was familiar to every Soviet citizen who was employed in production, science, art - in any field. The slogans on the posters were: "We will produce more, we will milk more, we will reap more!" etc. These slogans were illustrated by an ideal labor hero, a champion who is already at the peak of success. Two trends emerge in the theme of sport: until the mid-1950s, the narrative of the mass and accessibility of sport and physical culture dominated, but a decade later the focus shifted to sporting excellence and achievement.

2.2 Anti-Alcoholism posters. The guilty body

The USSR inherited its anti-alcohol campaigns from the measures taken in Tsarist Russia and later in Soviet Russia to curb the circulation of alcohol. Although extensive anti-alcoholism campaigns were carried out in the Soviet Union on several occasions, for example in 1958 and 1972, the late 1970s and early 1980s still saw the highest ever rates of alcohol consumption. The Soviet Union's penal code criminalized drinking, but from 1960 alcoholics were sent for compulsory treatment. It must be admitted that the criminalisation of the disease is symptomatic of the inhuman attitude of a totalitarian society towards the individual. In the Soviet poster, the anti-alcoholism narrative was based on condemnation, where the alcoholic was an anti-social being who made the wrong choices and was therefore subject to ostracism. The alcoholic in the poster of the mid-1950s and 1960s is, alongside the idler and the truant, a disturber of the public peace and a hooligan. As we read in L. Somoilov's poster "Remember" (1959), drinking vodka will first lower one's ability to work, destroy one's family and finally lead to the dock. The visual programme of this poster is dealt with in a comic aesthetic, where the moral and physical decline of the citizen is illustrated in sequence. Mass communication maintained the narrative that the alcoholic was harming the 'right' society, he was not productive, he was not needed by his family, his existence was meaningless and unwanted. But in the late 1960s and 1970s, for the most part, it was almost criminogenic, a potential lawbreaker. Often the message was conveyed through dehumanizing images, comparing alcoholics to animals, as in the poster by M. Muižule "...and they say they descended from us!" (1971). Comparing Soviet and Western anti-

alcohol posters, such as those produced in the USA in the 1950s and 1960s, it can be appreciated that the principles of form and the overall iconography in both are aimed at the mass consumer, but that the message addressed to the Western public has a different character. It emphasizes educational information on the adverse effects of alcoholism on human health. (The predominant images are schematic medical images with didactic content, representing the internal organs and systems affected by alcoholism.) The Soviet poster, on the other hand, emphasizes the social aspects of alcoholism and shows the alcoholic as a subject who has made wrong choices, who lacks willpower, who is subject to external influences. The unifying element in the aesthetics of the anti-alcoholism posters of both "ideological camps" is the use of caricature as a means of artistic expression.

CONCLUSION

The ideological propaganda poster as a whole represents the characteristics of a totalitarian art form, rooted in the propaganda of the Bolshevik Revolution, as well as in the techniques and transformations generally proposed by the socialist realist method. Until the mid-1950s, posters devoted to sport were dominated by realistic images, emphasizing detail and cheerful pathos, with anatomical precision and idealization in the representation of the human body. The sports poster of the 1960s became more laconic, allowing for a more pared-down treatment of the body, more robust body shapes. The optimistic sports enthusiast was transformed into a goal-oriented, high-performance athlete. In the propaganda posters of anti-alcoholism, the human image was caricatured in order to evoke ridicule and pity. In the posters of the Soviet period, the alcoholic was the object of social condemnation, he was contrasted with the moral and imaginary standards of socialist society, which in fact never corresponded to reality. The representation of the man in the context of the poster can be seen as a semiotic sign conveying meanings. It can be assumed that in the poster the representation of the human figure is the "signifier", while the "signified" is the corporeality of the individual. Admittedly, this is controversial, since it is necessary to take into account the problem of the representation of subjective bodily experience, which the propaganda poster does not fundamentally address.

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THE PATTERN OF THE “PERFECT MAN” IN SUFISM

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ABSTRACT

In the history of culture, one of the most important periods in the study of the problem of the nature and formation of the “perfect man” was the historical stratum of medieval Islamic culture, in which the Sufi discourse played an important role. Sufism as a religious and mystical direction in Islam is actualized in the light of the study of the classical cultural heritage of the peoples of the East and modern socio-cultural processes.

Sufism played a significant role in the development of medieval Islamic culture and made its unique contribution to the concept of the ‘perfect man’. The Sufi doctrine is based on the aspiration to unity with the Divine through personal mystical experience and spiritual practices that help to purify the soul.

Sufi thinkers such as Rumi, Ibn Arabi, and Al-Ghazali, Akhmet Yassawi saw perfection in the harmony between knowledge and heart, where a person finds inner peace and insight through love for God and constant self-improvement. For them, the “perfect man” was presented as an ideal combining both spiritual and moral perfection, which makes Sufism particularly significant for study in the context of both classical and modern Oriental heritage. Sufism has a significant impact on the history of art and has influenced various art forms: literature, painting, architecture and music.

Keywords: culture, Sufism, perfection, harmony, mystical experience, spiritual practices.

INTRODUCTION

Sufism as a mystical branch of Islam does emphasize a personal and direct experience of spiritual communion with God, emphasizing the particular importance of inner insight and ecstatic states. Followers of Sufism strive for a state of spiritual union with the deity, and in order to do so go through various stages and practices known as ‘The Way’ (Tariqat). The centerpiece of this practice is love for God, which expresses the utmost devotion and aspiration to spiritual perfection. Such currents were not uncommon during the Middle Ages, and mysticism took a significant place in all major religious systems (Buddhism, Hinduism, Judaism, Christianity) created by mankind. In every culture historically we trace the presence of mysticism. According to V.V. Bartold: ‘The Sufis’ idea of the deity and means of getting closer to

him most of all resembles the doctrine of the last representatives of ancient philosophy, the Neoplatonists and Neopythagoreans; there are also features of similarity with the Jewish Kabbalah in the West and with Buddhism and Indian hermitage in general in the East. The chief ascetics became in the eyes of the people saints (vali; the plural aulia is used by Persians and Turks also in the sense of the singular) and miracle-workers...' [1].

The Sufi tradition aims at deep spiritual purification and intuitive comprehension of the Divine, which becomes the meaning of life for the mystic. This path requires not only spiritual jihad (mujahada) - the struggle with one's own passions and weaknesses, but also constant moral perfection. The concepts of *maqamat* (stable spiritual qualities) and *hal* (short-term spiritual states) in Sufism symbolise two types of experiences and stages on the path to enlightenment.

Maqamat reflect the long-lasting and sustained changes that are formed through the process of personal growth. These qualities in modern times can be explained as habitual mental states or stable behavioural responses, which is similar to the idea of 'unconditional reflexes' in psychology. *Hal*, unlike *makamat*, is of short-term nature - it is a kind of mystical experience that comes unexpectedly, like a flash, and disappears, leaving behind a deep spiritual trace.

The Sufi thinkers and mystics of the early period did indeed believe that the highest goal of their path was not simply to withdraw from themselves and seek ecstasy, but to achieve deep spiritual insight and transformation. Through the process of spiritual practice and guidance, Sufis sought to realize eternal truths and to experience experiences that transcend time and ordinary perception.

Ecstatic states, such as trance, were only a tool for them to deepen their search for truth, but not the ultimate goal. The Sufi path involved purification of the soul (nafs) and constant work on oneself to free oneself from attachments to the material and egoistic and to achieve union with the Divine. This approach harmoniously combined both practical wisdom and philosophical ideas about transcendence and inner transformation.

In the period from the tenth to the twelfth century Sufism began to gain widespread popularity and become institutionalized. M. Hodgson indeed defines the period from 950 to 1250 as the most important for the formation of mass Sufism [2].

At this time, Sufi brotherhoods known as tariqats (orders) were formed, which structured spiritual practices and ways of transmitting teachings. Sufism begins to play an important role not only in the lives of ordinary believers, but also among the ulema who practised traditional Islamic science.

One of the major theologians of the time, al-Ghazali, made an important contribution to the recognition of Sufism in the orthodox Islamic tradition. He demonstrated that Sufism could coexist harmoniously with Shari'ah and kalam, combining elements of philosophy, law, and mysticism in its teachings. Thanks to him, many scholars saw Sufism as a way of deeper spiritual insight and strengthening faith.

The widespread use of Sufi practices was also associated with a particular perception and interpretation of the Qur'an. The spiritual quest of Sufis, their path to god through asceticism, love and knowledge, was believed to be in line with Qur'anic principles.

Passing the Way and merging with God is the ultimate goal of every Sufi. A.Schimmel believes that 'in the period of formation Sufism meant, first of all, interiorisation of Islam, personal experience of the main secret of Islam - tauhid ('proclamation of the unity of God')' [3].

Monotheism is the main core of Islam.

According to I.Shah, an expert of Sufism, 'Sufism has two main technical goals: (1) to show man as he is; and (2) to help him develop his true, inner self, his permanent part' [4]

[140, c.191]. It is historically known that it was Sufism that paved the way for the development of the Templar Order in Europe. Many scholars have written about it, among them the famous I. Shah in his work 'Sufism'.

'The mystics of many religions claim that the ultimate goal of the mystical quest is not simply knowledge of God, but the attainment of union with him. This notion 'can mean different things: from full fusion, when the mystic is so immersed in God that he is completely deprived of his individual consciousness, to union, which is experienced as the fulfilment of the ultimate goal of a love relationship, during which the lover continues to realize himself as something different from the Beloved [5]. In Sufism this state was achieved through zikr.

As the number of followers grew, the intellectual side of Sufism gradually began to develop. The most widespread current in Sufism is connected with the name of the 'Great Sheikh' - the mystic Ibn Arabi. He wrote two famous works: 'Meccan Revelations', which are rightly considered an encyclopaedia of Sufi thought, and 'Gemma of Wisdom'. God in Arabi's system has two essences: one is intangible and unknowable (batin), and the other is a manifest form (zahir), expressed in the diversity of creatures living on earth, created in the divine image and likeness. In other words, all those living in the world are only mirrors reflecting the image of the Absolute, whose true essence remains hidden and unknowable.

'Ibn Arabi notes in 'Gemma of Wisdom' that Muhammad is the most perfect man, with whom the world order begins and is completed by him... Proclaiming Muhammad as a model of perfection, Ibn Arabi believes that the perfect man is the result of emanation of the divine essence. The perfect man, according to Arabi, is the goal and ultimate cause of God's emanation; he is the mirror of God. The perfect man accepts the properties of God. Accepting the properties of God, man enters the world of Divine presence, and as a slave of God he enters the world of created things' [6].

Ibn Arabi himself emphasizes human perfection and pays special attention to the place of the vicar: 'And so Allah the Most High knew Himself and knew the world. Therefore, the world appeared 'in the image' [of God]. Allah created man with a noble outline in which the ideas of the greater world were joined together. Allah has made man a copy, combining in himself what is in the big world and the Names [available] in the Divine Presence [141, p.95]. In view of the fact that the Perfect Man is created in the perfect [Divine] image, he rightfully has 'representation' [Allah] in this world and [His] 'vicariousness'. 'By man we by no means mean animal man, we mean man as such and as [God's] vicar, for it is only through his "humanity" and "vicariousness" that he has been given the perfect image' [7].

Sufism, a mystical movement in Islam, was indeed influenced by Gnostic and Neoplatonic ideas, and developed a unique doctrine of the paths of spiritual ascent to God. Sufis focused on the inner path of purification from worldly passions, practiced asceticism and immersed themselves in a state of deep intuitive connection with God, striving to merge with Him.

At different stages of Sufism's development, its ideas were sometimes perceived as an expression of a pantheistic worldview. For example, in some Sufi teachings God was understood not as a separate being but as a divine essence pervading the whole world, which provoked controversy and criticism on the part of orthodox clergy. Sufi mysticism, at first persecuted by the Orthodox clergy, was legalized by al-Ghazali, the greatest representative of religious and idealist philosophy. In his criticism of the 'heretical' and 'contrary' views on Peripatetics, Ghazali defended, along with mystical Sufism, the positions of the Asharites, refusing, however, to accept his atomistic theory.

The rationalism of al-Ghazali's ethics consists not only in apologizing for reason and making it the supreme judge of actions, the determiner of the conditions of their morality and their material and natural preconditions. Reason obliges, it is a coercive principle. It can be said that reason is not only a judge, but also a judicial executor. As for Sufism, it teaches the heart to free itself from the transitory interests of the earthly world... In short, al-Ghazali tried to link together the rationalism of the philosophically interpreted 'golden mean' and the Sufi purity of heart, melting them into the idea of the Sufi tariqat. Sufi practice placed the practice of constant self-observation as a link in the 'Sufi path' and developed a system of cognitive and ethical self-criticism. Al-Ghazali used all these elements in his criticism of the 'bad scholars' contemporary to him. He emphasized that the most significant reason for this was ignorance of one's own soul, for true perfection is impossible without perfect self-knowledge.

One of the first to speak on the role of love in achieving perfection was the Brethren of Purity.

This group of scientists considered the purification of the spirit and improvement of morals as their main goal. Their movement really aspired to a moral revolution in society [8].

The group's call was to morally improve not only individuals, but the entire society.

There was a great influx of knowledge that was recycled and available to everyone. This also contributed to the 'Muslim Renaissance'. According to A. Nicolson: 'With the growing influence of Hellenistic ideas, Muslim asceticism became mystical: ascetic exercises began to be perceived not as their purpose in future salvation or perdition, but rather as a means of purifying the soul so that it could know and love God and achieve union with Him' [9].

We agree with W. Chittick's statement that 'at the deepest level, Islam is a religion that teaches believers how to transform themselves so as to achieve harmony with the foundation of all things. Neither action nor understanding - taken separately or together - is inherently insufficient for man. Both action and understanding must be focused so that they result in the cultivation of virtues and self-improvement. Virtues are naturally inherent in primordial human nature (fitrah), created in the likeness of God. Thus, while the first aspect of Islam concerns the actions that believers should perform because of their established relationship with God and others, and the second concerns our understanding of ourselves and others, the third points the way to achieving intimacy with God. The various terms that are used in speculating about the essence of this third aspect can be boiled down to one key concept: the heart of religion. Among these are also found pure-heartedness, love, virtue and perfection [10]. All the best qualities must be manifested by a person in order to achieve perfection. Who then is the perfect man? 'The Perfect Man is conjugated with two plans: the Path of Essence itself: the transcendental and the ontological' [11].

One of the main criteria for achieving perfection is overcoming one's vices and weaknesses.

Calling religion 'the psychological arsenal of culture,' Freud wrote that religious ideas are in people's eyes the most precious assets of culture, the highest value it can offer its participants, much more than all the arts and skills that make it possible to discover the earth's subsoil, provide food for mankind, or prevent disease. People say that life would become unbearable if religious ideas lost to them the value they ascribe to them. In pointing out the value of religion in culture, Freud did not exaggerate the role of religion, but rather pointed out its importance. At that, he singles out three stabilizing and organizing functions of religion: firstly, it 'satisfies human curiosity', secondly, it 'diminishes people's fear of dangers and vicissitudes of life, comforts them in misfortune', and finally, thirdly, it 'gives prescriptions', 'proclaims prohibitions and restrictions' [12].

Al-Ghazali does not separate the concepts of happiness and perfection; they are interrelated.

In the gradations of perfection the thinker means the idea of infinity of cognition itself. Knowledge of the essence of the deity was the only goal to which Sufis strove throughout their lives. This mystical 'path' was expressed in the moral purification and self-improvement of man

According to M. Mutaharri, 'Recognition of a perfect man from the standpoint of Islam is possible in two ways. The first way consists of finding out what is said in the Holy Quran and then in hadiths when describing a perfect person. Although the phrases 'perfect Muslim' and 'perfect believer' are found in the Qur'an and hadith, it is still not a 'perfect man'. Nevertheless, it is clear that the phrase 'perfect Muslim' refers to a person who has attained perfection in Islam, and 'perfect believer' refers to one who has attained perfection in the path of faith. On this basis, we should find out what qualities the perfect person is endowed with in the Qur'an or hadith and what are his distinctive features according to these scriptures [13].

Another way of cognition of the perfect man is based not only on the narrative context of written sources and any concrete statements reflected in the Qur'an or other sacred Muslim texts, but also implies real grounds of existence of concrete persons, according to the requirements of the Qur'an and really possess all qualities of the perfect man. A perfect person cannot represent an ephemeral and imaginary personality beneath himself, which has no objective embodiment. The personalities in the history of culture that have the qualities of a perfect man have taken place as very real and objective.

The following statements of Prophet Muhammad s.a.w. from hadiths also show the character and description of a perfect man: 'The believers are like a body in their love, mercy and kindness to one another: if any part of it is sick, the whole body shares its sleeplessness and fever.' 'The most perfect of the faithful in faith are the best of the moral. And the best among them are those who are better than their wives.' 'The Merciful show mercy to the All-Merciful. Show mercy to those on earth, and God will spare you', "A smile to your brother is charity", "A kind word is charity", "He who believes in God and the Last Day (Judgment Day) should do good to his neighbour" [14].

Sufism places profound emphasis on love as a divine, unifying force. The love for humanity and all creation is seen as an expression of love for God, rooted in the belief that the world and all within it are manifestations of the Divine. This approach underscores Sufism's ethical dimension, where acts of compassion and love are central to spiritual life and are ways to draw closer to God.

Yasawi's Sufi worldview is an appeal to the inner world of a person, to his inner psychological energy and capabilities. Yasavi showed the way to finding the meaning of human existence, the path towards divine perfection.

Yasawi's philosophy shows that he retired and went to live in a dungeon. Yasawi's call for goodness, purity of heart and intentions is seen in the Hikmets:

"If you are wise, then do good to people.

Turn to people with pure hearts,

Respect people, communicate with beautiful souls.

That's why, at the age of sixty-three, I went underground" [15].

Methods Used in the Study:

Literature Review: The study likely includes a literature review of primary Sufi texts by scholars such as Ibn Arabi, Rumi, and Al-Ghazali to analyze the descriptions of the "perfect man" within Sufi thought.

Comparative Analysis: Examining various Sufi interpretations of the "perfect man", comparing how different Sufi orders and scholars perceive and articulate this ideal.

Thematic Analysis: This qualitative method helps identify recurring themes in Sufi texts such as divine love, self-purification, and enlightenment as characteristics of the "perfect man".

Historical Contextualization: Exploring the historical evolution of the concept within Islamic mysticism, including its development and adaptations across time and Sufi traditions.

These methods provide a comprehensive view of how the concept of the "perfect man" has been represented, adapted, and interpreted within Sufi literature and philosophy.

CONCLUSION

The cult of saints and pilgrimages to holy places remain significant elements of religious culture in the modern world. The archetypal nature of these practices indicates a deep connection to the basic cultural codes that have been shaped by the basic cultural codes that have been formed in many cultures and communities. The archetypal nature of these practices indicates a deep connection to basic cultural codes that have been shaped over centuries and passed on from generation to generation.

Pilgrimage not only serves as an expression of veneration of the saints, but also fulfils social and personal functions: it promotes faith, personal purification, and serves as a way of self-identification and inclusion in tradition. This practice shows how the cultic relationship to the saints retains its value, becoming a symbolic and unifying element for a multitude of believers, regardless of their nationality. Sufism did spread and take root in the Muslim world, despite pressure from official religious authorities who feared that its ideas would undermine the fundamental tenets of Islam. By the eleventh century, Sufi teachings had ceased to be an exclusively intellectual movement limited to a narrow circle of scholars and mystics, and had become popular among the masses. Sufism, cantered on inner spiritual transformation and closeness to God, offered a personal mystical experience that contrasted in many ways with the formal approach of orthodox Islam, which focused on observance of rituals and prescriptions.

In the face of resistance, Sufi thinkers and followers often resorted to secrecy to protect themselves from persecution and judgement. Many of the teachings and practices of Sufism, such as the concepts of love for God, renunciation of worldly attachments, and the path of asceticism, seemed a threat to the authority of official religious structures. Sufis sought to ground their ideas on the Qur'an and hadith, which created a field for philosophical and theological debate.

Sufism, a mystical movement in Islam, has had a profound influence on world culture through philosophy, poetry, music, dance and spiritual practices that have spread beyond the Muslim world. Here are some key aspects of this influence:

Poetry and Literature: Sufi poetry has inspired many cultural traditions, especially in Persia, India, and the Middle East. Sufi poets such as Rumi, Hafiz, Saadi, Attar, and Ibn Arabi created works filled with images of love, unity, spiritual quest, and immersion in God. These works have become part of the world's literary heritage, have been translated into many languages, and continue to inspire readers and writers around the world.

Music and Dance: Sufi practices, such as the famous 'twirling' of the dervishes (sema), are symbolic of the spiritual path and self-discovery. Sema combines movement, music and ritual to help express the Sufi concept of unity and dissolution in God. These rituals have spread beyond the Muslim world and have inspired many strands of music and dance, from classical to contemporary.

Philosophy: Sufism has had a significant influence on spiritual and philosophical traditions, shaping ideas about divine love, universal harmony and unity. In Western philosophy and psychology since the 19th century, Sufism has been the subject of study, and its ideas have been incorporated into the works of such thinkers as Carl Jung and Friedrich Nietzsche. Sufi concepts helped develop ideas of integral psychology, self-knowledge, and the path to enlightenment.

Ethics and spiritual practices: Sufi practices such as meditation (muraqaba), prayer (zikr), and hermitage (seclusion) have been the basis for many spiritual schools and movements that have developed in Western culture as well. The ideas of Sufi self-denial and surrendering one's will to God have become popular in modern teachings on meditation and personal growth.

Dialogue of Cultures and Religions: Sufi teachings of tolerance, love for all things, and respect for other faiths have promoted dialogue between religions and cultures. Over the centuries, Sufis have played a significant role in spreading Islam through peaceful means, preaching love, wisdom and tolerance. Today, the teachings of Sufism continue to promote interfaith dialogue and understanding.

Sufism offers universal values and views that promote deep spiritual self-knowledge, which has attracted attention and respect in a wide variety of cultures around the world.

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SECTION MUSEOLOGY AND HERITAGE STUDIES

ROMANIAN GASTRONOMIC HERITAGE: REDISCOVERING TRADITIONAL PRODUCTS

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ABSTRACT

Romania is a country that boasts a rich and diverse gastronomic culture, making it a must-visit destination for food lovers and culinary enthusiasts. From traditional dishes passed down through generations to modern interpretations of classic recipes [1], Romanian cuisine offers a unique and flavorful experience that is sure to tantalize the taste buds of even the most discerning travelers. One of the best ways to experience Romanian gastronomic culture is through culinary tourism, a growing trend that allows visitors to immerse themselves in the local food scene and learn about the history and traditions behind each dish [4,6]. From bustling food markets to cozy family-run restaurants, there are countless opportunities to sample the best that Romania has to offer [7]. Romanian gastronomic heritage is a rich tapestry of flavors and ingredients that have been passed down through generations. From hearty stews and soups to sweet pastries and tasty cheeses, Romanian cuisine is a reflection of the country's diverse culture and history [2,8]. However, like many countries, Romania has seen changes in its gastronomic products over time, influenced by factors such as globalization, urbanization, and changing consumer preferences. One of the most significant changes in Romanian traditional gastronomic products has been the introduction of new ingredients and flavors from other countries. For example, Italian pasta dishes and French pastries have become more common in Romanian cuisine, reflecting the influence of European culinary trends [3]. The main contribution of this study, despite these changes, is to prove that there is still a strong appreciation for traditional Romanian gastronomic products, and efforts are being made to preserve and promote them. Many regions of Romania have culinary festivals and events that celebrate traditional dishes and ingredients, and there is a growing interest in organic and locally-sourced food products.

Keywords: gastronomic culture, traditional dishes, culinary tourism

INTRODUCTION

The gastronomic heritage of Romania is a rich tapestry of flavours and traditions that have been passed down through generations. From hearty peasant dishes to elegant aristocratic cuisine [4], Romanian food reflects the country's diverse history and influences.

One of the most iconic dishes in Romanian cuisine is “sarmale”, savor cabbage rolls filled with a mixture of minced meat, rice, and spices. This dish is often served on special occasions and holidays, such as Christmas and Easter, and is a true representation of the country's culinary traditions [8].

Another popular dish in Romanian cuisine is “mici”, grilled minced meat rolls seasoned with garlic and other spices. Mici are a staple at summer barbecues and are often served with mustard, bread, and pickles.

Romanian cuisine also includes a variety of soups and stews, such as “ciorba de burta”, a sour soup made with tripe, and “tochitura”, a stew made with pork meat, sausages, and vegetables [2,3]. These dishes are hearty and comforting, perfect for the cold winters that Romania experiences.

In addition to traditional dishes, Romania also boasts a wide range of desserts and pastries. “Cozonac”, a sweet bread filled with nuts, raisins, and cocoa, is a popular treat during the holiday season. “Papanasi”, fried doughnuts served with sour cream and jam, are a favourite dessert among Romanians [5].

The gastronomic heritage of Romania is also influenced by the country's geography and climate. Romania's fertile soil and temperate climate provide an abundance of fresh fruits and vegetables, which are used in many dishes. For example, “zacusca”, a vegetable spread made with roasted eggplant, peppers, and tomatoes, is a popular dish in Romanian cuisine.

The dishes mentioned above are just a few examples of traditional Romanian dishes, which are often cooked on important religious holidays such as Easter, Christmas, New Year's Eve, Pentecost.

However, over time the taste and flavours of these traditional foods have changed due to certain factors such as: globalization, urbanization, and changing consumer preferences.

This paper examines the impact of these factors on the traditional Romanian cuisine and explores how these changes have shaped the culinary landscape of the country. The study highlights the challenges and opportunities that globalization and urbanization present for preserving and promoting Romania's culinary traditions. This article, also, delves into the most significant culinary festivals in Romania, exploring their origins, the significance of the dishes presented, and their role in preserving and promoting Romanian culinary traditions.

Overall, Romanian gastronomic heritage is a reflection of the country's cultural diversity, history, and natural resources. From savor stews and hearty soups to sweet pastries and desserts, Romanian food is a celebration of tradition and flavour that continues to evolve and inspire.

MATERIALS AND METHODS

As societies become more interconnected and urbanized, traditional culinary practices are being influenced by a diverse range of factors. Globalization, urbanization, and changing consumer preferences have had a significant impact on gastronomic culture around the world [6]. Even if this change was made over time, and for this reason the effects of the change were not very visible, looking back it was still noted that the

young generation cooks differently than their grandparents and parents. Even if the basic cooking recipes are the same, generations of people adapt these recipes according to the geographical areas they have visited, their favourite spices, the origin of the raw materials, etc.

Figure 1 illustrates the key variables that influenced the modifications in Romanian gastronomic heritage. It also describes the methodology and stages applied on doing the research for this work.

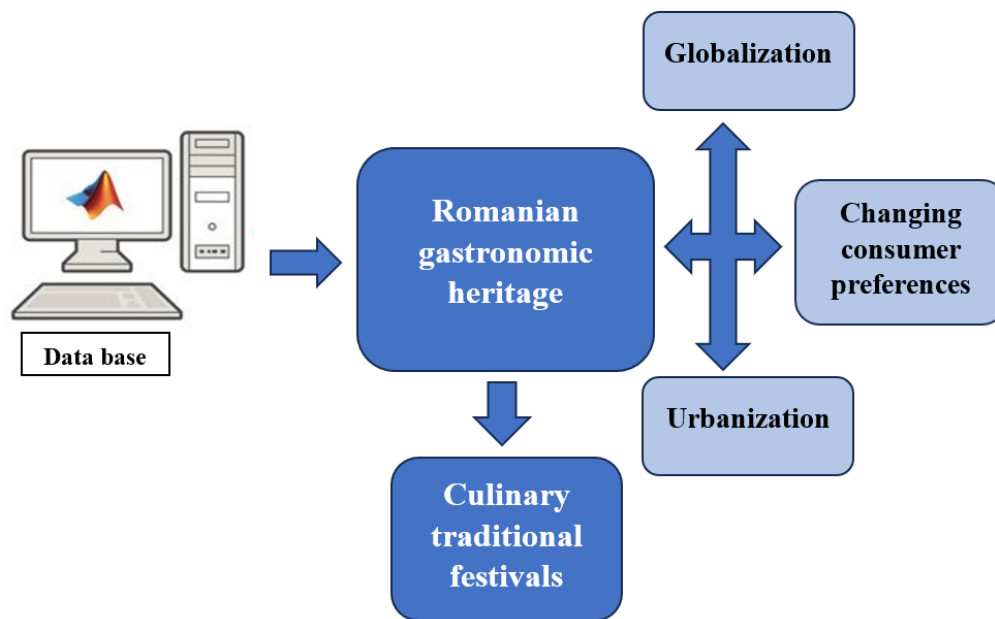


Figure 1. Research methodology

Within the research method (Figure 1), two major stages were followed: The most important three factors (Globalization, urbanization, and changing consumer preferences) that have affected over time the Romanian gastronomic heritage; and The Culinary traditional festivals with the help of which is trying to revive and promote the Romania's culinary heritage.

RESULTS AND DISCUSSION

1. The factors that influence the Romanian gastronomic heritage

The globalization of food markets, rapid urbanization, and evolving consumer preferences have transformed the traditional culinary landscape of Romania [7]. As the country becomes increasingly connected to the global economy, traditional recipes, ingredients, and cooking techniques are at risk of being overshadowed by fast food chains, convenience foods, and international cuisines. Changing consumer preferences have driven a shift towards healthier and more sustainable eating habits.

1.1. Globalization and Romanian Cuisine

Globalization has brought about an influx of foreign foods and culinary trends to Romania, leading to a fusion of flavors and techniques in the country's cuisine.

As economies become more interconnected, people have greater access to a wide range of foods from different parts of the world [5]. This has led to a rich exchange of culinary

practices, with fusion cuisines becoming increasingly popular. For example, in Romania, you can find a variety of restaurants offering dishes that blend flavors from different cultural traditions.

Traditional Romanian dishes have been influenced by Mediterranean, Turkish, Hungarian, and Slavic cuisines, resulting in a rich culinary tapestry that reflects the country's diverse cultural history. However, globalization has also introduced challenges for preserving authentic Romanian dishes, as fast-food chains and processed foods have become increasingly popular among the younger generation.

1.2. Urbanization and Food Culture

The rapid urbanization of Romania has led to the proliferation of supermarkets, fast food outlets, and chain restaurants in urban centers, changing the way Romanians shop for and consume food. As urban populations grow, traditional markets and small-scale producers are facing increasing competition from large retailers, leading to a decline in the availability of locally sourced ingredients and traditional dishes [7]. Moreover, time-strapped urban dwellers are increasingly turning to fast food and ready-made meals, compromising the authenticity and nutritional value of traditional Romanian cuisine. At the same time, the availability of a diverse range of ingredients in cities has encouraged experimentation with new dishes and flavors.

1.3. Changing Consumer Preferences

Consumer preferences in Romania are evolving, with a growing emphasis on convenience, health, and sustainability shaping food choices. As consumers become more health-conscious, there is a shift towards organic, locally sourced, and ethically produced foods in the market. Moreover, younger generations are seeking out innovative and globally inspired dishes, leading to a reimagining of traditional Romanian recipes to cater to modern tastes[4]. However, this trend also poses a threat to the preservation of authentic Romanian gastronomic heritage, as the demand for convenience and novelty drives the popularity of international cuisines over traditional dishes. In recent years, there has been a growing focus on healthy eating and sustainability. This has led to a rise in the popularity of plant-based diets, as well as an increased demand for organic and locally sourced ingredients. Consumers are also more interested in the story behind their food, leading to a greater awareness of food provenance and ethical sourcing practices.

2. Culinary traditional festivals

Romania, a country rich in history and diverse cultural influences, showcases its unique culinary heritage through various traditional festivals. These festivals not only celebrate the country's gastronomic diversity but also reflect the regional identities, customs, and agricultural practices that define Romanian culture[8].

Romania's culinary landscape is a tapestry woven from various historical influences, including Roman, Ottoman, Austro-Hungarian, and Greek cultures. The integration of local ingredients, traditional methods, and regional flavors has given rise to a distinct culinary identity. Traditional culinary festivals serve as vital platforms for showcasing this identity, bringing together communities to celebrate their heritage and share their local specialties.

Romanian culinary festivals are not just about food; they embody a sense of community and identity. These events provide an opportunity for local producers to promote their products, strengthen local economies, and foster connections among residents and

tourists. Furthermore, the preservation of traditional recipes and cooking techniques is crucial in keeping cultural heritage alive for future generations.

The Key Culinary Festivals in Romania are presented below:

2.1. The Romanian Wine Fest

Held annually in various cities, including Bucharest, Cluj Napoca and Iași, the Romanian Wine Fest celebrates the country's long-standing winemaking tradition. Visitors can sample a wide array of local wines, engage with winemakers, and participate in workshops on wine tasting and food pairings. The festival often features traditional dishes such as mămăligă (cornmeal porridge) and sarmale (cabbage rolls), which pair beautifully with the local wines, enhancing the culinary experience.



Figure 2. Central Park Wine Festival Cluj Napoca [12]

In the Figure 2 are related some moments during the Central Park Wine Festival Cluj Napoca which is the largest outdoor festival dedicated to wine, gastronomy, music and culture. For four days, the park becomes a perfect place for relaxation and fun, a place where will be found the best wines and cuisine, quality music, outdoor film screenings, activities for all tastes and ages.

2.2. The National Potato Festival

This festival takes place in the town of Miercurea Ciuc and celebrates the significance of potatoes in Romanian cuisine. When this event was initially staged in 2001, it appeared to be a straightforward food competition, with most of the participating teams preparing merely potato stew in their cauldrons. Over time, this event has evolved into a genuine platform for various potato delicacies, as well as a chance for community engagement. In Figure 3 it can be observed some cooking dishes during the festival.



Figure 3. Dishes during the National Potato Festival-Miercurea Ciuc [11]

Known for its versatility, the potato is featured in various dishes, from baked and fried to stews. The festival includes cooking contests, traditional music performances, and educational workshops on sustainable agriculture and cooking techniques, underscoring the potato's role in daily Romanian life.

2.3. *The Festival of Traditional Romanian Gastronomy*

Celebrated in numerous regions, this festival focuses on traditional Romanian dishes prepared using age-old recipes. It serves as a vibrant gathering for local chefs, artisans, and food enthusiasts. Visitors can taste specialties like cozonac (sweet bread), tocăniță (stew), and various cheese varieties, while also enjoying folk music and dance, thus immersing themselves in Romanian cultural traditions.

One of the most representative gastronomic festivals is The Taste of Transylvania Food Festival (Figure 4). Represents the culmination of a dream shared by committed chefs, restaurateurs and local producers. Together, we aim to write a new chapter in the food culture of Transylvania. Together, we have begun a journey of rediscovering our culinary traditions, skills and our disappearing heritage; we want to put back this special, hidden region on the international culinary map as a new, yet timeless food destination.

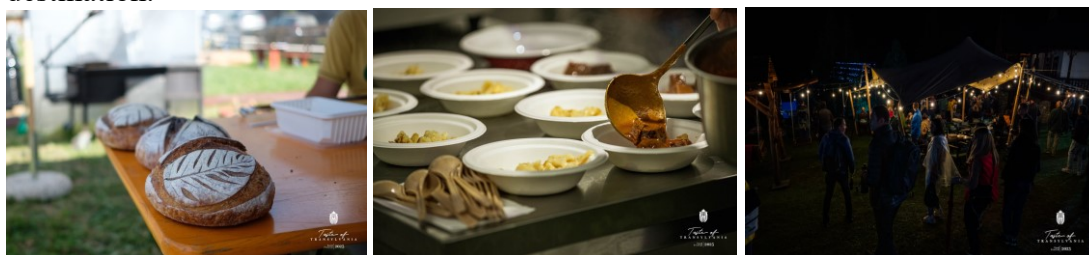


Figure 4. The Festival of Traditional Romanian Gastronomy [10]

2.4. *The Dobrogea Fish Festival*

Located in the Dobrogea region, The Dobrogea Fish Festival (Figure 5) is dedicated to celebrating local gastronomic and cultural traditions of Dobrogea, local fish dishes, particularly those made from carp, and brings numerous high-profile producers, kerchanals and restaurants with specific fishing, as well as renowned master chefs. The festival promotes sustainable fishing practices and features a series of competitions where local chefs prepare innovative and traditional fish dishes. Alongside cooking demonstrations, attendees can enjoy cultural performances that showcase the region's heritage.



Figure 5. The Dobrogea Fish Festival [9]

CONCLUSION

The influence of globalization, urbanization, and changing consumer preferences on Romanian gastronomic heritage is undeniable, as traditional recipes, ingredients, and cooking techniques are being reshaped by external forces. While these challenges present obstacles to preserving the authenticity of Romanian cuisine, they also offer opportunities for innovation, creativity, and cultural exchange. It is imperative for stakeholders in the food industry, including chefs, policymakers, and consumers, to work together to safeguard and celebrate Romania's culinary traditions in the face of globalization and urbanization pressures. By supporting local producers, promoting traditional recipes, and educating the public on the value of gastronomic heritage, Romania can continue to showcase its unique culinary identity to the world.

Romanian culinary traditional festivals play an indispensable role in preserving and promoting the country's rich gastronomic heritage. These celebrations offer insight into the diverse influences that shape Romanian cuisine while fostering community spirit and cultural pride. As Romania continues to evolve, these festivals will remain vital in connecting individuals to their roots and creating a platform for cultural exchange.

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SECTION MUSICOLOGY

IGNACY ZALEWSKI'S *DIE SPINNERIN* AS A CATEGORY OF 'COLORFUL MINDEDNESS' IN MUSIC

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ABSTRACT

Color is not only a matter of visual arts but also of music. It can influence how we feel, how we perceive the world, and even tell a lot about one's personal artistic style based on their favorite colors choices. Color is also a powerful means of communication. It can signify action, influence mood, and even physiological reactions. Colors can stimulate creativeness and affect productivity. Some experts tell about the powerful red, restful green, emotional yellow, playful orange or intellectual blue. Colors appear in art as a kind of mix, which is why we can describe art as colourful. Colorful in this context means full of color and therefore rich in various shades, nuances, relationships, contrasts or harmonies. In music, some compositions seem particularly *colorful*. This means not only a wealth of nuances, but also a special kind of texture, as if saturated with colors, hues, and shades of sounds. This reference to colors in music may be indicated in the phenomenon which I term *colorful composing*. To analyse this case I present the musical composition *Die Spinnerin* for flute and marimba from 2010 by Ignacy Zalewski – Polish composer born in 1990. I discuss the components of colorful composing in which I select the three leaders: colorful articulation, nuanced microdynamics and shades of instruments' sounds. I expand my reflection on the piece of Nathan Daughtrey for flute and marimba titled *An Extraordinary Correspondence* and on contemporary composers' statements who saw colors in music in some way like Olivier Messiaen who said that he saw musical colors intellectually and Toshio Hosokawa's subtle inspiration of nature, and Polish contemporary composers Witold Lutosławski, Marcin Błażewicz, Grażyna Pstrokońska-Nawratil. My research is based on the selected reflections about the philosophy of colours e.g. by Alex Byrne and David Hilbert describing the problem of how our perspective is influenced by colours and how colors stimulate the mind.

Keywords: musical analysis, colorful mindedness, Ignacy Zalewski, Nathan Daughtrey

INTRODUCTION

Colors are one of the most beautiful gifts of nature. Available in a visual experience, they spill over into other areas of our perception and allow us to enjoy the world. Color and light are irreplaceable creators of the beauty of nature. They also have their voice in the art of sounds, which, it would seem, is far from this type of experience. Colors are the domain of visual arts which is obvious but not only in this field their significance is important. Colors are not only a matter of visual arts but also of music. In music we

talk about sound color, which is a carrier of expression; it can express a mood or reflect a natural phenomenon.

MATERIAL AND METHODS

The method of my research is created in accordance with the currently developed cognitive approach to musical and artistic interpretation, highlighting the sphere of acting, feeling and experiencing, in which we are allowed to define a space of experiencing color and light in connection with musical thinking and creating, not only as a component of musical space but also as an impulse to compose and create the world of sounds. The material of the study is derived from some examples of modern compositions devoted to flute and marimba, especially to the piece by Polish contemporary composers Ignacy Zalewski, Grażyna Pstrokońska-Nawratil, Marcin Błażewicz. I add to this consideration the view on the work of Nathan Daughtrey.

DISCUSSION I: COLOR OF SOUND IN MUSICAL COMPOSITION

In music, the timbre of sound was introduced into a leading place in composition basically only with the advent of musical impressionism. As we know, composers of that time and style were particularly sensitive to the timbre of sound and the sound structures that emerged as a result of the action of timbre. They used colorful patches of sounds, color components inherent in other elements of musical form, such as melody, harmony, orchestration, dynamics and tempo. A musical piece in the understanding of the Impressionists became a colorful study of nature or reflection on a moment, captured in a sound sketch. But it was not only the Impressionists who experimented with musical color and brought its constructive power to light.

In fact, since the Renaissance discoveries related to air and color perception, musicians had been showing efforts to discover and differentiate sound color. Josquin de Pres leads voices in pairs in accordance with their sound registers, which creates colorful sound planes in a motet composition. Johann Sebastian Bach's late Baroque orchestra, visible especially in the Brandenburg Concertos, includes a variety of instruments, making the composition multi-threaded in terms of sound color. The clashes of vocal and instrumental voices, known since the end of the Renaissance, among others in the works of composers of the Venetian school, also introduced new discoveries in terms of timbre. In the 19th century, the work of Fryderyk Chopin is an excellent example of sensitivity to timbre and the search for its unusual varieties in piano music. Earlier, Beethoven himself worked on timbre, giving it spectacular discoveries in his piano sonatas.

The 20th century brought a continuation of interest in sound color, but often understood as a color patch no longer with subtle, as in impressionism, but expressive saturation. New discoveries in the sphere of painterly color, made by post-impressionists, expressionists, fauvists and creators of abstract painting, contributed to giving sound colors even greater intensity. Creators of the 20th century introduce sound color into the sphere not only of feeling and imagination, as well as of rendering natural phenomena or narratives through music, as had happened before, but make sound color an independent form-creating element. Modern musical form, as understood by Arnold Schoenberg (the idea of melody of sound colors, Klangfarbenmelodie) is based on the

sequence of sound colors. His followers create their own visions of sound color and its influence on the shape of a piece. Impressionist and expressionist ideas are continued in the music of Olivier Messiaen, who uses synesthetic thinking, based on so-called colored hearing, chromesthesia, or the creation of multi-sensory impressions when a stimulus affects only one sense. Colored hearing is the appearance of sound-color impressions during the reception of auditory or visual stimuli. As we know, color hearing, which involves the permanent association of a specific color with a pitch or key, varies from person to person. Among Messiaen's successors, the ability to hear colors and locate their effects in sound works was also common. This approach to composing is discussed, among others, by the Polish composer Grażyna Pstrokońska-Nawratil, in whose music not only individual sounds receive color associations, but also chords and keys.

RESULTS: THE SENSE OF SOUND COLOR

In addition to color hearing in music, especially contemporary music, the sense of color is important, expressed as the ability to perceive, differentiate, imagine or even perform, create and emotionally experience various color qualities in music. The sense of timbre is associated with the so-called timbre hearing, which is sensitive to the component of sound that we define as its timbre. Let us recall that the timbre of sound is one of its basic sensational features, which allows us to read sounds in terms of their quality, e.g. sharpness, brightness, sonority, and also to distinguish them despite their identical pitch, loudness and duration. The timbre of sound is perceived so individually and subjectively that it defies classification. This is due to its multidimensionality, because it can be sharp, bright, and rough at the same time.

The timbre of sound depends to a large extent on other impression features of sound, and from an acoustic point of view it depends on the audible spectrum of sound, and in particular on the structure of the spectrum (striped - continuous, harmonic - non-harmonic), its width and shape (undifferentiated - formant), variability in time, position on the frequency scale. An important role in creating the timbre of sound is played by formants and transients, which enable the identification of sounds of musical instruments and speech sounds [1]. We identify timbre, but we have no strict rules for classifying it. It is rich in its nature and extremely suggestive. In fact, one can assume that composers have always been sensitive to timbre, but before the 20th century it was not given an independent function and role in shaping a musical composition. It was only since the discoveries of the Impressionists that timbre became a musical material in itself. This discovery made by the Impressionists, that music can be shaped by color, seems epochal. Let us add that initially it concerned not only the creation of a new form directed by color, but also the rendering of color impressions, for example in Debussy's *Préludes: La fille aux cheveux de lin* or *Bruyères*.

Over time, this function of musical color gained greater significance, it developed, one might say, and began to serve creators also as a means of musical narrative used to convey certain sound "events", create a specific emotional situation, refer to intense experiences, e.g. in the piece *Artista omen of death* by Marcin Błażewicz, the dark colors of low, loud percussion instruments dominate, evoking associations with something threatening, sinister, symbolizing the approaching death - the fear of it, the inevitability of its arrival and its all-encompassing effect. In the piece *Assisi* from the cycle *Frescoes* by Grażyna Pstrokońska-Nawratil, a similar device appears to convey

the approaching earthquake in Assisi. In contrast, in a composition by the same author inspired by the bright side of nature, delicate sounds of strings appear, intertwining in extremely thin lines, as if entwining melodic motifs, to convey the impression of fog.

DISCUSSION II: COLORFUL MINDEDNESS IN MUSIC

After optical discoveries of Isaac Newton in 17th century on the pure white light that separates into all visible colors when passed through a prism the perception of colors started to change and more importance was given to the role of colors not only in arts but also in ordinary life. According to a psychological view color is a powerful tool which can influence how we feel, how we perceive events, and even tell a lot about one's personality. Color is also a powerful means of communication signifying action, influencing mood, and physiological reactions. One of the primary principles of color psychology is that every color has a meaning. These meanings can be learned, and sometimes they are biologically inherent. Colors automatically affect a person leading to behavior associated with the color. Research has shown that certain color hues can increase blood pressure and speed up metabolism. Interesting research is done about the impact of colors on our daily life which is stronger than we think. Colors stimulate our productivity, creativeness and attends focus. Using colors in the work or home space enhance productivity, health, and happiness. The strong effects of color psychology are used in various fields, including marketing and interior design [2].

There is a long discussion about whether colors are a property of things or rather a matter of our perception. Alex Byrne and David R. Hilbert discuss the question of color realism and color vision and this tells us something about the perception of color in visual arts and sounds. The authors defend the view that physical objects (for instance, tomatoes, radishes, and rubies) are colored, and that colors are physical properties, specifically, types of reflectance. This is probably a minority opinion, at least among color scientists. They note that textbooks frequently claim that physical objects are not colored, and that the colors are “subjective” or “in the mind.” They pose a question: “What is redness? A physical property of some sort – for example, a certain way of reflecting light? Or is it a disposition to produce certain sensations in certain perceivers? Or is redness a *sui generis* property about which not much can be said?” Further, they wonder if objects, like tomatoes, are red and find that color scientists, philosophers, and other cognitive scientists strongly disagree about the answers to these questions. “In fact, the most popular opinion, at any rate among color scientists, may well be the view that nothing is colored – at least not physical objects in the perceiver’s environment, like tomatoes.” [3] The awareness of the richness of sound colours probably developed as a result of the expansion of orchestral music in the late Baroque. This achievement developed over time, reaching previously unknown dimensions in the music of the turn of the 19th and 20th centuries. It returns today, after the experiences of Messiaen and Lutosławski, who modernized the issues of colour composition consisting in creating sounds with a refined, developed sound structure (Lutosławski's *Chain II*), as well as operating with sound masses with a characteristic colour (Messiaen's *l'Ascension*).

In my concept I do not refer to synesthesia, although it remains in the spectrum of these considerations. I assume, however, that colors appear in art as a kind of mix, which is why we describe art as colorful which means rich in various shades, nuances, contrasts or harmonies. In music, some compositions seem to be particularly colorful. This means not only a wealth of nuances, but also a special kind of texture, as if saturated with

colors, hues, and shades of sounds. This reference to colors in music may be indicated in the phenomenon which I term *colorful composing*. This concept, proposed in this form by me, seems to be alive in the contemporary art of composition. We can naturally associate it with the ideas of impressionism, which illuminated and opened up the issue of colors, putting their meaning at the forefront of other elements of composition. This direction opened up "the world of color patches", given directly in the visual impression. "Consciously introducing form (understood as harmony of colors) as the fundamental and only postulate of art, the Impressionists believed that it could be achieved precisely by subjecting oneself completely to the action of a color patch." [4]

The impressionistic turn was combined with a change in the way of seeing. Jonathan Crary refers to these issues in his book "Suspension of Perception". Discoveries of new space seem to be important for changing the perception of the artistic object and theme. An important role here was played by the phenomenon described by Jonathan Crary as the release of seeing [5]. Crary emphasizes the liberation of perception from the model of interiority as a significant issue in the work of Édouard Manet, as clearly demonstrated by his *Balcony* of 1868. It reveals the significant changes in the status of the observer that occurred in the world of that time. Opening the shutters, stepping out onto the balcony from the shadows of the interior reveals the pure freshness of vision capable of directly grasping the world, is linked to the dream of a new and modern immediacy. The open shutters of Manet's balcony reveal a world in which the artificial precedes the memory of the "natural," and vision is fully attuned to the subtleties and textures of an ever-innovating present. The world is now something more ephemeral, its substantiality irrevocably discredited.

From these considerations the following factors emerge:

- exposure to color and color spots in a composition
- subordinating the concept of form and its smallest details to the color spot
- concentration and attunement to the subtleties and textures of the constantly modernized present.

I propose these ideas as leading ones for the concept of "colorful composition". I add to them what was emphasized in Debussy's work and described as its painterly quality. The melody is also "liquefied" in terms of rhythm. Musical sequences take the form of "musical landscapes", pieces are endowed with "suggestive" titles, which give rise to "the closest associations of auditory expressions with optical images" in the reception process. This music is similar to a "dream", it is composed of significant "moods", and the sound serves the composer to create "pictures", "landscapes", "impressions", such that he is able to paint and the listener understands through sounds alone. *Afternoon of the Faun* has been perceived as a "pastel painting", which conveys the airy transparency of Mallarmé's poetry, and the music of the brilliant Debussy is "immaterial like a poem", and the sound is to create a pictorial-musical impression [7]. For this purpose, composers used the features of sound matter: timbre, streak, instrumental spot, melody chromaticism, original harmony, whole-tone scale. The element of impression was the distinct melodic drawing and the harmony changing its directions, giving the impression of transience and fluidity. These considerations refine this concept to include areas in which these changes occur and include coloristic articulation, nuanced dynamics and shades of instrumental colors, which create a sort of "airy transparency" of the sound structure.

RESULTS II: COLORFUL MINDEDNESS IN MUSICAL COMPOSITIONS

How has this concept evolved in relation to the new musical trends of the 21st century? Let's look at the compositions, what they contribute in this respect to the concept of "colorful composing." Let us first discuss the piece *Die Spinnerin* for flute and marimba from 2010 by Ignacy Zalewski a Polish young composer. This composition shows the attitude of the composer to the question of colourful thinking with sounds and colourful composition. This piece is an early composition by this composer, which already at this stage reveals its creator's passion for searching and extracting from sounds and color values. The composer discovers and explores them in colorful articulation, giving sounds a separate shape, modifying them through dynamic changes over short sections, searching for characteristic performance techniques in the flute part, based on variable breathing and sharp blowing. The choice of instrumentation is of great importance in this respect. It indicates the timbral components for the sound structures of this composition. The soft and cool timbre of the flute corresponds with similar timbre values of the marimba. It is worth paying attention at this point to the technique of creating the tone of sound. Tone color is the quality of the sound you are either hearing or creating. Basically it is what helps you decide what adjective to use to describe the sound. This is beyond whether or not someone has a good sound that is well supported. It is what you choose to do with the sound once you have learned how to play a good sound. There are terms like: airy, sweet, gravelly, pure, intense, forced, bright, metallic, dark, mysterious. All of these adjectives are used to describe different aspects of a note. Moreover it is possible to play wind sounds which are sounds on the flute with additional air. It is possible to play only wind sounds or wind sounds combined with traditional sound.

As Rebeca Fuller states [9] colors are created by the size and shape of the resonance chamber the player uses. This depends on the flute-barrel size and the player's throat and inside of the player's mouth size as well so it is very individual. As we know every note vibrates at a specific frequency. The vibration and muffling of the sounds are crucial as the player modifies sounds with interrupting the vibration. For flute players the "mufflers" would be the size of the inside of the player's mouths, and how much of sinus cavities they use. Basically, the bigger the space inside of the player's mouth, the dark, richer, and louder the sound is going to be. The smaller and more concentrated space makes a thinner, sweeter and lighter sound. Because individual characteristics are decisive here, there are endless possibilities of color combinations. Part of the adventure as flute players is to figure the new colors themselves. The flute players are encourage to explore as you never know what you might create. Tone color for flute players can be an endless conversation since there are thousands of shades to be explored. And, to take this one note further, the possibilities are wider when different textures are added as well. It is an exciting possibility of creating the sound.

Marimba is not as personal as flute but is characteristic and sophisticated with offering a subtle and pleased sound. It is made of softer wood and its bars are thinner than the xylophone's and it helps to create the softer, darker and richer timbre. In the 1930s an instrument called the xylomarimba (xylorimba) was made for solo playing which was intended to combine the best of both instruments. Since 1950s marimba entered to the part of the standard percussion section and now thanks to its pleasing sound it has now gained more importance as a solo and virtuoso instrument. Nowadays Pius Cheung devoted to marimba his composition called *Colors* - a collection of 16 pieces for 4.3

octave marimba that explore the composer's impressions of certain characters, musical/tone/visual colors, and pedagogical fundamentals for percussionists.

The composition *An Extraordinary Correspondence* by Nathan Daughtrey - duet for Flute & Marimba (5-octave) from 2012 is a study of sound colors located in the instruments techniques. The pieces was inspired by the *Griffin & Sabine Trilogy* of books by Nick Bantock, and takes its title from the subtitle of the first book. Therefore its narration also depends on the epic story and the piece unfolds in much the same way as the book and is divided into six main sections, each describing a mood or quoting a phrase. The composer made it his mission to compose wind band music across all difficulty levels with engaging, independent percussion parts that add color and drive, making the players indispensable [8]. This is expressed, among others, in the flute part, which is focused on modeling sounds in terms of color. An important role is played here by dynamics (dynamic vibrato on long notes), the shape of the melodic line (portato accents in sound courses), as well as performance expression – suggestive, literary or even behavioral performance terms appear (*freely, with skepticism; assertively*).

In the examples mentioned above, the type of color narrative dominates, aimed at emphasizing sound and its values in the composition. I define this narrative as a “study of sound”, based on analyses of the work of impressionists and their successors, including Lutosławski. This is a specific type of sound narrative, the leading element of which is color, timbre, both of individual sounds and of entire planes of sound, shapes. Color and color values of sounds become the overriding, form-creating musical factor. They form a composition in a style and shape of “impression”, “expression”, “landscape”, “view”, “sketch”, “study”, “reflection”, “picture”, “mood”. These terms indicate the main idea of the piece, compositional means and form. They may also shape certain formal patterns in a broader sense, which have been adopted in contemporary music. They also change the way of musical thinking, which ceases to be directive, directed, aiming at a goal, focused on transformation and dynamic development. It introduces freedom in the reception of music and gives the possibility of immersion in a piece that immersive surrounds the recipient, leaving them space to enjoy the music itself. Music stops telling and begins to reflect, create, create, last. This is a significant shift in the art of sound that still persists today. Colour discoveries and means have proven to be particularly creative in music. They brought many applications to it, such as the various timbres of instruments, registers, the use of sound spots, lines, dots, and combinations of them, expressive and subdued timbres, shading and frading with colors.

CONCLUSION

The concept of colorful composition, known and exhibited in music since impressionism, is developing in contemporary works. It helps to give the composition artistry, plasticity, and expression. It makes the sound message an attractive medium in artistic communication. It is developed in various ways - in the sphere of articulation, performance expression, and also in the selection of instruments. It testifies to the greatness and durability of the impressionists' discoveries related to the change in the perception of reality. How eloquent this trend is can be seen in the work of Toshio Hosokawa, although formed on the basis of harmonic structures, does not shy away

from inspiration from nature and sensitivity to the shape of sound, which we can hear, for example, in one of his latest compositions, the violin concerto *Genesis*. The plasticity of the sounds of the solo violin part, their fusion and harmonization with the orchestra, is achieved in a balanced palette of colors. The concept of creation is achieved in the quasi-impressionistic, timbral leading of the solo instrument. This example demonstrates a creative and contemporary use of sound color, in line with the idea of keeping up with the ever-updating modernity mentioned by Jonathan Crary. May it remain an eloquent testimony to colorful thinking and shaping in music.

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THE CREATIVE HERITAGE OF DAVID OISTRAKH IN THE MUSICAL ART OF THE XX CENTURY

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ABSTRACT

The creation of D. Oistrakh is one of the highest achievements in the native musical art of the 20th century. D. Oistrakh's impressive performing skills, the philosophical depth and the scale of his interpretations, the sensitivity to everything new were combined with the inspiration of the pedagogical work, the special care about the transformation of his great creative experience to the new generation of the violinists. Studying the creative heritage of D. Oistrakh, we can confirm that he has created the original pedagogical system that synthesized the most progressive methods of the native and the world violin pedagogy and combined organically them with the tasks of instrumental-performing practice. **The purpose of the research** is to reveal the essence of performing aesthetics and the content of D. Oistrakh's pedagogical principles and to trace their influence on the modern practice of violin art. The scientific basis of the article is the interdisciplinary approach, which led to the complex use of the **general scientific and the special methods**. They are, in particular, the methods of analysis and synthesis, induction and deduction, comparative-historical and logical analysis, and also the principles of historicism, the scientific objectivity, systematicity during the research of the creative heritage of the outstanding personality. **The tasks of the research** included revealing the main features of D. Oistrakh's musical-performing and the pedagogical activity and investigating the meaning of his creative heritage for the modern art. **Conclusions.** The main features of performing aesthetics and the technological regulations of D. Oistrakh's music-performing system have been determined in the research, especially from the point of view of musical-interpretative approaches, which significantly affect the development of the modern violin art, and also the prospects of the development of the modern violin schools in the synthesis of the different directions of violin art.

Keywords: violin art, performing style, creative heritage, professional skill, pedagogical system, technique of playing.

INTRODUCTION

D. Oistrakh's pedagogical system gives the necessary key for the solution of the most difficult problems standing in front of the violin performing even now. At the present stage, many innovations can be traced in the look of pedagogues of violin art at folklore, the lexical and the technological borrowings from it. It, in turn, helps to increase the role of timbre dramaturgy and the search of the non-standard methods of the artistic

expression. The significant achievements in this branch determine the high artistic effectiveness of the development of the Ukrainian school of violin art and promote the formation of the new performing culture.

The main features of performing aesthetics and the technological provisions of the musical-performing system of D. Oistrakh have been determined by us in the research, especially, from the point of view of musical-interpretive approaches which significantly affect the development of the modern violin art, namely: 1) accurate preservation of the author's text with the direction of the main emphasis on the performing interpretation; 2) the enrichment of the original with new sound colours through allotment of the appropriate textural features; 3) purely authorial interpretation, which reproduces the original text of the musical work with greater accuracy. In our opinion, the perspectives of the development of the modern violin schools are in the synthesis of the diverse directions of violin art. It is natural for the modern Ukrainian violin school to put pressure on the development of the methods of the formation of violinists-all-round craftsmen who master not only classical professionalism, but also performing "folklore", and also the professional knowledge in the sphere of the interpretation of the modern music.

THE METHODOLOGY OF THE RESEARCH

The methodology of the research consists of the theory of the scientific knowledge and the regulations about the dialectical unity of the universal and national, the close connection of history with modernity, which led to the complex use of the general scientific and the special methods. The native violin art, as the subject of the theoretical research, became topical in the last decade of the 20th century, which is connected with many reasons. Among them is the consideration of performing art, in particular of the violin as the regulator of the performing process in two main dimensions such as the creation of the musician-performer and the creative experience of the pedagogue who teaches him. From the scientific works that directly consider the issues of the musical-performing process and highlight meaningfully the problems of the experience, it is necessary to note the works of H.M. Hinzburg, V.Yu. Hrygoriev. [1], Y.I. Milshtein [5] and others. The works of Hurevych L.P. [2], Kotliarevska O.I. [4] and others are devoted to the problems of studying of the essence of the musical work and its interpretation.

The study of the methodical literature of the problem of the individual teaching of the musician-instrumentalist in the class of the special instrument gives grounds to confirm that the researchers mainly focus on the generalization of the experience of the working on the musical piece of the outstanding performers and the pedagogues, on the analysis of the recommendations developed by them as for the improvement of the quality of teaching of play musical instruments (Oistrakh D.F. [7], Kohan H.M. [3], Mylych B.O. [6] and others). The analysis of the musical-pedagogical heritage of David Oistrakh as the phenomenon of the musical violin art has been carried out by us through the study of the personal experience of the outstanding performer who remained in history as the author of the original stylistic standards of performance, both the individual works and the compositional styles as a whole.

PRESENTATION OF THE MATERIAL

In the panorama of performing arts of the XX century, one of the brightest figures among violinists-virtuosos, from which the new era of violin performing has begun, is

David Fedorovich Oistrakh. The 50 - 60's of the XX century were the most successful for D. Oistrakh, which became the period of his creative maturity, the successful concerting in the different European countries. The performing style of the mature D. Oistrakh is acquired the character of the trustful conversation, but not the speech of the orator. His art of possession of bow became phenomenal, which excelled in the Italian *bel canto* and it was, at the same time, very bright in *Allegro*, especially in the concerts of W. Mozart.

D. Oistrakh entered the history of the musical culture as one of the outstanding violinists of the world. "He is truly a People's Artist," Aram Khachaturian wrote. "He plays in the different cities, republics, he performs before the most diverse audience, he plays classical and modern works and he always can find way to people's hearts. He can listen to and hear the time and the epoch, he can think deeply and original" [9].

David Fedorovich Oistrakh entered the history of culture of the XX century not only as one of the outstanding figures of the world musical art, but also as the leading pedagogue and one of the founders of the domestic violin school. D. Oistrakh's impressive performing skills, the philosophical depth and the scale of his interpretations, responsiveness to all new have been combined with enthusiasm of the pedagogical work, special care about the transmission of his great creative experience to the new generation of violinists. The ability to see in each student the inclinations of the original talent, carefully and systematically, with great pedagogical tact to develop them, allowed D. Oistrakh to bring up the excellent performers and pedagogues who continue his traditions to this day. The original pedagogical system has been created by D. Oistrakh that has synthesized the most progressive methods of the domestic and the world violin pedagogy and has organically combined them with the tasks of the instrumental-performing practice.

D. Oistrakh's pedagogical system gives the necessary key for the solution of the most difficult problems standing in front of violin pedagogy even now. D. Oistrakh considered his pedagogical activity as the direct continuation of the performing practice. He considered rightly that pedagogy is a unique "creative laboratory", where the individual experience of the performer becomes more generalized character, where the complex questions of interpretation, artistic expression, and technology have often unexpected, original answers. "Sometimes you can see," he wrote, "how your student intuitively or consciously solves the tasks that you have had to think about many times. So gradually, the new experience develops, and, in the end, it effects beneficial on one's own performing arts. The level of our young violinists is so high that constant communication with them raises himself ... I am convinced that without Oistrakh-pedagogue there would be no Oistrakh-performer" [9]. David Fedorovich did not leave the special methodical works. His thoughts about violin pedagogy, individual meaningful remarks are contained in the numerous articles, the interviews, reflected in the editions of the violin works, in the playing of his students, their memories about the lessons with the outstanding master. However, much remained unrecorded, preserved only in the memory of his students, partly left in the correspondence and the foreign publications. This valuable material should be carefully collected, analyzed and summarized, which helps the further development of the modern violin performing school, deepens knowledge about the ways of the development of the performer-instrumentalist, the ways and the methods of the development of the different aspects of violin expressiveness and the technology.

DISCUSSION AND RESULTS

We have tried to outline the main provisions of the pedagogical system of D. Oistrakh about the question of the training of the violinist, about the formation of those professional qualities which he considered the most important and the most primary, to which he paid special attention at the pedagogical work.

The pedagogical system of David Oistrakh is different from other similar ones that have developed in the practice work of such wonderful pedagogues as A.I. Yampolskyi [11], Y.I. Yankelevych [12], L.B. Kohan [3] and others. His system reflects not only the huge experience of the violinist-interpreter, but also unique human qualities, such as high intelligence, ethical attitude, openness of heart, great erudition, continuous desire for the improvement.

"I cannot teach a student anything, but together with him we can learn a lot, go forward together. But I always remember that the student must excel his teacher. It is the most difficult thing in the pedagogical work" [8]. These words of D. Oistrakh reflect accurately his vision of performing art as a two-sided process, where the special responsibility falls on the pedagogue, especially if he is an outstanding performer, in many things he is "legislator" of the modern style of the playing.

Firstly, D. Oistrakh has singled out the level of artistic thinking of the violinist, the development of his intellect, the conscious attitude to what he does, and how he has evaluated his playing. Here he has paid attention to the presence of the performing concept or at least his attitude to the musical work, the richness of the artistic associations, the ability to separate the main from the secondary. Secondly, he has evaluated the character of the student, the features of his temperament, volitional processes, and diligence. D. Oistrakh divided temperament into external and internal. He assessed the first type of temperament as the desire to external "effectiveness", the second type he considered much more valuable, which manifested in the ability to see the artistic intention of the musical work as a whole, and reproducing it to give all their creative strength and capabilities. D. Oistrakh has connected and divided the volitional processes and diligence. He considered freedom as the basis of purposeful activity for the achievement of the ideal, the dream. He has considered diligence as the feature that allows improving the professional apparatus, correcting their own shortcomings in the playing. Thirdly, D.F. Oistrakh has determined the orientation of the student's talent either on the expressive side of the performance, or on the virtuoso-instrumental (harmonious combination of both qualities which are extremely rare and it testified about outstanding talent). He has considered that those who gravitate towards the expressive side of performance, have the bright artistic abilities (virtuosity is not spontaneously manifested) should pay attention, first of all, to master the richness of the means of incarnation of the composer's intention, the creation of the concept of the artistic performance of the musical work, the ability to find dramaturgic solutions. D. Oistrakh said that "everyone is a virtuoso in his youth, but over the years these qualities gradually disappear. And if they are not replaced with the sense of the deep understanding of music, the violinist as the performer stops in the professional development, he becomes uninteresting" [7].

Therefore, D. Oistrakh has considered the perspective way of the formation of the musical-expressive side of the playing and he has focused his little attention of the student on the technology of the playing, always connecting it with the figurative side. He wrote, that "Many students reduce all complex and exacting process of the study to

the work on the technically different place. Disclosure of the content of the work, the work on the sound, the phrase, the expressiveness of the performance are paid attention not enough. Such narrow approach has nothing with the real art, with the long, the difficult, but the exciting process of the creative cognition of the musical works, the acquisition of the real professional violin technique.

D. Oistrakh also associated the concept of the individuality with such qualities of the performer as love for music, his profession, and from here, it is a manifestation of the activity and the initiative of the student, which should have been manifested from the moment of the choice of the program. "The student who really loves music is never apathetic in the choice of the work for the performance. His individuality, his artistic taste are marked in him. It often happens that in the process of the working on one work you already start thinking about another that you want to do in the future" [9].

Consider some technological problems and these principles and the methods with which they were solved in the class of D. Oistrakh. Let's start with the problem of setting hands. The well-trained violinists visited D. Oistrakh's conservatory with a well-formed playing apparatus and well-established skills. Naturally, not everything was organic, the technique was not always virtuoso. Sometimes, these defects prevented D. Oistrakh to express his individual plans, fully to embody musical images.

Unlike many other pedagogues, D. Oistrakh never tried to rework already formed setting, he did not "move" the hands, did not require the lessons on the open strings, and so on. He wisely looked closely at the student, looking for those mechanisms that had already developed, have been perspective, and could become the basis for the further development. He said: "Sometimes I want to rework the general setting, I see the existing defects, I even understand the way how to do it. Nevertheless, I understand very well that such procedure will largely deprive the violinist of his self-confidence, the correctness of such hard way he has taken, and there is almost no time to create a new one. He made sure of the experience that the use of existing luggage is practically enough for successful progress during the appropriate correction" [11].

Solving the question of violin sound, D. Oistrakh always aimed at the final result such as playing in the hall, inculcated in students the ability to hear themselves from the side. He talked about very gentle piano that "you cannot play in whispers; the listener must not strain his ears to hear fully. There are other acoustic conditions on the stage than in the classroom or at home, enough intense sound can fill the hall. You must think about it at home and at the lesson". In the strokes, especially fragmentary, sharp, he called for the sufficient length of sound during the good attack. "The bow should not squeeze the string; the sound should fly freely to the hall like an arrow". Such figurative comparison immediately created the necessary image of the sound [11].

In relation to fingering, David Fedorovich always focuses the student on the independent search, he does not allow mechanical rewriting of fingering from the notes of other students who have played this work at the lesson before. He considered that the fingering was always individual, that there was no better or worse variant, the more perfect. Much depends on the intention, technical capabilities, even the physical condition of the hands. D. Oistrakh paid special attention of the student to the conscious choice of fingering, he asked to argue this or that decision from the point of view of artistic and technological expediency. Mostly, he tried to include the rational thinking of the student in it, while he was guided by the intuitive search in the questions of the sounding.

His progressive pedagogical position has been manifested in D. Oistrakh's approaches to the technique of the playing such as removal of all delimitation of the technique and music, seeing them in organic unity as the artistic phenomenon, the inseparable and the integral, and so removal of the contradiction of "natural" and "trained". He strove to that the student realized the essence of the integrity of the process of the interpretation. Therefore, he had a negative attitude to the theory of gradual approximation of the real result to the ideal image, considering that during it, the additional planting of "forest around the building of music" creates, which cannot be practically put away later, and "kitchen", which you sometimes see even in very experienced performers. In such unity, the natural, self-willed regulation of the performing process was born, which is perceived as the perfection of the playing. D. Oistrakh divided the methods of working on miniatures and the large forms due to their different pithiness and the artistic concentration. In miniature, he considered, "software is very often present". It is more obvious here, which is associated with colouring, genre, specific emotional feeling. During short time, you need to be able to summarize everything important here". Laconicism, very bright expression means, especially characteristic should be dominated in the miniature. "There are less worries about the construction of the form and the main attention can be paid to tactics such as all sides must be polished and they shine like a faceted gem in the frame of its time. Someone change their frame and lose the truth" [9]. He paid special attention to search of the necessary colouring and the internal (but not external) scale of thought.

He had other approach to the interpretation of the large form. Here, he said, "It is the wide layers of the musical sense, the software is not always manifested as obvious as it is in miniature, it is rather a stream of life, a stream of time. The large form is associated with philosophy, the epic beginning. First of all, it is important here finding of a conceptual, strategic solution of the whole". For the large form, it is necessary to find noticeable, generalizing means of the expression, to move away from the excessive detailing and the fragmentation of the form due to the wide space of the action. In the process of working on the work D. Oistrakh paid most attention to the search of the ways of the creation of the independent performing concept, first of all, finding of the integral scale of the form which will correspond to the images of the work and the capabilities of the performer. D. Oistrakh considered tempo as the most important means of the construction of the integral form of the work. He said: "The tempo which you play is not the speed of your fingers, but it is the intensity of the development of musical thought. Acceleration is death to music". He considered the finding of the right solution of the tempo correlation of the parts and the sections of the form, the peculiar construction of "tempo waves" is as important. The definition of the main tempo of the performance depends entirely, in his opinion, on the figurativeness of the work, its deep idea, and also on the conceptual solutions of the interpreter[10].

The special attention was paid to the work of the preparation for the concert performance on the stage. D. Oistrakh himself was always very worried before the performance, he knew this state very well and helped his students to overcome the emotion on the stage: he brought up the stability of the playing, accurate awareness of the purposes, their capabilities, he brought the lessons nearer to the condition of the future performance of the student; he explained to them that the feeling of emotion before the performance should be perceived not as the defect to be fought, but as the necessary state of the artist who created music, the state in which the great inspiration can come.

CONCLUSIONS

The analysis of the performing and the pedagogical activities of the outstanding musical figure of the 20th century D. Oistrakh reveals the main features of the native violin school as the bright phenomenon in the socio-cultural space. D. Oistrakh's creation is one of the highest achievements in the native violin art. D. Oistrakh's impressive performance skills, the philosophical depth and the scale of his interpretations, the sensitivity to everything new were combined with the inspiration of the pedagogical work, the special care about the transformation of his great creative experience to the new generation of violinists. The main technological regulations of D. Oistrakh's pedagogical system have been highlighted by us, which have become the basis for the formation of the native violin mastery. D. Oistrakh's pedagogical system provides the necessary key for the solution of the most difficult problems facing violin pedagogy even now. D. Oistrakh considered that his teaching activity is a direct continuation of performing practice. He rightly thought that pedagogy was the unique "creative laboratory", where the individual experience of the performer acquired more generalized character, where there were often unexpected, original answers to the complex questions of interpretation, artistic expression, and technology. Thus, the outstanding pedagogue, the Methodist, and the theoretician of violin performance David Oistrakh made the significant contribution to the development of the native pedagogical system of violin education, which was still topical to this day and affected the development of the modern technologies of violin art.

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THE CYCLICAL FORM FROM A COMPOSITIONAL TECHNIQUE TO A THEMATICISM-GENERATING PRINCIPLE

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ABSTRACT

Although the roots of the cyclical form can be traced back centuries ago, it was the 19th century that claimed the cyclical principle as its full manifestation. Closely linked to the concept of genre and its affirmation in certain patterns, the cyclical form was adopted by composers as a working tool to ensure the unity of a multipartite sonic organism by utilizing a common thematic material that can be found in several parts of the genre. This thematically charged entity can circulate at the macro-formal level in variants without major changes or it can be transformed at the melodic, rhythmic, harmonic or timbral level. Generally speaking, it raises the level of musical thinking and writing, demonstrating the composer’s skill and the complexity of his/her conception. It can also have an effect on the listener by increasing the emotional impact it can provide by reiterating symbolic themes. Beginning with Beethoven and continuing with Liszt, Franck, Berlioz and Tchaikovsky, this compositional technique is concretely applied as a conscious and premeditated act in musical compositions. The twentieth century and composers such as George Enescu extend the acceptance of cyclicity to the level of a principle generative of thematicism by developing an initial theme and metamorphosing it into a resource of rhythmic-melodic material for defining and shaping the other sound characters that fulfill a formal pattern. Thus, the edifice of a thematic entity enunciated in the first part of a work can become an inexhaustible resource and the embryo of several musical individualities, generating the thematicism of the other parts of the whole.

Keywords: cyclic form, compositional technique, thematicism, generative principle, George Enescu.

INTRODUCTION

The cyclical form has as its starting point the conception of a thematic entity that is reiterated at least once more in another part of the work. It thus involves a technique for the inner structuring of a multipart genre with a broad perspective on the whole and with organic interrelations between the component parts, a vascular system of a sonorous organism that pulsates at the macro-formal level common thematic units (theme, phrase, motif, cell). Their circulation unifies the musical material, investing the instrumental writing with a narrative potential. Although, in general terms, it does not necessarily require an assiduous or overly arduous compositional process, it certainly depends on the composer’s clarity, inspiration and ability to borrow, rework (if necessary) and express while engaged in shaping a musical material with a recurring capacity. The phenomenon can reach higher stages of metamorphosis and multiplication to the point of creating new thematic individualities derived from the original. In any case, all the states in which the cyclic form can manifest itself demand subtlety, acuity, finesse and sonorous imagination from the composer.

Early stages of the concept have been recorded as far back as the Renaissance and Baroque, one of the best-known examples being the cyclical missa, in which all parts shared a common cantus firmus. This religious genre, which was part of the Catholic liturgy, is among the earliest gestures in Western music of a multipart work built on a common theme, and was addressed predominantly by composers of the 15th-17th centuries.

The cyclical missa was known as a fairly common practice at the time, with such representative composers as John Dunstable (who laid the foundations of the genre and prepared its affirmation through the use of cantus firmus and contrapuntal techniques specific to the era), Guillaume Dufay (*Missa "Se la face ay pale"*), Johannes Ockeghem (*"Missa Prolationum"*), Josquin des Prez (*Missa "Pange lingua"*), Giovanni Pierluigi da Palestrina (*Missa "Papae Marcelli"*) and Orlando di Lasso (*Missa "L'homme armé"*). Over time, the source of inspiration also moved into the secular area, broadening the genre repertoire even further and opening up the aesthetic acceptance, according to the British professor Andrew Kirkman: "This idea, which is the historical premise of the cyclic Ordinary, betrays the weakening of purely liturgical consideration and the strengthening of essentially aesthetic concepts. The «absolute» work of art begins to encroach on liturgical function. We discover here the typical Renaissance attitude and it is indeed the Renaissance philosophy of art that furnishes the spiritual background to the cyclic Mass." [1]

By extrapolation, we can also glimpse at cyclicity and its unitary principle in some Baroque sonatas, in which the common thread is an *ostinato* found in all movements. Moreover, some instrumental suites such as those of Johann Sebastian Bach or Georg Philipp Telemann may include subtle cyclical features. In addition to the tonal unity specific to the genre, a rhythmic-melodic motif can be found in the form of a rhythm-melodic motif that sometimes moves from one dance to another. Even in the vocal-symphonic genre, in masses (Bach's *Mass in B minor*), cantatas or oratorios (Bach's *Christmas Oratorio*, Handel's *Messiah*), recurring themes, motifs or figures can be heard.

However, in Classicism, especially in Beethoven's oeuvre, but not only, the germs of cyclicity appear in the way the concept will bloom in the 19th century, in the full amplitude of a principle that will come to contribute to the shaping of the personality and stylistic definition of the Romantic era. Examples of such works in Classicism are J. Haydn's *Symphony No. 31* (the material from the beginning of the first movement recalled in the finale); L. Haydn's *Symphony No. 46* (the material of the third movement recalled in the finale) and *Symphony No. 40*, K. 550; W.A. Mozart's *Piano Concerto No. 24 in C minor*, K. 491 and *String Quartet No. 19 in C major*, K. 465, "*Dissonance*"; and L. van Beethoven's *Symphony No. 5* and *Symphony No. 9*, to name but a few.

Therefore, even if in the ages before the 19th century the idea of cyclicity did not manifest itself as a concrete, conscious and premeditated system of composition, it is not totally non-existent, but it has a different status, more discreet in its application and less frequent in the number of scores in which it is found. However, all these examples are natural attitudes and outlooks of the composers' elevated creative thinking as they imagine and conceive scores envisioning both coherence at the macro-formal level as well as the musical and semantic unity of a complex sonorous organism.

ANALYSIS

Starting with Beethoven, the broadening and amplification of genres, modulations to more distant keys between the parts of a cycle, as well as the evolution of musical language towards more freedom in sound organization and structure will require stronger unifying elements.

From this stems the composers's need to make use of cyclical structures, and one of the earliest emblematic compositional gestures in this regard is **Ludwig van Beethoven's *Fifth Symphony, Op. 67*** in *C minor*, composed between 1804-1808.

Conceived in 4 movements, Beethoven's *Fifth Symphony* declares its thematic resource from the very first cell-motif that follows the rhythmic structure of a paeonic formula with which it opens, and is invested with a generative potential (Fig. 1).



Fig. 1 L. van Beethoven, *5th Symphony*, mvt. 1, ms. 1, generative cell-motif

The musical organization of the **first movement** (*C minor, Allegro con brio*) in a clear bithematic sonata form distills its thematic material from the motivic character of the opening. The frequency with which it imposes itself from the very first movement, conquering almost absolutely every segment of the Exposition (from Theme I, the bridge, the conclusion, and even the way it contextualizes Theme II), the Development, the Reprise, and the Coda, gives it vigor and imprints itself on the listener's memory. The resounding echoes of the totalitarian character in which the opening cell-motif is clad extend to the other movements with the exception, at first glance, of the second one.

Masterfully written and conceived in a double variational form in which the principles of strict, ornamental and free variations are combined, the **second movement** (*A b major, Andante con moto*) can be perceived as a small respite for the sedimentation of the motivic particles generalized previously. However, we could speculate a few moments in which the thematic iridescences of the first part decompose the initial sonorous universe by diffraction and insert themselves discreetly, unintrusively, into the variational route. In addition to the paeonic character of the rhythmic scaffold of the second theme (Fig. 2a), enriched with a small anacrusis, fractions of the accompaniment create small allusions to the initial cell-motif without, however, imposing themselves audibly (Fig. 2b).



Fig. 2a L. van Beethoven, *5th Symphony*, mvt. 2, ms. 23-24, IInd Theme of the Variations Cycle

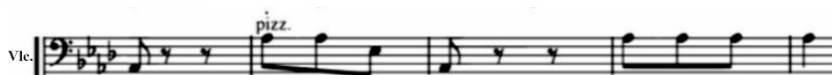


Fig. 2b L. van Beethoven, *5th Symphony*, mvt. 2, ms. 22-26, accompaniment

The **third movement** (*C minor, Allegro*), conceived in a large strophic form, brilliantly displays its first verse, integrating the rhythmic structure of the first movement's generating motif, but in an augmented juxtaposition, in the musical material of the A1 period (Fig. 3) and of the conclusion of the general scheme:

A	B	A	transition
A1 Av Alv Avl conclusion	B Bv B1	A' A1' Av' conclusion	

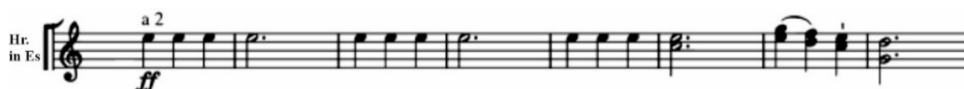


Fig. 3 L. van Beethoven, *5th Symphony*, mvt. 3, ms. 19-20

The **last movement** (*C major, Allegro*), attacked without pause after the previous one, again resorts to a bithematic sonata form in which the second theme (B1, Fig. 4), the transition between development and reprise and the third stage of the Coda base their musical material

on the rhythmic profile of the initial motif under the augmented appearance of the third movement.



Fig. 4 L. van Beethoven, *5th Symphony*, mvt. 4, ms. 44-46, generative cell-motif

All these elements demonstrate the cyclical nature of Beethoven's thought in his fifth symphony, the innovative spirit in terms of the structures approached, and represent a milestone

in the foundation of a complex principle bequeathed to his successors. Beethoven would go one step further in the *Ninth Symphony in D minor*, *Op. 125*, in which the initial theme is repeated variedly in all the movements, and the one part synthesizes the main themes of the first three. To this we can add others such as the *Sixth Symphony in F major*, *Op. 68* (where the thematic entity in the first movement circulates throughout the other three movements), piano sonatas, string quartets and so on. Beethoven's cyclical thinking demonstrates macro-formal vision, musical rhetoric, cohesive thinking and capacity for thematic proliferation, and establishes him as a pioneer for later composers such as Berlioz, Franck, Brahms, Mendelssohn, Schumann, Liszt, Wagner and others who will further develop this technique in their compositions.

One of these works, representing another emblematic page in the history of Western music in terms of cyclical thinking, is **Hector Berlioz's** masterpiece, *Symphonie fantastique (Episode de la vie d'un artiste)*, *Op. 14*, in *E flat major*, begun in 1829 and completed in 1830. Albeit a younger work, the symphony exhibits a vision that goes far beyond its time in terms of its conception and orchestration, strongly influencing composers such as Wagner and Strauss and becoming a key to understanding and defining the Romantic era.

Following the same Beethovenian model in many ways, Berlioz extends the genre of the symphony to 5 movements connected by a specific program, detailed in title and description for each movement, conceived by the composer himself. The programmaticism specific to the Romantic era (in fact, all four of Berlioz's symphonies are programmatic), whose manifesto is embedded in the very conception of this score, favors the application of the cyclical principle and enhances expressive unity through the personification of the thematic material. Berlioz goes beyond the framework of a classical symphony, moving towards freedom of expression to the point where supremacy is claimed by the semantic factor which comes to determine the construction of the music, as Wilhelm Georg Berger observes: 'Berlioz realizes the first symphony that is not a symphony in the classical sense of the term and genre [...], the rhapsodic tending to prevail in the composition of this fresco of superimposed events' [2].

The 5 movements propose musical images, symphonic narratives and heterogeneous timbral envelopments, the bond created by the application of the cyclical principle being vital for the vision of the whole. In the thematic richness that Berlioz invests in this symphony, the main role is played by the theme he assigns to his beloved (according to the program), which the composer calls a *fixed musical idea* used to designate the passionate obsession that the protagonist had for an idealized woman.

The fixed idea (Fig. 5) becomes a main character that runs through the 5 symphonic tableaux, so Berlioz's cyclical thinking is not accidental, but, on the contrary, it becomes the pillar of the symphonic dramaturgy. The theme of the beloved is transfigured according to the program of each movement, but in essence it remains recognizable and visible throughout the symphonic narrative.



Fig. 5 H. Berlioz, *Symphonie fantastique*, mvt. 1, ms. 72-86, idée fixe

In the first movement, *Rêveries - Passions* (*C minor/C major*), the fixed musical idea is identified with the supreme value of the first theme of the *sonata* form and is presented as lyrical, passionate, cantabile. It is set in *C major* after a more extended introduction and also interferes with the second theme in the Exposition, inducing, at first sight, the impression of a monothematic theme. We also find it in the beginning of the development, in the reprise and in the Coda of the first part, conceived in all its vastness as a variational tracing of the fixed idea. The second movement, *Un Bal* (*A major*), integrates the cyclical theme into the festive atmosphere of a ball. The tristrophic form is shaped by the very presence of the fixed idea which brings the contrasting element characteristic of the middle stanza.



Fig. 6 H. Berlioz, *Symphonie fantastique*, mvt. 2, ms. 121-135, idée fixe

Although it is written in a new key (*F major*), differently colored timbrally and following a ternary meter (in the first part it was framed in a binary metric), the fixed idea retains its cantabile character, this time more dance-like. The Coda inserts it into its second segment.

The third movement, *Scène aux champs* (*F major*), takes on a pastoral atmosphere, a new rhythmic-melodic appearance and a different character in the C episode and Coda of the monothematic *rondo* form.



Fig. 7 H. Berlioz, *Symphonie fantastique*, mvt. 3, ms. 90-95, idée fixe

The fourth movement, *Marche au supplice* (*G minor*), reveals a symphonic page that is much more casual but with an obvious filiation to the principles of a *sonata* form, in which two thematic entities appear but are treated very freely. This time the fixed idea is evoked for a brief moment before the conclusion.



Fig. 8 H. Berlioz, *Symphonie fantastique*, mvt. 4, ms. 165-169, idée fixe

The last movement, *Songe d'une nuit du sabbat* (*C minor/C major*), the freest treatment of all, categorically changes the profile of its recurring theme (we find it twice, in *C major* and in *E b major*), endowing it with a caricatural character in a grotesque parody,

deforming and demythologizing the idealization of the beloved through the abundance of approximations, through the bouncy and fragmented discourse.



Fig. 9 H. Berlioz, *Symphonie fantastique*, mvt. 5, ms. 21-28, idée fixe

The main thematic character of the *Fantastic Symphony* has a double valence. On the one hand, it designates the beloved woman and the idea of love, on the other hand, in the subsidiary, it x-rays the psychological and emotional profile of the protagonist, the artist in love, melancholic, passionate, troubled or revolted, who tries out a diverse palette of states and portrays them to us musically. With this work, the acquired meanings of cyclicity irrevocably transform a simple compositional technique into a determining principle of symphonic dramaturgy and structure.

Building on Beethoven's legacy, another composer, this time from the French school, **César Franck**, propels the cyclical form to defining heights in landmark works such as the *Organ Sonata*, the *Sonata for Violin and Piano*, the *Trio* and the *Symphony in D minor*. The last of these, perhaps the best known in terms of the cyclic principle, was composed by Franck between 1886 and 1888 and reflects a mature and complex vision, which, although reduced to three movements, takes cyclic symphonic thinking to a new level.

The first movement, in *D minor*, conceived in an atypical sonata form, in which theme I is exposed in a dynamic play alternating *Lento* with *Allegro non troppo*, is infused with the first thematic motif (α) that will be cyclically fulfilled in the last movement.

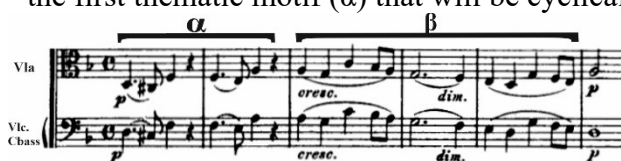


Fig. 10 C. Franck, *Symphony in D minor*, mvt. 1
ms. 1-5, Theme I, motifs α and β

More discreet yet noteworthy is the β motif, which will serve as inspiration for the chorus in the monothematic rondo of the **second part**.



Fig. 11 C. Franck, *Symphony in D minor*, mvt. 2,
ms. 17-20, Refrain's Theme

The last movement (about which Vincent d'Indy, Franck's disciple, said: "What can be more cheerful, more wholesome and more lively than the principal motive of this motive, around which all the other keys of the work come as if crystallizing?" [3]) crowns the symphonism and takes the concept of cyclicity to a higher level in which recurring thematic motifs from both the first and second movements are treated kaleidoscopically and are alternated with thematic segments pertaining to the third. Thus, the *sonata* form of the finale, again presented in a personal and masterly manner by the composer, generously accommodates both the *rondo*'s refrain of the second movement (in the Conclusion of the Exposition, in the Development, in the Reprise and Coda, ms. 124-121) and the initial α motif (found in an augmented form in Coda, ms. 356-358). Moreover, another thematic element, Theme II of the first movement, is reiterated in the last part and inscribed in the kaleidoscopic thematic constellation that fulfills Franck's innovative vision of cyclicity.



Fig. 12a C. Franck, *Symphony in D minor*, mvt. 3, ms. 124-128, Refrain's Theme



Fig. 12b C. Franck, *Symphony in D minor*, mvt. 3, ms. 356-358, motif *a*

In the manner that Franck applies cyclical thinking in the *Symphony in D minor*, one can already see the limits of this method being pushed towards the birth of a higher principle, generating thematism, influencing many Romantic and post-Romantic composers.

One of the composers who will complete this phenomenon is **George Enescu**. He assimilates all the technical and conceptual conquests of the German and French tradition, but gives them highly personal, complex and innovative connotations (combined with the common denominator of Romanian spirituality), as with the cyclical principle. Works such as the *Octet for Strings in C major*, Op. 7, the *Second* and *Third Symphonies in A major*, Op. 17 and in *C major*, Op. 21, the *Third Sonata for Piano and Violin in A minor* "in Romanian folk character", Op. 25, or the *Suite for orchestra "Săteasca"*, No 3, in *D major*, Op. 27, reveal his evolved conception of cyclicity, his themes triggering a continuous development and reinvention of thematism. Such an illustrative example can also be found in the ***Chamber Symphony, op. 33, in E major, for 12 instruments*** (completed in 1954), conceived in 4 movements, the **first** of which approaches a formal pattern only through a *sonata*-like configuration without development, but in which the bridge displays a striking theme of its own, the result being a tri-thematicism (A, B and C) on which the entire work will be built.



Fig. 13a G. Enescu, *Chamber Symphony*, mvt. 1, Theme A, ms. 1-9



Fig. 13b G. Enescu, *Chamber Symphony*, mvt. 1, Theme B, ms. 9-20



Fig. 13c G. Enescu, *Chamber Symphony*, mvt. 1, Theme C, ms. 25-31

The second movement expresses its thematic sonorities springing from the combination of the already-existing three and molds them onto a form of *Scherzo* with undeclared trio, extended towards a tripentastrophic (Scherzo - Trio - Scherzo - Trio - Scherzo). The theme of the *Scherzo* (D) emerges from B+C, and that of the Trio (E) from C+A, a thematic material already anticipated in the Coda of the first part.



Fig. 14a G. Enescu, *Chamber Symphony*, mvt. 2, Theme D, ms. 1-11



Fig. 14b G. Enescu, *Chamber Symphony*, mvt. 2, Theme E, ms. 43-46

The third movement takes up the themes D and E, forming a bistrophic, which can also be interpreted as a broad introduction to the last part, all the more so as the latter is attacked without pause. **The last movement** also builds up through D and E, giving rise to a tristrophic that ends with a large reprise of the whole *sonata*. This is due to the fact that Enescu projects a sonata form on a macro-formal level, the finale synthesizing all the thematic material. A fine analyst of Enescu's oeuvre, Valentin Timaru, said about this work: "In the *Chamber Symphony* we witness the absolute hegemony of a single thematic material, which operates constantly throughout the entire cycle of four movements" [4].

CONCLUSION

Far from creating an exhaustive picture of cyclical thinking, I have only evoked a few landmarks on the path of a concept's development from technique to the principle generating thematicism. It is an ever-living evolutionary and transformational process, which invests each score with its own destiny and in which recurring thematic units are personified, even hyperbolized, undergoing metamorphoses, transfigurations, sometimes even divisions. It reflects the intellect and the elevated spirit the one who creates musical dimensions, thematic constellations which display his/her capacity to proliferate musical material, his/her vision of a superior plane of conception and the power of expressiveness faithfully and closely served by technical tools artfully mastered.

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SECTION VISUAL ARTS

CREATING AN ARTISTIC WOOL RUG WITH A DOUBLE IMAGE IN THE VISIBLE AND NEAR-INFRARED SPECTRA

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ABSTRACT

Years of research (since 2014) of the properties of colour twins based on InfraredArt theory the recording in the visible (V) and near-infrared (NIR) spectra, allowed the image to be depicted in two spectral ranges. Continued work in the field of InfraredArt painting led to the idea in 2022 of applying this artistic method to creating an artistic wool rug with a double (dual) image. This was made possible through collaboration with designers and technologists at the company reGalerija in Zabok. After numerous attempts, black pigments were found that allowed a hidden image to be created in the rug or tapestry in the NIR range. This discovery revealed the possibilities of light absorption response in wool material and in the NIR spectrum, as is visible in the IR reflectography (IRR) images. The colour pigment research, conducted using the InfraredArt method, resulted in the discovery of a new method of making rugs with double images that respected the colours/dyes/pigments in NIR. This type of rug with a hidden image in the IR range, made based on a double IR image template, is unique and the first such known work in the world. It hides a riddle or secret, or hidden information in the strands of wool, because apart from the abstract image, visible to the naked eye, it also contains an invisible, achromatic woven image with a figurative motif in the same layer.

Keywords: colour twins, double painting, infrared rug, IR camera, InfraredArt theory

INTRODUCTION: INVESTIGATION OF COLOR TWIN ON A WOOL CARPET IN COLLABORATION WITH REGALERIA

We introduce the technology of dyeing wool threads in the infrared spectrum to create colour twins for the purpose of executing double images on carpets. The long-term cooperation of reGaleria with fine artists in the production of carpets based on the model of their works of art was an incentive for Dijana Nazor Čorda to cooperate. At the beginning of July 2021, she approached the director of reGaleria Anđelko Švaljek with a proposal to make a carpet. After the discussion and the presentation of the exhibition catalogue [1,2], the cooperation was realized. In agreement with the textile designer Helena Bacinger Škrlec and later with the designer Karmen Telišman, it was decided to make a carpet in wool based on the picture "Invisible Guardians 1".

During the beginning of the work on the green carpet, a proposal was accepted for reGaleria to try to make another carpet, but with a double, hidden image according to the blue infrared image "Invisible Guardians 3". The method of creating a picture in two spectra seemed impossible to the employees of reGaleria at first. They were introduced to the method of double images, which Dijana has been using in her painting since 2015, [2] but it was unknown to everyone how to apply the performance in the wool technique. In the middle of January 2022, the joint process of researching colour twins/dyes [3] of blue and black pigments for the production of an infrared carpet began. The result was achieved thanks to the multiple award-winning innovation InfraredArt [4].

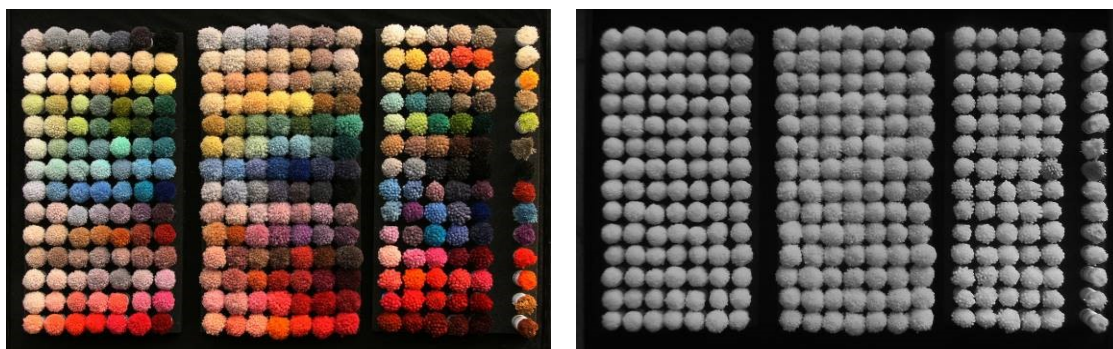
Both paintings, which were templates for making carpets, are part of a cycle from a doctoral dissertation that the first author of this article defended in 2017 at the Academy of Fine Arts of the University of Zagreb [5]. The reGalerija company has been producing hand-tufted wool carpets for 57 years. The management's openness to new artistic challenges resulted in the first artistic infrared carpet. They came up with the solution of making a carpet with a double image in cooperation with the author, because it is a completely new method of using colour twins for the company. The near infrared spectrum or near infrared covers the range from 750 to 1400 nm. An IR detector was used to investigate the differences in absorption and reflection of light in various wool samples. All infrared photos in the paper were taken at 1000 nm.

Carpets began to be produced in Zabok in 1967. Throughout the past years, in the area of carpet production, there has been close cooperation with famous domestic and foreign artists, architects and designers of various profiles. Among the larger performances, it is important to mention the handmade carpet of 400 m² for the Croatia hotel in Cavtat, while at the end of the 1980s, the largest tapestry in the world was made, and the event was recorded in the Guinness Book of Records. It is the "History of Iraq" tapestry, with an area of 1,242 m², the motifs of which are related to the country's three thousand years of history and culture. Frane Delale is the author of the sketch according to which the tapestry was made, and some of the craftsmen who worked on it also installed it in one of the Baghdad palaces. From the very beginning, this company from Zaboča transferred the works of world-renowned artists to the medium of wool using the technique of hand tufting, and among the mentioned artists were Jagoda Buić, Raoul Goldoni, Ferdinand Kulmer, Ivan Lacković Croata, Edo Murtić, Dimitrij Popović, Ivan Rabuzin, Mladen Veža, Antun Švaljek and many others. Such collaborations continue even today with contemporary artists, among whom we can mention Aleksandar Bezinović, Mirjana Drempetić, Koraljka Kovač and Stjepko Rupčić [6].

RESEARCH RESULTS: METHOD OF MAKING IR IMAGE IN WOOL CARPET

The beginning of the research on colour twins and pigments began with observing the absorption and reflection of wool samples using an IR camera. When the blue-toned image "Hidden Guardians 3" was chosen, the key to making the infrared carpet was to find colour twins [7]. After analysing the colour palette of wool, we saw that most colours have a bright tone in the near-infrared spectrum. Only four shades of blue and

black in the IR range were darker in tone, but still with insufficient difference to make a double carpet. This did not discourage us, and we looked for another solution.



1. V

1. IR/Z

Figure 1 V and Z-NIR A sample of the wool palette in the visual/V and near-infrared spectrum/NIR at 1000 (photographed by D. N. Čorda, 2022)

The company reGalerija has a large range of ecological, natural colours in its palette, so they are marked with numbers and letters. There are 182 colours in the palette, and they currently have their own recipes for over 300 colours. As new ones are being made, they get the name, for example, for anthracite-brown, the marking is 2/22 (the numbers indicate that the second colour is in 2022). The palette includes some colours that are always in demand, such as basic, beige tones and their shades. Changing trends bring new shades that complement the palette. When dyeing wool, dyes from a renowned manufacturer are used. These are acidic paints that are characterized by a high percentage of exhaustion, so they also protect the environment. Various colour shades are obtained by the classic trichromia of yellow, red and blue.

P 107-14 C 9 / 97 78 41 0 29	P 110-13 C 029 63 22 0 23	P 107-3 C 19 / 98 63 33 0 16	P 110-6 C 22 / 98 74 26 0 18	P 114-12 C H / 11 53 10 0 32	P 114-11 C 3 / 90 45 8 0 27	P 111-5 C 17 / 97 60 21 0 29
PANTONE 295 C 15 / 97 15 32 -47	P 105-8 C 19 / 97 100 68 0 26	P 108-13 C 4 / 90 57 30 0 34	P 104-13 C 33 / 94 60 41 0 8	P 121-16 C 26 / 97 100 0 29 13	P 113-13 C 40 / 94 67 12 0 23	P 116-12 C 21 / 98 55 0 0 19
P 108-16 C 5 / 91 100 52 0 60	PANTONE 295 C 5 / 91 15 -2 -34	PANTONE 2756 C 6 / 99 16 19 -47	PANTONE 7684 C 9 / 98 39 2 -40	P 174-15 C 12 / 92 65 48 37 52	PANTONE 644 C 066 73 -5 -18	P 174-1 C 19 / 94 32 23 18 0
P 179-16 C 026 0 0 0 100	P 171-16 C 1 / 99 55 57 48 60	P 174-16 C 12 / 92 65 48 37 60	PANTONE 7700 C 3 / 93 36 -11 -26	P 170-9 C 025 58 54 54 8	P 172-3 C 13 / 95 30 27 24 0	P 169-2 C 9 / 91 14 12 13 0

P 156-16 C 013 62 0 100 60	P 159-8 C 021 48 0 100 49	P 162-8 C 017 35 0 100 49	P 162-8 C 25 / 97 35 0 100 49	P 157-13 C 019 30 0 63 9	P 157-5 C 020 27 0 57 0	P 160-12 C 5 / 97 18 0 51 7
P 129-16 C 7 / 98 100 0 53 60	P 138-15 C 34 / 94 84 0 66 50	P 137-14 C 37 / 94 75 0 60 26	P 139-12 C 12 / 97 49 0 46 6	P 165-12 C 015 13 0 56 34	P 161-11 C 15 / 91 16 0 46 17	P 141-10 C 083 18 0 17 11
P 138-13 C 1 / 96 62 0 49 37	P 132-12 C 19 / 97 57 0 34 34	P 132-11 C 6 / 93 48 0 29 29	P 137-12 C 27 / 97 53 0 42 18	P 143-11 C 2 / 99 35 0 36 13	P 152-3 C 16 / 98 21 0 30 7	P 133-9 C 055 11 0 8 1
P 123-14 C 17 / 98 74 0 21 44	P 123-13 C 4 / 93 64 0 18 38	P 125-14 C 12 / 91 76 0 31 27	P 126-13 C 084 52 0 21 31	P 129-3 C 068 40 0 21 19	P 127-5 C U / 18 67 0 36 0	P 123-3 C 070 32 0 9 16

2. V

3. V

Figures 2 and 3 Detail of the palette with shades of blue and green tones marked with numbers (photographed by H. B. Škrlec, 2024)

After recording and studying the wool threads that are closest to the shades of the two mentioned images "Invisible Guardians 1 and 3" in the visual spectrum, it was investigated which colour according to absorption best suits the image in the NIR range. We analysed under an IR camera the carpets in the permanent display of reGaleria and discovered the required black pigment that sufficiently adsorbs IR light. It was a tapestry by the author of the design studio Mireldy, "Glitch", 140 x 200 cm, from 2011 (Art line article).



4. V



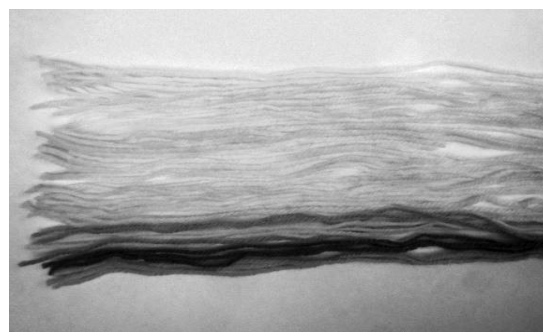
4. IR/Z

Figure 4 V and Z-NIR Comparison of the rolls of two black wools that are almost the same tone in the visual spectrum, but differ greatly in tone in the NIR range (photographed by D. N. Čorda, 2022)

After that, the wool strands are dyed by hand and targeted to produce twin blacks that represent two very similar colours in the visual spectrum, but which have different absorption in the IR range.



5. V



5. IR/Z

Figure 5 V and Z-NIR Detail of shades of wool threads that were selected for work on the blue and green carpet (photographed by D. N. Čorda, 2022)

In order to arrive at a solution for how to create an image in the NIR spectrum, it was crucial to make tests with samples of red and black wool threads. On the first, red and second, black sample, the ideogram of the heart can be seen in the visual range, which rendered the test not completely successful. On the third sample, the exercise was completely successful, because the inscription KOB is invisible in the visual spectrum, and it is extremely visible in the NIR range.



6. V



6. IR/Z

Figure 6 V and Z-NIR Three samples of colour twins in wool material in the V and NIR spectrum



7. V



8. V



9. V

Figures 7, 8 and 9 Sample tests and comparison of the visibility of the hidden image under the IR detector before making the carpet (photographed by D. N. Čorda, 2022)

The process of obtaining colour twins started from basic trials using textile paints, shower and various markers. Those tests were partially successful, but the technologists of reGaleria were most concerned about the quality of the colouring and the subsequent durability of the colour when using the final product - the carpet. Therefore, we decided to get the twins by standard wool dyeing, which reGaleria use every day since they have their own wool dyeing facility.



10. V



11. V

Figures 10 and 11 Beginning of work on a wool sample and a view through an IR detector at 1000 nm (photographed by D. N. Čorda, 2022)

Twins of black tones of dyed wool are seen through an IR camera or detector and reveal a very different detail with lines and circles. The excess wool was removed with a notching machine. Since this is a pattern for which it was important to see the result of tufting, the surface was trimmed during production. This is normally not a practice because carpets are cut after latexing, i.e., treatment of the back of the carpet.



12. V



13. V

Figures 12 and 13 A sample of the blue carpet after work on 1000 nm through an IR camera and removal of excess wool with a cutting machine (photographed by D. N. Čorda, 2022)

A net is then placed on the back, which fixes the shape of the carpet, and then the glue that binds the wool threads to the canvas holding the carpet and the net. At the end, a decorative fabric is placed, in order to enhance the look of the back of the carpet as well. When the carpet has dried, it is finished with a cutting machine that can be stand-alone or a table one.



14. V

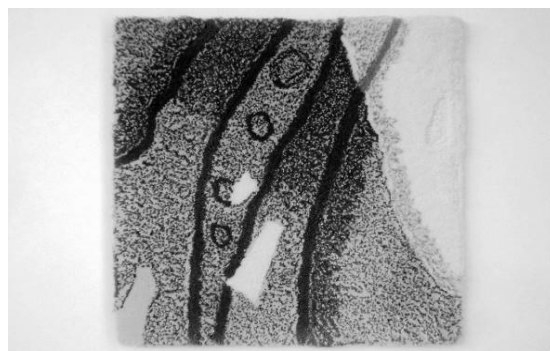


15. V

Figures 14 and 15 Sample during work on stretched canvas from the face and back on polyester fabric



16. V



17. IR/Z

Figure 16 V and Z-NIR Sample after work in the visual and IR spectrum, on which the detail of black lines and circles is visible (photographed by D. N. Čorda, 2022)

The research process from the idea to the realization of the carpet took several months, well within the standard production duration. Finding the twin colour itself to create an IR image invisible to the naked eye took about two months. The colours used in making the blue carpet are waterproof pigments adapted to wool dyeing.



17. V



18. V

Figures 17 and 18 Comparison and selection of blue tones of wool for the carpet based on the original picture (photographed by D. N. Čorda, 2022)

The colours of the company Bezema, with which reGalerija have been cooperating for many years, were used to dye the wool. A lot of tests were carried out, colours were mixed in different proportions and different components.



19. V



20. V



21. V

Figures 19, 20 and 21 The course of the carpet work process with designer Helena Becinger Škrlec and master craftsman Alena Majsec (photographed by D. N. Čorda, 2022)

The carpet with the double image is made by hand using the Hofmann tufting machine. In order to obtain hidden shapes visible with an IR camera, yet invisible to the naked eye, attention had to be paid to the tufting directions, therefore the carpet is completely made in a "twist" instead of standard linear production.



22. V



23. V

Figures 22 and 23 The blue carpet during and after production, modeled after the canvas painting "Invisible Guardians 3" (photographed by D. N. Čorda, 2022)

To obtain the most attractive and interesting visual appearance, we used different floor heights, such as velour 12 mm and 17 mm, and the boucle technique of 9 mm. We used yarns of various types - from 4.4/3 to felt yarn of 1.2 g. At the end of the production, the result was fantastic. We received a carpet in which the infrared image was made in one layer, extremely visible with an IR camera, but invisible in the visual spectrum.



24. V



25. V

Pictures 24 and 25 Wool carpet during production and a view through an IR detector of a figurative image in the same layer (photographed by D. N. Čorda, 2022)

The velour technique is used for cut carpets, that is, with a cut loop, and the boucle technique with a closed loop. When making the blue carpet, we used the floor height of 9 mm to 35 mm. The floor height of up to 65 mm can be produced.



26. V



27. V

Figures 26 and 27 Detail of the carpet after work on the front and back (photographed by D. N. Čorda, 2022)

The making of carpets and tapestry is identical, and with both of them different techniques and floor heights can be used. The only difference is that the tapestry is placed on the wall, then a "tunnel" is sewn on the back, into which a slat or rod is inserted that allows the tapestry to be hung.



28. V



28. IR/Z

Figure 28 V and Z-NIR Blue abstract carpet after works made in one layer in the visual and NIR spectrum, in which the motif of stylized angels (photographed by: D. N. Čorda, 2022)

Thanks to the openness and desire for new challenges of the company reGalerija from Zabok and the author of the carpet, the research on colour twins in wool was successfully carried out. As far as we know, it is the first art carpet with a hidden image invisible to the naked eye, where colour twins were used according to the InfraredArt theory [3]. This opens a new possibility of applying this technique in further research.



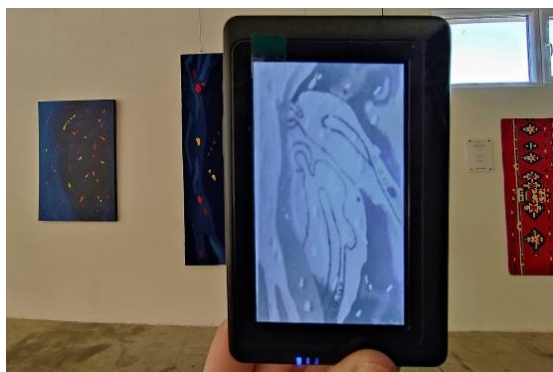
29. V



29. IR/Z

Figure 29 V and Z-NIR Blue Carpet, "Invisible Guardians 3", 2022, wool, 200 x 140 cm and the original painting of the same name, 2015, acrylic on canvas, 120 x 80 cm at the exhibition at reGaleria (photographed by B. Nađ, 2022.)

Duoimage or double image in wool enables the infrared method to be applied to tapestry as well. They can be observed on the wall with an IR camera more easily than a carpet that has a utility function and whose main purpose is to be placed on the floor. Tapestry and carpet are created with the same material and the same technique, but their function, place and method of installation are different. In both cases, in addition to retaining heat, they also serve as noise insulation.



30. V



31. IR/Z

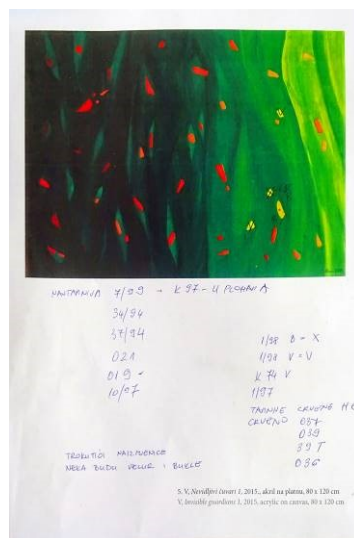
Figure 30 and 31. Hidden infrared image in the carpet and visible signature on a dark background observed through an IR detector (photographed by D. N. Čorda, 2022)

MAKING A GREEN CARPET: WITH A TARGETED INVISIBLE IR IMAGE

Along with the blue image, we also made another carpet based on the green image "Invisible Guardians 1", but without creating an infrared image. By comparing two carpets, we wanted to show the difference between the standard work method and the new infrared production process.



32. V



33. V

Figures 32 and 33 Selection of green shades of wool and list of samples and numbers of base colours for making carpets (photographed by D. N. Čorda, 2022)

When making the carpet, three other threads of similar colours were added to the selected wool threads in order to obtain a richer and more beautiful transition with a greater colour gradation. This was done in the presence of textile designers and the author whose painting served as the template.



34. V



35. V

Figures 34 and 35 Detail from the front and back during the making of the green carpet



36. V



37. V

Pictures 36 and 37 The process of making both carpets, according to the pictures "Invisible Guardians 1 and 3" and during the insertion of the wooden slat for the setting in the "tunnel" that allows the carpet to be hung (photographed by D. N. Čorda, 2022)

A manual carpet tufting machine was used for production. It is characterized by great strength, which enables the production of unique carpets that require "twist" production in order to obtain as imperceptible colour transitions as possible. At the same time, four strands of wool were used to make both carpets. After processing, a polypropylene net was placed on the back of the canvas, subsequently closed by cotton fabric.



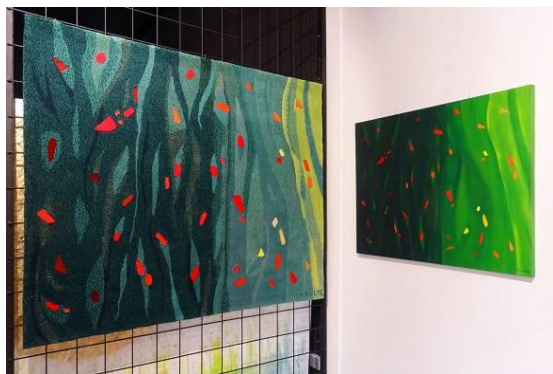
38. V



39. V

Figures 38 and 39 A machine for hand tufting wool and preparing four threads for making a green carpet (photographed by D. N. Čorda, 2022)

In 2022, both carpets were exhibited together with infrared paintings at the exhibition "Angels hidden in the carpet - infrared painting" in the reGalerie, which was opened by the director of the reGalerie Anđelko Švaljek [8]. Colour reflection can be observed on the green carpet, i.e., they are of a light tone in the NIR spectrum, while the acrylic painting shows an infrared image with an angel motif.



40. V



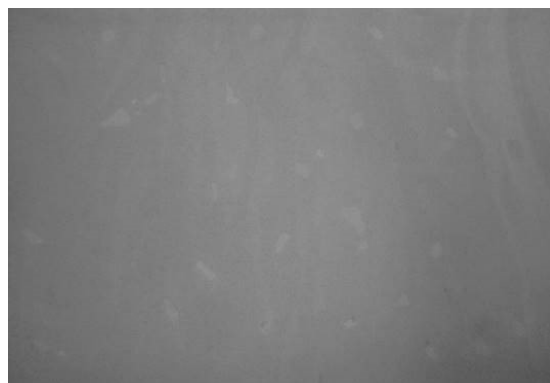
40. IR/Z

Figure 40 V and Z-NIR Green Carpet, "Invisible Guardians 1", 2022, wool, 140 x 200 cm and original painting of the same name, 2015, acrylic on canvas, 80 x 120 cm in reGaleria during the exhibition in visual and NIR spectrum at 1000 nm (photographed by D. N. Čorda, 2022)

Maintenance is essential to preserve the aesthetics (original appearance), the level of hygiene and the longevity of the carpet. They need to be taken care of in accordance with the care and maintenance instructions found on the reGaleria website. The instruction is based on scientific and professional expertise and contains advice for maintenance, preserving the appearance and extending the life span.



41. V



41. IR/Z

Figure 41 V and Z-NIR The green carpet after the works made with natural colours without infrared image (photographed by D. N. Čorda, 2022)

Unlike an art painting, whose market value increases over time, with carpets, the value and warranty decrease over time. With proper maintenance, the reGaleria provides the product warranty of 15 years [9]. It is exactly the same with IR art tapestry, and whether the value falls or rises will be shown in the future if the market opens up for the mentioned method.

DISCUSSION

The purpose of the research was to find colour twins that will allow two images to be woven in the same layer when making a carpet. The InfraredArt theory [3] was crucial when analysing the colour's own properties. Initially, it was uncertain whether such

production would even be possible. The research confirmed that by studying the inherent properties of the matter of colours and pigments, it is possible to achieve a double image in the wool technique. This application of a dual image based on the template of an artistic work enables production in a textile factory. The performance of double IR images has so far been applied in the painting techniques of oil, acrylic, pastel, tempera, gouache and ceramic paints, which can be seen in the works of Nada Žiljak [10]. Executing a double image in one layer using these techniques is complex, so they are performed in two or more layers. Unlike infrared painting, the double painting on the carpet is done in the same layer, which represents a new method in the production of wool. In this case, the IR photo of the work is also a sign of authenticity. The need for secrecy has always been present in the human spirit in many cultures, and the dual carpet hides an image that can be revealed at any moment by using a device. An invisible, hidden image represents something unexpected and often causes disbelief with the observer. We live in a world of rapid technological development. Information science enables the use of imaging and light, connecting art and science [11]. We can ask ourselves what images or symbols a work can hide without being visible to the naked eye at first glance. This knowledge helps to understand and properly evaluate infrared images, in this case infrared carpets.

CONCLUSION

The performance of the IR carpet represents an innovative work based on the template of the mentioned blue painting in cooperation with reGaleria from Zabok. The successful realization on the carpet confirmed the possibility of applying double images in the same layer. Twin black pigments have been found in wool that absorb IR light and make a difference in tone. By studying the properties of colours [12], the first art carpet known in the world was created with a completely different image in the NIR spectrum. Although separate in different wavelengths, these images are inextricably linked into one and the same picture on the canvas. Thanks to this research in carpet manufacturing, the application of IR dual image can become an additional artistic value, which is a novelty in contemporary fine art. If in the future the infrared method were applied in the production of carpets or tapestries, the user could observe an invisible artistic image with an IR camera, which stimulates mystery and curiosity in the observer.

The carpets of the reGalerija company can be recognized by the raw materials used for the final treatment, by the decorative backing and the belt for processing the edges, which the supplier produces only for this company. Nevertheless, the performance of an image, secret signature or symbol invisible to the naked eye in the near IR spectrum can also represent a confirmation of the authenticity of the manufacturer, in this case reGaleria, which was the first to perform this method. The insights gained during the making of the blue carpet enable the use of infrared images in industrial production in the future, and opportunities for further research are also open.

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CREATION AND DESTRUCTION: SOME PSYCHOLOGICAL REFLECTIONS IN THE PAINTINGS OF GIAN CARLO RICCARDI

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ABSTRACT

The aim of this study is to analyse some paintings by the Italian, multimedia and avant-garde artist Gian Carlo Riccardi (1933-2015), in which the concept of creation and destruction, or rather, as Freud would say, Eros and the destructive drive, predominate at the same time. Our study will focus in particular on the execution of these works, leading to a kind of 'creative destruction'. This work intends to show how Gian Carlo Riccardi uses heterogeneous and salvaged materials to create pictorial works in which contamination, manipulation and non-sense are the result of a creative action. The objects he uses, in fact, are of common and everyday use, promoted and reconverted to an artistic use thanks to the artist's will. They take on a new life and a new aesthetic function, becoming bearers of further meanings. This research will attempt to show how the destructive act marks the birth of artistic creation in Riccardi's works, which represent a sort of theatrical performance, in which the artist becomes a 'theatrical painter'. The aim of this study is to investigate how destruction is converted into a creative act in Riccardi's works.

Keywords: Gian Carlo Riccardi, Psychology, destruction, creative act, painting

INTRODUCTION

The aim of this work is to offer the reader a careful and peculiar study of the Italian avant-garde artist Gian Carlo Riccardi, paying particular attention to some of his paintings, figurative representations and actual manifestations of his creativity, in which the concept of creation and destruction is simultaneously present.

This study examines some of the pictorial works realised by Riccardi during his long and productive artistic career, with particular reference to the works belonging to a phase in which the artist moved towards a strong abstractionist component, although already present in some works of the 1970s, i.e. the phase between the 1980s and 1990s. Riccardi's works certainly portray an important aspect, which makes it possible to study and give an iconographic reading to his works, which we consider to be a result of the observer's irrepressible subjectivity [15].

This research was carried out through the study of Riccardi's entire oeuvre, also taking into account the artist's entire biography and his creative behaviour, as well as the historical and social period in which he lived, so that the psychological, artistic, performative and cultural significance of his paintings could be fully understood [16]. In our research work, it is substantial to understand how the factor of psychological subjectivity is always present in the study and reading of the artist's pictorial works. Artistic creation constitutes a mode of elaboration of profound content, in a pathway that each artist tackles through his or her own creative energies [6]. What will be emphasised in the course of our study is how the artist does not operate in watertight compartments of art, but rather is able to combine several fields of art (painting, theatre, sculpture, writing) to achieve a multidisciplinary and comprehensive result.

OBJECTIVES

The intent of this work, therefore, is to study the relationship of the artist Gian Carlo Riccardi with some of his paintings in which the concepts of creation and destruction are simultaneously manifested, and how a destructive act can somehow be converted into a creative act.

The main objectives of the study are:

1. Recognising the destructive and at the same time creative elements in the works of Gian Carlo Riccardi.
2. Analysing and recognising the distinctive and indicative elements and characteristics of Riccardi's paintings.
3. Identifying and analysing the distinctive and significant elements and features of the artist's paintings.
4. Studying and analysing the psychological content in Riccardi's paintings, observing how the objects used by the artist acquire a new life and aesthetic function while acquiring other meanings.

METHODOLOGY

The study was conducted through a careful and detailed analysis of encyclopaedias and contemporary art history texts, as well as through the reading and study of works and books by the avant-garde artist Gian Carlo Riccardi. In addition, texts on psychology and behavioural analysis were also analysed and studied. Thus, special reference will be made to the style and different techniques used by the artist, identifying and at the same time studying the various areas related to his work, such as theatre, sculpture, writing and painting, with particular focus on the latter. His ability and capacity to work naturally in several different fields of art and to create a link between them, makes Riccardi an artist 'tout court', who cannot be ascribed to an exact artistic current. All this led Italian art critic Enrico Crispolti not only to define Riccardi as a sort of 'theatrical painter', but also to emphasise this versatility and eclecticism of the artist [3].

A theatrical painter or a theatrical painter, not in the sense of a true theatrical expansion of the pictorial avant-garde, as Prampolini or Balla imagined, but in a certain way a happy and productive impact of theatre in painting and vice versa, that is, a making of the spectacle of painting itself, a sort of truly pictorial and plastic sacred representation, a sort of pictorial 'mystery' [4].

In the course of the study, materials, sketches and videos of pictorial and theatrical performances stored in the artist's personal studio in Frosinone were also analysed.

With regard to the psychological aspect relating to the author, the Psychology of Art and Literature, a discipline founded in Italy by Professor Antonio Fusco (1924-2018), was taken into account. It studies the psychological motivations that led the artist to the creation and realisation of a work and the environmental situations that determine it, as well as the symbolic elements contained in a verbal or, in this case, non-verbal text. The methodology has not undergone any variations and the direct confrontation with the work of art and the exclusion of a dogmatic-interpretive decodification of the work, tend to approach the author in a reading key that, taking into account the artist's 'motivations', leads to a clarification of the symbols, metaphors and non-verbal language and thus contributes to making the interpretation of the artistic message more comprehensible and easier [5].

To summarise, therefore, the essential aim of this line of studies consists in clarifying the contents of the artistic message that can only be read in a psychological key, in making elements surface in the reader, at the level of consciousness, that, although contained in the mind, would not be known to the reader without the 'contact' with a given work of art, and in enriching the meanings of the latter, precisely by translating apparently incomprehensible elements into concepts [16].

Furthermore, critical-interpretive reflections have been put forward in relation to Riccardi's paintings.

ANALYSIS OF SOME PAINTINGS

The problems of recognisability and meaning in the perception of verbal and non-verbal configurations pertaining to living beings, objects, environments and events have attracted the attention of psychologists. In the psychoanalytic field, the possibility of signification through opposites has been emphasised, as a consequence of masking mechanisms and the presentation of meanings in cryptic, or reversed, forms, which can be deciphered through the possession of appropriate sensitivities and keys to interpret by contrast. Such meanings appear in the construction of dreams, fantasy, artistic creations and in everyday behaviour [2].

Analysing art from this perspective entails first of all taking into consideration the two primary processes, perception and representation, that give rise to the formation and organisation of mental representations, the manipulation of which is at the basis of man's cognitive and executive activity, of his relationship with reality and also of that behaviour we call artistic, which finds its manifestation in concrete, perceptible representations, artistic works, formed of signs, sounds, words, colours, gestures and whatever else makes up the languages of art [1].

In the realisation of works of art, the sometimes somewhat crazy and non-conformist personality of the artist, who does not obey the behavioural rules of most people, plays a fundamental role. In fact, the new and creativity find brakes in homologation and common ideas, so the artist must find his own world and his own ideas. Here the line between mental illness and normal function is blurred, but it must be kept in mind that even the irrational can be the product of a properly functioning mind, even if it is often judged with the fear of diversity. To the extent that madness constitutes a rejection of standardised

thinking and an escape from desires and ambitions, it can be creative. Art is also madness, that is, liberation from the rational for the exploration of one's own chaotic inner world. Exemplary is the work *In Praise of Madness* (1511) by the Dutch theologian Erasmus of Rotterdam (1466-1536), where he regarded madness as an indispensable part of creativity [8].

The father of psychoanalysis, Sigmund Freud (1856-1939), states in his essay *The Poet and the Fantasy* (1907) that the happy man never fantasises; only the dissatisfied does. Unsatisfied desires are the driving forces behind fantasies, and every single fantasy constitutes the fulfilment of a desire, a correction of the reality that leaves us 'unsatisfied' [7]. Art, therefore, is explained by Freud through the mechanisms of sublimation, symbolisation and substitutive fulfilment. The most significant aspect of Freud's approach to art is his focus on the unconscious processes of artistic experience with regard to the relationship between author and artistic creation in particular. The pleasure that the artist derives from the creation of artefacts is interpreted as a substitution of something else, of something that cannot be achieved in a drive-like manner, and thus the defence mechanism of sublimation is operated [9].

The enjoyment of a pictorial work involves an initial perceptual act, in which we are active in exploring the perceptions that present themselves to our attention. The act of exploration involves multiple aspects. The formal factors and the presence of perceptual processes will be analysed and supplemented by the activity of mental schemata through which the viewer can carry out comparative operations and utilise prior knowledge. [6].

Born in 1933, Gian Carlo Riccardi was a multifaceted artist, capable of crossing numerous fields of expression such as theatre, painting, sculpture, writing and music. He has been defined by art critic Enrico Crispolti as a 'multimedia artist' due to his versatility and ability to move nimbly between different creative fields, resisting all attempts to classify him into precise currents or movements. Through his works, Riccardi has achieved contaminations and encroachments between the arts that are entirely 'personal', for example, combining his activity as a theatrical experimenter with experiences of conceptual painting (poor art) for a tale of codes and signals linked to 'memory' and 'dream' [13].

After having shown an early interest in drawing, reproducing the covers of satirical magazines and newspapers, he completed his artistic training at the Academy of Fine Arts in Rome and later at the Experimental Centre in Rome, at the same time collaborating with the leading exponents of the Roman theatre avant-garde of the 1960s and contributing to the foundation of the Theatre *La Fede*, in Rome, the headquarters of the Space Re(v)action Group and the Visual Arts Laboratory Theatre Group in Frosinone [12]. His paintings, over the years, are characterised by the presence of different themes, styles and processes of execution. They go from the depiction of grotesque and at the same time disturbing figures in the works of the 1970s, to a strong abstractionism and the recovery of different types of materials in the canvases executed in the 1980s and 1990s. The photomontage and the ready-made were typical compositional solutions of this period. Riccardi employs extra-pictorial and heterogeneous materials, collages in which photographic images are combined, typographic fragments glued on canvas and covered with a tactile colour, pictorial interventions (letters, signs, lines and patches of colour) within which gesture, non-sense and alienating logic dominate [10]. The artist manipulates and contaminates the materials used, constructs, deconstructs the previous

form to produce a new one. Characteristic of the canvases of the 2000s will be a gradual return to childhood through the use of vibrant colours and a deliberately childlike pictorial stroke.

Our study focuses on those works created through a process of ‘creative destruction’, which are thus the result of a negative process similar to undoing. Within these works, a destructive drive dominates, characterised by a violent pictorial aggression of the canvas, the use of everyday and commonly used materials such as photos, newspaper cuttings, fragments of wood, plastic or scrap metal employed in the works, through the use of ready-made and collage. These elements are characteristic of Riccardi’s artistic operations, symbolic reminders of the life-death dichotomy, the archetype underlying the artist’s representations. In his works, Gian Carlo Riccardi uses heterogeneous and salvaged materials to create pictorial works in which contamination, manipulation and non-sense are the result of creative action. The objects used by Gian Carlo Riccardi, in fact, are of common and everyday use, promoted and reconverted to an artistic use thanks to the will of the ‘artist-creator’ [14].

Gian Carlo Riccardi’s artistic career has been increasingly enriched by ‘testimonies’, ‘finds’ and ‘multimedia operations’. Ever since he was a child, the author’s attention has focused on objects and things that have been abandoned and more often than not relegated out of the observer’s interest: wrecks, paper waste, disused or even unusable materials. Over the years, this ‘pitiless excavation of the object’ as ‘find’ has become the primary aim of his artistic operations [18]. This process of destruction and sublimation of the art object leads to a creative act and the birth of an art object. This aesthetic operation results in the possibility of conveying a new message, which stands as a protest and antidote to today’s consumerist and decadent society, in a demercifying perspective of the work of art. The artist acts, as in a theatrical performance, creating chaotically arranged gestural and pictorial interventions that surround and emphasise the figurative representation. Choosing a glossy image as the basis of intervention, he prolongs or accentuates a line, manipulates and doubles it, offering a rich range of meanings in which the repressed and repressed emerge.

In the work *David* (see Figure 1), the face of Michelangelo’s sculpture emerges from the black background, an unlimited and chaotic space, surrounded by a white margin. Coloured marks burst from the background, neatly arranged around the figure. They anchor the image to the background, rhythmically alternating their colours and creating a strong chromatic contrast. The erotic charge is diluted in the red acrylic, applied to the mouth of the biblical character. The artist intervenes by using the pictorial gesture to evoke the primordial creation, from the dark and chaotic space to the birth of man, investigated in his unconscious manifestations, figuring his fears, repressed desires and taboos.

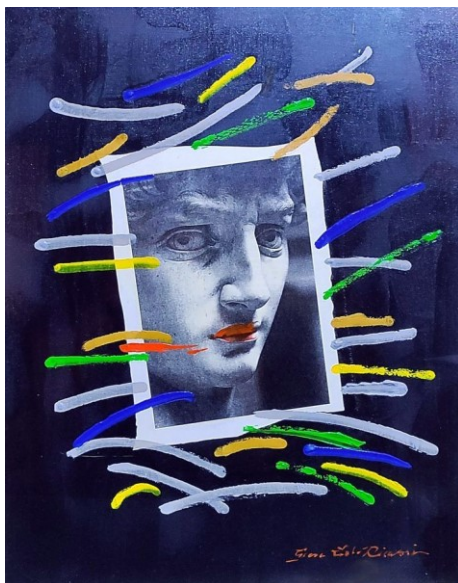


Figure 1. G. C. Riccardi, *David*, 1993, collage and acrylic on canvas, 44x54 cm, Italy.

The pictorial act imposes itself with destructive and traumatic force, engraving and imprinting collective anxieties and social respectability on the canvas. In the canvas *Adamo* (Adam) (see Figure 2), the nervous and rapid sign attacks the pictorial surface and acts as an erasure of the art object. The artist plays with the image by tearing it up, breaking it down and gluing it into overlapping fragments. The cutouts scattered on the canvas take on new semantic meanings. Ironic tools for penetrating reality, they break through the boundary of action of pictorial representation, no longer limited to the space of the canvas. An uncontrollable drive triggers this game of decomposition and recomposition, destruction and creation, according to the rhythms of a personal logic of communication.



Figure 2. G. C. Riccardi, *Adamo*, 1986, mixed media on canvas, 70x100 cm, Italy.

The ritual and theatrical gesture becomes a practice of projection and release of psychic tensions, a work of reconnaissance and analysis of the human body and the sexual sphere. The artist investigates, with complacent voyeurism, the powerful erotic charge and the unconscious of the protagonists of his works. In the work *Leda con il cigno* (Leda with the Swan) (see Figure 3), what is represented, in our opinion, is contemporary society corroded and alienated by a conformism and massification that humiliates and isolates the individual, reducing him to a machine, without drives or feelings [11]. In this work, sexuality is perverted and the woman reduced to an object, to an electronic device, with metal wires around her body, joined to the swan through a plastic tube and to be connected to the power with an electric socket on her head. The rapid, incisive and corrosive sign and the bright colour contrasts accentuate the temporal dimension of the physical and moral corrosion of contemporary society.



Figure 3. G. C. Riccardi, *Leda con il cigno*, 1974, ink on paper, 40x70 cm, Italy.

The violent and improvised gestural practice is resolved in the creation of a new spatial dimension, where stains and coloured marks attack and overwrite fragmented images, while the female body becomes a sort of graphic labyrinth in which the man runs the risk of losing himself in order to find himself face to face with his fears, exorcised and at the same time demonised [17]. Gian Carlo Riccardi's is a pictorial game of disenchanting irony, in which the exorcising of social drives becomes a reckless game, through the work of destroying the images and 'products' of consumer society. In this context, the production and birth of a creative act is posited as the rebirth and resurrection of the work of art, to which the artist attributes new content.

CONCLUSIONS

On the basis of our studies and observations, we believe we can assert that in the works we have examined, the themes of destruction and creation prevail simultaneously. Within the works of Gian Carlo Riccardi, the destructive act, thus performed by the artist on the canvases, is reconverted into a creative act. In fact, the objects and materials used by him take on a new life and a new aesthetic function, at the same time becoming bearers of further meanings, thus leading to the birth of an art object. What immediately emerges to the eye of the observer is therefore how these works were born and are simultaneously a result of 'creative destruction' which, paradoxically, will become constructive in that it will mark the birth of artistic creation. Riccardi, then, like the Platonic Demiurge, orders, moulds and vivifies pre-existing, lifeless matter by simultaneously giving it form, order and a soul.

Analysing the artist's canvases, we were also able to deduce how Riccardi, through them, sets himself up as a protest and at the same time an antidote to today's consumerist and decadent society and in a demercifying perspective of the work of art. Other elements that proved to be relevant in the course of the study are the symbolic references of the life-death dichotomy, the model underlying Riccardi's representations.

The line we have taken into consideration for the analysis and execution of our study is that indicated by the Psychology of Art and Literature, which highlights how the reading of a work of art, and in this case the iconographic reading of Riccardi's works, constitutes a product of the irrepressible individuality of the observer.

In conclusion, despite the fact that reality imposes itself with extreme violence and brutality in Gian Carlo Riccardi's works, he always glimpses a faint hope, a light in the dark abyss of paints and coloured inks that engulf the coloured cuttings of his canvases and the figures of his drawings. In his gestural practice, the artist exorcises the unconscious impulses that corrode and deform human society, the problematics and uncertainty of the individual. Riccardi observes contemporary reality with a lyrical gaze; in his polymateric art, it is possible to identify an iconography of suffering, a crisis that is, however, the side of expectation, improvement and resurrection. His works therefore arise, in our opinion, from a destructive impulse where laceration, the chaotic nature of the elements and the impression of the graphic line become, at the same time, a generating and creative force.

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THE BEAUTY OF GARBAGE_ART OF PHOTOGRAPHY MEETS ENVIRONMENTALISM

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ABSTRACT

Artists and university professors face an increasingly complex environment. There is access to abundance of information and the AI revolution helps everyone to deliver more detailed and structured knowledge. This is an opportunity to try new methods and novel combinations in the artistic and learning processes and use more diverse ideas and methods. We want to highlight the development in recent years in our personal life in Iceland in the use of photography in this context.

It all started in the Covid-19 pandemic crisis with lockdown and exile at home. The parents of the university professor found old black & white film negatives from his youth. This ignited a lost hobby in the author who found his old passion again. He had never processed most of these photos so this was now promptly scanned into digital form. This opened a new world of memories and extreme nostalgia. These photos were around 50 years old, so the first idea was to duplicate some of the scenes and compositions in the same locations and even with the original people as possible. This idea is in progress and an exhibition is planned in the next 2-3 years when this project has produced enough material with good enough duplicates.

Another idea is a work in progress. The common trend in photography is to either focus on the technical perfection or the artistic aesthetics of the composition. These two can of course be combined in great work of art. The title of this abstract is to play with these opposite themes of art and perfection. The garbage is a role model for imperfection and the circular economy is very methodical and scientific in the recycling processes. The author has been going around in circles around the island of Iceland to get beautiful photographs of garbage in all diverse forms and colours. The plan is to open an exhibition soon with this theme and collection of garbage photos.

In the future it is on the plan case to utilize old and new photographs in the teaching with pre-recorded audio and/or YouTube -like lectures with both audio and visual appearance. The focus is to connect personal art to lectures in practice. The author likes this teaching method and adds passion and enthusiasm to the lecture recording sessions. Personal photographs are rare in higher education in lecture work but can add a powerful dimension the lectures and will probably increase interest from the students. But personally made photographs used in university lectures are interesting to explore. This is part of the author's journey to identify himself as a photographer, an artist.

Keywords: garbage, beauty, imperfections, photography, art

INTRODUCTION

Worries and dreams about the future stamped into your brain during childhood vary significantly among individuals; depending on the family habitus and the country you are born in. I am born to a bookbinder and a nurse and raised in both the capital of Reykjavík city and in the rural Iceland staying in the farm of my grandparents in the Westfjords 10 summers. I'm the oldest of three siblings from modest beginnings. My parents loved nature and subscribed to the National Geographic magazine that I read extensively, looking at the Indigenous tribes and beautiful photographs of natural wonders. My other grandfather (not the farmer) was a famous writer, one of the big national poets in the Icelandic fight for independence. As a child, I was fortunate to have opportunities at school to nurture my artistic interests in literature and photography; nevertheless, growing up in a country that got independence from the Danish king in 1944, the pursuit of an artistic career was deemed an unreliable means of supporting a family. Consequently, I went to the seafood production school, earned degrees, and eventually became a CEO of two of the biggest seafood enterprises in Iceland. In 1997 I was a pioneer in starting an ISO14001, the environmental quality certification in the Icelandic seafood industry. In my second career I attended university, earned degrees, and eventually became a professor in business administration with emphasis on service industries and quality management & leadership. Nevertheless, my enduring passion for literature and the visual arts led me to publish two books of poetry in 1991 and 2015, with the artist within me—although long neglected—yearning to assert himself and seek validation.

In the lead-up to the pandemic, I faced health challenges. High blood pressure and skin cancer, I reached a personal breaking point after a decade characterized by excessive work and an unhealthy work-life balance, resulting in burnout. The preceding ten years had also proven challenging for my institution, compelling every key employee to exert themselves to maintain stability. The confluence of these pressures was overwhelming. However, crises often present opportunities for change if one is perceptive and willing to embrace them, which, for me, signified a chance to restore my health and potentially rekindle my passion for work.

This situation necessitated a profound level of self-reflection on fundamental questions: 'Who am I? What do I wish to accomplish in my life? How can I cultivate a happier and more fulfilling existence? How can I achieve a better work-life balance?' These inquiries are common among individuals navigating transitional periods in their lives. My introspection led me to re-examine a hidden, neglected aspect of my life: Einar, the visual artist. Furthermore, I recognized that my neglect of this artistic identity had not enhanced my well-being; rather, it held the potential key to my health and overall fulfillment.

Subsequently, the global pandemic struck in February 2020, causing the world to come to a standstill. Social restrictions had pervasive effects on individuals in numerous ways—both beneficial and detrimental. Businesses closed, cultural events canceled, and institutions were compelled to adapt their services in accordance with health guidelines issued by the government. Studies have been conducted on the immediate impacts of COVID-19, particularly concerning the consequences of social restrictions, and research is ongoing. The arts played a significant role in providing solace to individuals grappling with these restrictions. Events transitioned to online platforms, and many

people revisited old hobbies or embarked on new endeavors, often involving artistic pursuits such as fine arts, crafts, music, poetry, fiction writing, photography, and other activities that did not necessitate social interaction.

In the Covid-19 period my parents found my old films, from my photography class in elementary school where I was 13-14 years old. About 95% of these newly found films were unprocessed negatives. My brother scanned them to digital form and a whole new (old) world opened for me. A real treasure from the past, about 50 years old. Scrolling through the pictures was like a trigger to my brain, I could often feel the moment I took the pictures, pushed the trigger, I sometimes felt the smell of the moment, like I travelled back in time and was inside the room. Is this what we call nostalgia, I asked myself. It reminded me of the scene in the novel *In Search of Lost Time*, [1] when the cookies triggered the flashbacks of Mr. Swann from his childhood. My photography art had remained dormant for decades while I busied myself raising my five children and establishing my careers in management and in academia.

In terms of formal art education, I participated in photography classes for a year in elementary school, subsequently realizing that this was not only an enjoyable endeavor but also one I could further develop. I had a great mentor in the photography course and willing classmates, one of them is a world-renowned photographer today. The year in photography classes ended with a public exhibition and I stood out by being the only student to sell a big, printed photograph.

Thus, the question arises: How can I, an individual from modest origins, with little to no network or connections within the Icelandic art scene and limited formal education in the arts, construct and develop my identity as a visual artist?

This project aims to explore the process of exploring my personality as a photographer through the reflection of my family roots and creative endeavors via storytelling by preparing two future books and parallel exhibitions: Reykjavík Rising (planned for 2026) from retaking scenes of my old photographs newly found in the style or influence from Lever & Yochelson retake of Berenice Abbott's old photos of New York [2]. Secondly collecting photos from imperfections and garbage in a wide context for The Beauty of Garbage exhibition that I plan to open in 2025.

Constructing a garbage perspective through the beauty of imperfections

The concept of beauty is prevalent in the fashion industries, and it is increasingly relevant to the fields of arts and culture. Beauty and garbage can glean valuable insights from philosophy and art history. The fine arts have long been part of the forces of beauty and identity construction. In this context, artists typically aspire to make their work resonate with an appreciative audience, facilitating recognition of the distinctiveness of their beautiful creations. Garbage and wastes have in the recent times engaged the creative attention of the visual artists. Artists creatively manipulate waste to create beauty and wealth. This provides artists with unending supply of materials which they skillfully convert into aesthetics and artwork. Artists find in them alternatives to conventional art materials which they recover and transform into objects of utility as well as beauty.

Garbage, waste, trash, discards are all the sides of the same coin of uselessness. Garbage is defined as any useless, discarded entity that is no longer good enough and therefore

disposed as unwanted by a person or a company. In this sense, wastes constitute all objects or substances which the owner doesn't need anymore, therefore, discards them. Waste is in this sense a low value object that becomes garbage eventually without value, waiting for recycling by other people or even if lucky transformed into a durable object by an artist. Discards are rejected elements, trash, debris, and junks, among other terms by different people in different contexts. An environmentalist views waste as any raw material in a wrong place. Visual artists sometimes discover them and turn into new creative art. The artist has seen the potentials of these useless objects but with another perspective it is transformed into pleasant visual configuration. The use of garbage as material in contemporary art is not new. Marcel Duchamp exhibited a disused bicycle-wheel he turned upside down and mounted on a stool titled Bicycle Wheel was in 1913 the beginning of his so-called ready-mades. In 1943, Pablo Picasso exhibited the seat and handlebars of a discarded old bicycle he called the Bull's Head. After these two famous artists showed these mixed objects as new art forms, artists have increasingly been experimenting with the transformation of waste into art. Artists see discarded items as useful raw materials misunderstood by society. In the twentieth century, trash was drastically re-invented to become a daily fixture of modern life. Art became increasingly difficult to define, while objects and commodities were produced like never before. When Marcel Duchamp deems a mundane bicycle wheel "Art," we take it seriously because of the intentionality of the artist. We take a firm stance on the artwork. We say that we love it or we say that we hate it because to say nothing would be...passive. We call Duchamp's work genius because we get it or we call it trash because we think there is something to get that isn't worth getting. Any of these reactions to the readymades would neglect to afford any agency to the objects [7].

Ordinary homes have objects that no longer have utility values. There is no immediate need for the space they occupy. Artists have turned to junks such as beverage cans, bottle metal corks, table water sachets, cellophane bags, and automobile parts, among others, for artistic creations. Thus, artists shift contexts of discards from public nuisance to the aesthetically public-friendly objects. In global art circle the non-degradable garbage has been part of expressive experimentation. Artists have converted garbage from daily life into creative works of art, helping society to avoid the menace that garbage constitutes to healthy living. The artists view is in line with the Yoruba aphorism in Nigeria, "eko eleko oun ni egba elegba, which translates "one man's trash or garbage is another man's treasure". It is interesting to note that artists are not alone in the quest for converting wastes into things that can be beneficial to humankind. Scientists are on an endless quest to turn garbage into useful things, energy or building material [3].

In Milan Kundera's novel, *The unbearable lightness of being* Sabina remarks '...Before beauty disappears entirely from the earth, it will go on existing for a while by mistake...[17]. This sounds strange, if one associates art with beautiful artifacts. Modernity has been characterized as 'creative destruction' by Schumpeter to 'understand the processes of capitalist development'[15] In contrast the avant-garde questions the very meaning of reality through its experimentation, and questions the social, economic and political status quo. This kind of art makes us experience the world differently from conventionally approved ways of looking and listening. That leads us to '...the question of modern aesthetics is not "What is beautiful?" but "What is art to be" [16]. The modes of representation eventually come up against their own

internal limitations; hence the never-ending need, to devise new ways of representing the world in new ways. It should not come as a surprise to find that art and science are, when it comes to the question of adequate representation of reality, in the same boat [4].

The celebrated Spanish artist, Pablo Picasso, articulated this sentiment when he stated:

But success is an important thing! It has often been said that an artist should work for himself, for the love of art, and scorn success. It's a false idea. An artist needs success. Not only in order to live, but primarily so that he can realize his work. But where is it written that success must always go to those who flatter the public taste? For myself, I wanted to prove that success can be obtained without compromise, even in opposition to all of the prevailing doctrines (Pablo Picasso, in [18]).

We are disgusted by waste because it disturbs our sense of cleanliness. It challenges our sense of control by showing the evolution of decay and decline. Because of our reactionary impulse to waste, it becomes something to be hidden from the senses. Yet Julia Kristeva in *Powers of Horror: An Essay on Abjection*, argues that our reaction to waste is misleading, and is in fact rooted in difference: "It is thus not lack of cleanliness or health that causes abjection but what disturbs identity, system, order. What does not respect borders, positions, rules" [5]. While in 21st century the world has become a global village, it conversely leads to increased consumption and accompanying generation of varieties of waste. The garbage materials occasioned by modernity, become materials for artistic use [19]. This has driven modern African artists to position themselves as material experimentalist to creatively interrogate waste and found objects, exploring their artistic qualities and meanings, as well as using such works to reflect societal circumstances and issues in contemporary Africa, as the basis for their art via transmutation [6].

Burke thought that the mind cannot create anything new; it can only reorder what already exists. Beauty exists in nature. These views evolved into what can be termed romanticism and 'bourgeois aesthetics' of modernism. It is the chosen role of many galleries, museums, curators and critics to protect and promote the validity of high art and its aesthetic. [8][9]. Adams argues there is no need to explore more strange ways of producing art. Art is in the product through the creation of new examples. Art is simply the recycling of existing ideas and forms. [11]

"Garbage," A.R. Ammons announces in his homonymous book, "has to be the poem of our time". By 1993, when *Garbage* was published, waste and garbage were indeed becoming pivotal tropes in American poetry. In his excellent survey of what he calls "garbage poetry," Christopher Todd Anderson notes that by the end of the twentieth century the productive and liminal nature of garbage had turned it into a recurrent image in American poetry, where it worked "as a mirror of culture" [12].

This is perhaps similar to Barthes remark that photographs are essentially about desires or mourning. Successful art therefore rediscovers beauty for us, and does this best through the reconciling of diverse elements and making sense of conflicts and disorder [10]. In recent years, photography has made the leap from a chemically-based development process to a purely digital form of visual communication, bringing with it new and exciting technologies. [13]. William Mitchell offers the deepest analysis of digital photography available to visual communication, stating that: Photographs appeared to be reliable manufactured commodities, readily distinguishable from other types of images. They were comfortably regarded as causally generated truthful reports

about things in the real world, unlike more traditionally crafted images, which seemed notoriously ambiguous and uncertain human constructions – realizations of ineffable representational intentions...But the emergence of digital imaging has irrevocably subverted these certainties, forcing us to adopt a far more wary and more vigilant interpretation. An interlude of false innocence has passed. Today, as we enter the post-photographic era, we must face once again the ineradicable fragility of our ontological distinctions between the imaginary and the real. We have indeed learned to fix shadows, but not to secure their meaning or to stabilize their truth values [14].

MATERIALS AND METHODS

This project aimed to explore various methods of developing visual art through the medium or material we normally call garbage. I already had an established stock of photographs, which included both film and digital. I explored this material in a new way. This research was mostly action research on my own created material. My research question was: Is possible to make relevant visual art (and a novel identity of an artist) with mistakes, castaways of film and digital photographs? I was obsessed with the paradox of the beauty in the garbage bin, to find the beautiful flower popping up in middle of the trash somewhere. And through this journey to establish myself as an artist.

During the Covid-19 period I went back to my old hobby of photography. Triggered by my old unprinted filmstock found by my parents. Those photographs intertwined narratives from my life, particularly my childhood, family history, and programmed photo sessions around Reykjavík capital during my photography classes in elementary school. These photos are valuable since some scenes are of forgotten spaces that now are occupied by new big buildings like the City hall and the Kringlan mall. This led to my project Reykjavík rís (Reykjavík rising) where I retake some scenes with 50 years between them in time.

I started using film again. I bought again a copy of my beloved film camera, the Olympus 35RC and started shooting. I bought both new and old film online and started experimenting with it. Some of these films were decades old and way over end date of use. In that sense it was a waste, useless garbage. But the outcome was randomly beautiful at times. I started collecting the most compelling photos and I got the idea to plan an exhibition with only the photos considered out of tune, mistakes, wrong colors, out of order: wasted efforts of artwork. At the same time I did the same with my digital photos, started collecting in a separate folder the waste, the blurry and unusable specimens that would normally not be considered valid photographs in the digital age, photos that would normally be deleted.

Additionally, I started to shoot garbage wherever I found it. Casually lying around in daily life or concentrated in municipal waste centers. I shot waste lying around farms and factories, I shot in thrift stores, old cars and vintage machinery anywhere I found it or stumbled on it. It was not so hard since rubbish and waste garbage is in many places.

RESULTS

Shortly after the onset of the pandemic, while navigating personal health challenges as previously discussed, I redirected my focus toward my long-held childhood aspiration of becoming a "real" visual artist, a photographer.

This pandemic event marked the beginning of a new chapter in my creative journey. In response to the crisis, I resolved to return to the fundamentals of my artistic practice and allow the artist within me to flourish after a prolonged period of neglect.

My initial start was to buy copies of my old film camera equipment so I could feel the nostalgia in my hands. I also experimented with digital cameras of all sorts and sizes. I went through a trial-and-error period of the learning journey, a crash course in photography. Soon I didn't find that enough so I registered in an online photography course in Shaw Academy and got a certificate as a photographer. I started collecting camera gear, trading with various photographers and collectors in Iceland and around the world.

This approach led to substantial creation, which was essential for me to reach my 'core' and establish my identity as an artist. Fundamental questions emerged during this process: Who am I, and how do I differentiate myself from other artists? Can I legitimately refer to myself as a photographer, an artist?

During this experimental process, I compiled a lot of mistakes, faults and intentional photographs of garbage in the wide meaning of the word. The primary themes were as follows:

1. **Mistakes:** As the years went by I noticed more and more mistaken photographs. It started with films. Often when you end a film-roll the last shot will be half a photo with blurry edges. I started collecting these and other faulty photos. Many of them were beautiful, like abstract paintings or artsy experiments.
2. **Imperfections:** I thought a lot about and experienced the different strategies of photographers. The professional ones were obsessed with focus and sharpness of the images. The artistic ones were more open for blurry photos, underexposed, crossover, vignetting and overall new or other ways to express themselves.
3. **Vintage:** I found interest in the old methods of photography. Both new and experienced photographers were open for out of the box ideas with old vintage equipment. There is a big interest in the history of photography, into the history of famous photographers and into the history of the legacy brands and other forgotten companies. There is diverse content creation online with blogs and videos about camera gear and photography philosophy.
4. **Beauty in the bins:** An abandoned greenhouse became one of my favorite spots to shoot in my town. Endless opportunities with different shadows and colors. Throwaways like equipment and even an old organ were repeated models for me. This strengthened my view that what some people called garbage was for another (the artist) the fruitful garden to find hidden gems that nobody noticed.
5. **Reykjavík Rising:** I examined my own roots—I started on a project to retake old scenes from my 50 year old collection found. I selected especially the ones that would show contrast, like where a new big house had been built. I also filmed events like May 1st where new leaders of the working class and the Unions had replaced the old famous characters. Reflecting on my early life

turned out to be a therapeutic process, particularly as I delved into the histories of my family and my city of Reykjavík.

DISCUSSION

The research questions articulated in this paper are as follows: Is possible to make relevant visual art with mistakes, castaways of film and digital faults? How can I, an individual from modest origins, with little to no network or connections within the Icelandic art scene and limited formal education in the arts, construct and develop my identity as a visual artist?

There is inherent tension between the realms of perfection and imperfection in the visual arts. This trend is in photography mostly parallel with the divide between 'professional' and 'artistic' intentions. Hobby artists or the serious ones can adopt tools and methods from the former to their advantage. Artists have historically employed various strategies—often unconsciously—to promote themselves and establish a presence within the art community they assimilate into. This is particularly relevant in terms of identifying what distinguishes them from their peers and competitors [21] [22].

The garbage is a role model for imperfection. Trash art is thriving on this unexpected material, showing a new perspective. It is interesting to see the roots of legitimacy in the works of Duchamp and Picasso, the 'readymades' paired together daily objects in a novel way. I had a notion that even Dali sometimes connects daily objects with animals or people in artistic ways under this line, is he perhaps influenced or an influencer here.

Is garbage a beautiful non-enduring artwork? This idea popped up when I was reflecting on my journey through the garbage bin and this is connected to Jollimore's notion that 'beauty always dies' [20]. Nothing lasts forever and beauty is the fragile customer. To look at garbage, waste, mistakes, faults, glitch as beautiful pieces of real art is uplifting. Everlasting beauty can be reborn through transformation of the rubbish into new reality. The recycling of garbage and the circular economy can even be a metaphor for the recycling of ideas and methods in the artworld. There is nothing new under the sun.

CONCLUSION

Where do I go from here? Preliminary findings indicate that revisiting my roots, history, and the pandemic was integral to the creation of my newly found identity as a photographer. The narrative component of this study has facilitated my understanding of my inner core as an artist, enabling me to go on with my childhood dreams.

The approach to use garbage and imperfection as one focus on my artistic journey seems to have solid roots in art history and philosophy. Consequently, there is a need for increased focus on being productive in the coming years. To finish the ideas with exhibitions to show my talent and build up my personal identity as a real artist. It could be valuable to find other artists that have made their name by using extreme ideas like I'm exploring here to learn from their stories and use as role models.

The theoretical contribution of this paper lies in exploring methodologies for creative ways of expression of an upcoming photographer, such as myself, to establish their identities and reputations as artists. This investigation is particularly relevant for those who have not been familiar with the realm of art history, lack affiliation with any elite

artistic circles, possess no formal qualifications in fine arts, and consider themselves to be 'ordinary' individuals without any 'extraordinary' attributes.

It would be another step to use my photographs more in lecture work in my job as a professor. This could help me to stand apart others in my field and enrich the content.

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SECTION ARCHITECTURE & DESIGN

HISTORICAL TENEMENTS OF BUDAPEST: A TYPOLOGICAL APPROACH

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ABSTRACT

The stock of the historical tenement houses is the major architectural heritage of Budapest, built largely during the long 19th century, a testimony to a prosperous period in the Hungarian history. These buildings are all unique, yet their massing over an area of 13 km² forms a unified street and townscape.

The purpose of the study is to analyze and create an architectural typology for this important heritage of the Hungarian capital. As main research methods, architectural measurements and GIS-based data gathering were used, the data processed by mathematical analysis. More than 2000 buildings were examined in various details to create basic typological schemes. The schemes defined in the research support the understanding and protection of heritage values.

The examined data contains the mass and spatial design, including the site layout, the location of courtyards, the materials and structures, the principles of facade design and styles used. The latter, although closely linked to the building and underlying structures, deserves special attention, as these ornaments define the face of the building and therefore of the Budapest streetscape.

As a main result, a summarizing visual matrix is introduced, with new stylistic terminology and periodization applicable to tenement buildings of Budapest. Concerning geometry, it was concluded that the frame-type, Neo-renaissance style tenements are most frequent of the stock, which projects the complex requirements for future large-scale rehabilitation.

Keywords: typology, historical tenement, Budapest, heritage, historicism

INTRODUCTION

The development of the current Hungarian capital is accompanied by relatively continuous and rapid population growth with a constant shortage of housing. It was the catalyst for the mass construction of tenement houses, appearing in Pest (on the east side of River Danube) during the second half of the 19th century. This huge building stock that emerged during a relatively short time has formed today's cityscape.

According to Nagy [1], the apartment housing construction activity in Budapest can be divided into three main periods. The first period is characterized by the historical tenements with inner courtyards, which lasts until the end of the First World War. The second era is the interwar period with larger tenement complexes, designed with a

coherent approach, and the third is the post-World War II period, where the prefabricated construction method prevails. Today, we add a fourth era, which can be defined by the wave of post-regime-change residential park-condominium constructions of the past decades (Figure 1). Our study focuses on the typological approach of the tenements built during periods 1 and 2, between 1800 and 1945.



Figure 1: Above, left to right: Characteristic tenement buildings of Period 1, and 2, the main focus of present study [2, 3]. Below: Period 3 and 4 apartment houses of Pest, characterized by prefabrication and post-regime change, contemporary architecture [4].

In our previous studies, we concluded that no typological investigation had been created before, based on a complex survey of the tenement stock in Pest, which can be used as a benchmark for the increasingly necessary large-scale rehabilitation.

MATERIALS AND METHODS

During the literature research we summarized the data found in previous books and studies. Körner's work focusing on the builders and investors of tenements [5]. Perczel's book [6] on the Jewish quarter as well as Lampel and Lampel's book [7] on the rehabilitations of the past decades were also used as main sources. Tenement buildings are frequently mentioned in art historical studies, but the focus is usually on sacral and public buildings, for example Sisa' book [8], the relevant volumes of the Hungarian Architecture series [9, 10]. Déry's book series on the architectural topography of Budapest which contains a large amount of archival data [11, 12] are also important sources.

As the subject is extremely wide-ranging, the following necessary delimitations were introduced: In this study we focus on tenement buildings built in dense, urbanised, closed-row system. Detached houses and urban palaces are not included. The period investigated has also been narrowed. With the advent of Socialist Realism and prefabrication, housing construction after the Second World War took a completely different direction from before, so that the type of housing we are studying virtually ceased to be built. Thus, our surveyed period ends with the Second World War, 1945.

The measurements and field studies were carried out in districts VI-VII-VIII, between 2015 and 2023, where more than 2000 buildings were investigated through a

standardized methodology, to build an extensive database. The database contains GIS-based information about the plots, the footprints, the geometry, main sizes, functions, as well as information about the basic structures, and architectural style.

RESULTS

The main result of the study is a visual matrix, where the architectural features of the tenements are assembled on a timeline (Figure 3). No such summarizing timeline focusing on historical tenements were published before. The matrix contains new findings concerning the architectural style and terminology, construction materials and structures, forming and geometry of the period 1 and 2 tenements of Pest.

To assemble the visual matrix, we developed a new approach for periodization and terminology concerning tenements of Pest (top of Figure 3). Previous periodizations were focusing on general functions, or only a limited time frame.

The first period includes the early and the flourishing tenements, until the World War I. The early tenements (1810-1870) are characterized with smaller, compact body and was typically inhabited by the owner and his family. The building included the industrial or commercial functions they were engaged in. The premises for rent appear as additional function. Usually, a shop or workshop space opens to the street on the ground floor. On the first floor, on the street front, the owner's apartment is situated, towards the courtyard the rooms for rent can be found. The early tenements' architectural styles are Neo-classicism (1810-65), Romanticism (1840-1870). During a short transition period the Neo-classical elements are mixed with Neo-Renaissance (1860-70).

The flourishing tenements were built between 1870-1920. The general scheme of the Pest tenement house, as a form of investment is settled in this period. The most common layout type is the framed courtyard, where four wings enclose an inner rectangular yard. This means that they are connected to the neighboring buildings on 2 or 3 sides by firewalls, with a main façade oriented to the street in unbroken-row street line system. The reason for this is that building regulations and the average plot layout made this the most economical form of development.



Figure 2: Left: Early and flourishing tenement in a closed-row street line. The latter are larger, optimized for rent. Right: A typical framed layout of a flourishing tenement. The flats are opening from the hanging corridors. The streetfront wing contains the largest flat. The common toilets are situated at the back [13].

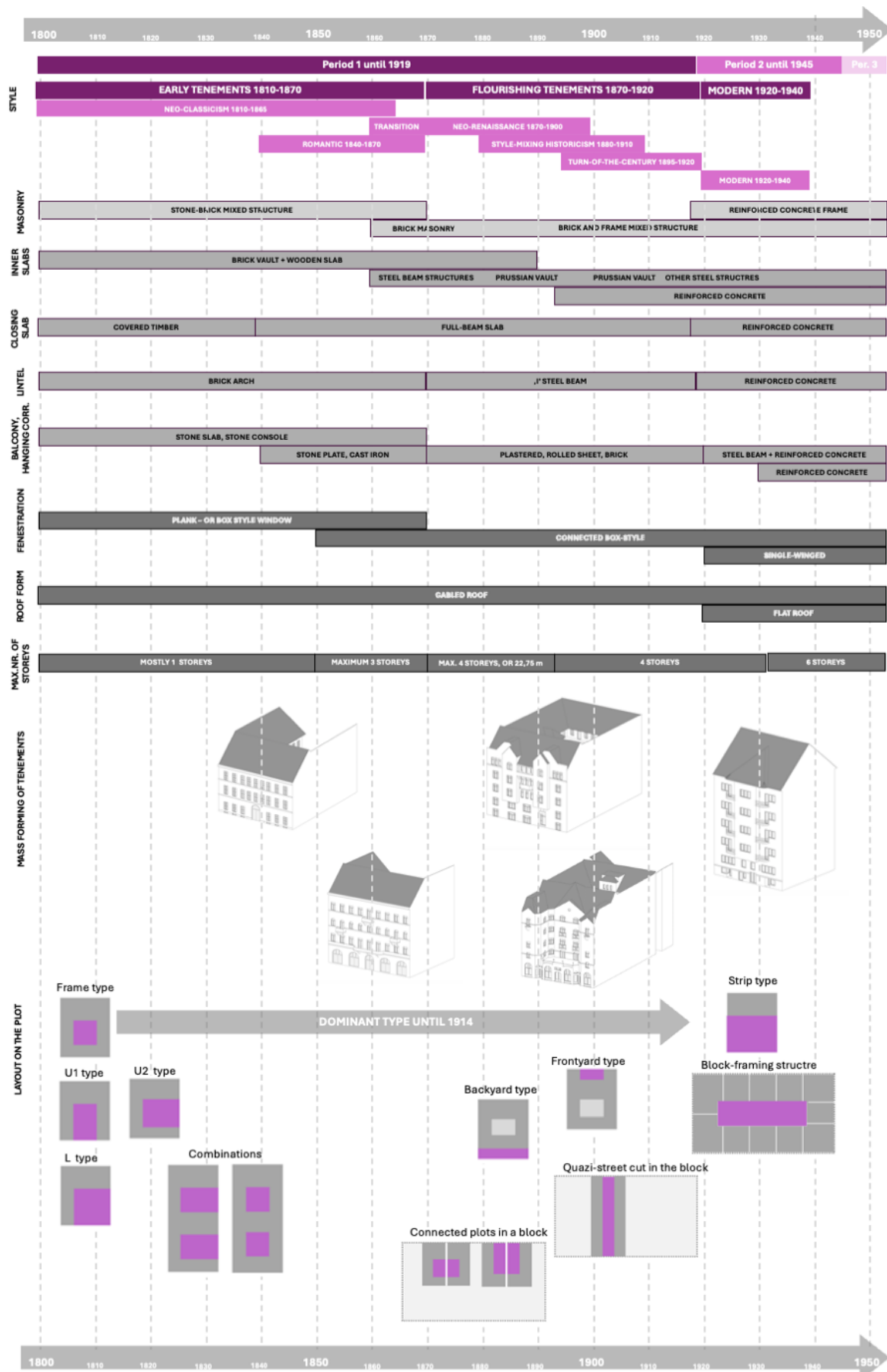


Figure 3: Visual Matrix for the architectural features of the historical tenements of Pest

This is often followed by U and L-shaped development on narrower plots, where the courtyard is set back against the side boundary. There are examples of U-shaped developments where the courtyard is placed in the middle and only the rear wing is not built. These are typical of early tenement buildings. Rear courtyard extensions are mainly seen on deeper plots. Connected courtyard extensions with interlocking courtyards, where two narrow courtyards with side gaps give a larger air space, are turning away. With this solution, the relevant regulations were more lenient with respect to the size of the courtyard.

Most commonly the streetside wing is covered by a gable roof, the courtyard has half-roofs. On the ground floor towards the street there were mostly shops and workshops, on the floors, rental apartments were situated. This functional distribution is still a feature today. Access to the apartments is provided by the staircase via the entrance and the hanging corridors adjoining. There is a horizontal and vertical hierarchy of the flats in an average tenement. The most valuable, largest flats are situated on the first floor, in the streetfront wing, which can even be 10-12 room apartments. The higher the floor, smaller and less valuable the flats are. The courtyard wings contained 1-3 room flats, a large ratio was built without toilet. The inhabitants here used the common washrooms at the end of the corridors.

Concerning the forming and geometry of the tenements, the following results were concluded: the most common is the frame-type geometry (96%), where the wings enclose an inner, rectangular courtyard in a closed-row streetline. Approaching the turn-of-the-century, several combinations and variations of forming were introduced to lengthen the valuable streetfront façade. These forms can only be roughly sorted into a timeline, certain solutions - such as the framed courtyard - were typical throughout the period of tenement building (Figure 3).

For example, front or French courtyard appears in larger quantities after the turn of the century, where the façade recedes from the street line by a few window axes. This gesture can be repeated, creating several 'bays' on the façade.

The flourishing tenements are characterized by Neo-renaissance (1870-1900) and Style-mixing historicism (mainly Renaissance and Baroque elements used between 1880-1910). The Turn-of-the-century style tenements were built with new design approach on the facades between 1895-1920.

Between the two World Wars, in period 2, the Modernist movements are influencing the builders (1920-1945). On the Pest side of the capital, block-framed construction has been spreading since the 1930s, in accordance with the building regulations.

The structural composition of the period 1 and 2 tenements was also investigated. Based on literature data, validated through on-site measurements, various characteristic structural solutions were assembled on a timeline, detailed on (Figure 3).

DISCUSSION

The data detailed above are the result of the following events and regulatory milestones:

The regulation of the area outside the city wall of the medieval Pest, where the tenements spread, was made with a mesh system and closed-row streetline at the beginning of the 19th century. The Great Flood of Danube in 1838 significantly affected

the approved construction methods. The flood submerged almost the entire built-in area where more than half of the houses were destroyed. Thus, in 1839, a new building regulation came into force [14], which included strict instructions for structures, materials, and geometry, helping the evolution of unified streetscapes.

In the Reform Era (1825-48), Pest became a center of land and water trade. The population continuously grew, approaching 120,000 by 1851 [11], which induced a new type of residential building for rent, the tenement house.

In the first half of the 1800s, Neo-classicism prevailed. Compact mass formation, horizontal ledges, simple window framing characterized the architectural details. Transport, railway construction and agriculture developed rapidly. Mass-prefabricated building materials, such as cast-iron are becoming widespread. In accordance with the national atmosphere after the loss of the War of Independence of 1849-49 and the oppression that followed, the architectural style turned to Romanticism, using forms of Middle Ages, Neo-Romanesque or Gothic, or even Oriental ornamentation on the facades.

The following period of Dualism is a thriving time in Hungarian history. In 1873, Pest, Buda and Óbuda were merged as Budapest. In 1894 a Building Code for entire Budapest comes into force. The height of apartment buildings was tied to the width of the street. The maximum built area of the plots was capped at 85%, with a minimum of 6 meters wide courtyard (80% in the case of a four-story building). This ratio, although in accordance with the parallel codes abroad, favors investors seeking the largest usable floor space. This kind of tenement was later labelled as "speculative" house [14, 15].

From the 1860s onwards, the façade of the tenements followed the Italian Neo-renaissance style. The elegant, palace-like design of was an important aspect, which had to represent the entire building and the investor's intentions. Easy-to-apply materials appeared such as plaster, tin, and instead of stone, these were mainly used on the façade as ornaments. In the following decades, in addition to Italian, German and French renaissance as well as Baroque motifs appeared on the façades, often mixed with each other. During the last decades of the 19th century, the use of new materials is spreading, such as reinforced concrete.

The 1890s was awash with large-scale developments, as Budapest prepared for the Millennium celebrations, the thousandth anniversary of the Hungarian conquest of the Carpathian basin, lavishly celebrated in 1896 nationwide.

Around the turn of the century, the conventional and well-established design methods of the tenement facades could no longer keep up with the growing building sizes. These new façade proportions required designers to step out of the confines of Neo-renaissance. The mixing of styles begins first with the combination of Neo-Renaissance and Baroque, and then the floral ornaments of Secession or Art nouveau and Premodern elements begin to appear.

At the same time, the previously flat facades, divided by mesh of cornices and lisenas, began to wave. The spread of more advanced building structures, for example reinforced concrete and steel supports this evolution of forming.

After the World War I, the whole country fell into a serious economic and social crisis. The building regulations published in 1940 supported the design of healthier

apartments, and to curb plot speculations, prohibited the courtyard wings and hanging corridors, the flats now opened directly from the inner staircases [5].

New building structure solutions emerge with the spreading of load bearing reinforced concrete frames, increasing the size of openings, decreasing wall thickness, result in new façade proportions. Although there are still examples of Historicism, the majority of tenements are built with a Modernist approach - even if they are not entirely devoid of ornamentation. Now commonplace technical innovations such as elevators, or central heating further accelerate the fundamental transformation of the floor plan.

Following the World War II, the clean-up of the ruins, and the restoration of damaged houses began. The multilevel crisis caused by the loss of both World wars led also to social and political changes. In 1948, the communist takeover transferred a significant part of the properties to state ownership. The construction of historical tenement houses was not desirable in several ways, they became an unpopular symbol of the oppressive, wealthy stratum of the previous regime.

Overall, new, effective construction technologies were required, and after a few years of experimentation, concrete based prefabrication became the solution, which defined the third era of housing, and at the same time, ended the era of historical tenements.

CONCLUSION

In the one hundred and fifty years since they were built, historical tenements of Pest have proven their ability to accommodate a wide range of functions, their structural robustness and even their many physical and energetic advantages. They have survived wars, change of attitude and regime, and despite their number in the thousands, they are all unique, yet they form a coherent streetscape, without which the popular image of the Hungarian capital would be much poorer.

Today, most of the stock is in a neglected state. If any intervention has been made, it has very often been done without regard for architectural character or heritage conservation.

In present study, we analyzed and systematized the architectural features of this heritage building type, focusing on the values, so that future professionals and stakeholders can make better informed decisions about their future, much needed renovations.

The visual matrix assembled contains the most important information about the buildings. The timeline is highly useful for example, if the construction time of the building is a known data, and the most probable building structures are the required information without destructive sampling. The new style terminology and periodization also supports the deeper understanding of the design principles characterizing these buildings.

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VIRTUAL PARAMETRIC 3D MODEL OF A PEDESTRIAN BRIDGE ON A 3D VORONOI DIAGRAM

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ABSTRACT

The shape of all constructions has its origin in a geometric shape, such as a cuboid, a pyramid or a cylinder. Every builder (architect or civil engineer) has determined the choice of geometric shape for the requirements of a building primarily by its purpose, but in addition to this utilitarian condition, he also wanted to achieve a certain aesthetic impression. This desire to achieve the desired aesthetic impression led to the use of increasingly complex shapes and their combinations, and this became even easier and simpler with the use of 3D modelling technologies on the computer. The aim of this work is to present a virtual 3D model of a pedestrian bridge inspired by a 3D Voronoi diagram based on a pseudo-random distribution of points in space, created in the form of a parametric model using the computer programme Rhinoceros 3D and its additional tool for visual programming and creation of parametric models Grasshopper. The model obtained in this way facilitates the creation of solution variants of the building, all with the aim of finding the optimal form that meets all the technical conditions for the stability of the structure, fulfils the function for which the building was designed, and finally gives the desired aesthetic impression and fits the building into the space. The Voronoi diagram was chosen as the basis for the creation of the structure due to its organic structure. It gives the building a high-quality aesthetic expression with a good possibility of meeting the technical conditions that the building must fulfil.

Keywords: bridge, Grasshopper, parametric modelling, Voronoi diagram

INTRODUCTION

The design process of a building or a structure is complex, and it requires a coordinated cooperation between many different participants such as architects and civil engineers. The design process goes through different phases from a basic idea concept all the way up to detailed designs. Even for the design of simple structures different computer software is needed (e.g. CAD software), and for the design of complex structures computer software is necessary and indispensable. The use of computer software for their design enables designers to be more creative, especially for the design of unique structures which try to stand out with their appearance and try to distinguish themselves from their surroundings. To achieve this, designers usually used standardized products, for example such as bricks, tiles, or concrete poured in standardized formwork, but had to use them in unconventional ways. With the development of modern building technologies and with the development of modern CAD software, the designers got new possibilities and new potential to design unique structures which could all not be possible only a decade ago.

Modern CAD software enables designers to make parametric designs (or models), which further enables them to make variant solutions of their designs in an easier and more efficient way [1]. Parametric models used for this purpose are made in different ways depending on the type of software used, and the most common way to make them is by using a Visual Programming Language (VPL) or some other type of graphic user interface, because design in general is a very graphic process, so any non-graphic method is not very suitable for it [2-3].

In this paper a parametric model of a pedestrian bridge will be made using Rhinoceros 3D design software and its VPL add-on Grasshopper. Since Grasshopper uses VPL for the definition of parametric models, the designer does not have to have knowledge of textual coding such as is being used in programming languages like for example C++ or Python. The algorithm in Grasshopper consists of graphical elements, specifically, nodes and links [4-5]. Nodes can represent either entry parameters or actions which process entry parameters and give numeric or geometric results [4-5]. If a node represents an action, then on the left side of the node entry points for the input parameters can be found, and on the right side of the node exit points for the output results can be found [4-5]. Nodes representing entry parameters only have exit points on the right side of the node [4-5]. Different exit and entry points can be connected with links, thus completing the algorithm and consequently producing the virtual 3D model in the main Rhinoceros window [4-5].

For this paper, the idea was to make a design which could be geometrically challenging but which must also serve a specific purpose, so not to make a design for the sake of the design itself. A pedestrian bridge is a structure that enables people to cross from one side to the other of an obstacle, for example a stream, river, road, or valley. In this paper a pedestrian bridge with a span of 5 to 10 meters is considered (for example to cross a small stream or a small valley), and the width of the bridge must be large enough so that two people can pass by one another at the same time.

Since the process of a bridge design is a repetitive process which usually results in multiple variant solutions, which are constantly compared with each other for the purpose of achieving an optimal design [6]. The optimal design in the end must fulfil all the necessary technical requirements, but also must achieve a certain visual impact on its surroundings.

ABOUT THE VORONOI DIAGRAM

A Voronoi diagram is a geometric structure that shows the division of a plane with n points into convex polygons such that each polygon contains enclosing the portion of the plane that is the closest to each point [7-8]. This can be described formally as [9]:

Let S be a set of $n \geq 3$ point sites $p, q, r, \dots$ in the plane. For points $p = (p_1, p_2)$ and $x = (x_1, x_2)$ let

$$d(p, x) = \sqrt{(p_1 - x_1)^2 + (p_2 - x_2)^2}$$

denote their Euclidean distance. By $\overline{pq}$ we denote the line segment from p to q .

Definition 1. For $p, q \in S$ let

$$B(p, q) = \{x: d(p, x) = d(q, x)\}$$

be the bisector of p and q . $B(p, q)$ is the perpendicular line through the center of the line segment $\overline{pq}$. It separates the half-plane

$$D(p, q) = \{x: d(p, x) < d(q, x)\}$$

containing p from the half-plane $D(p, q)$ containing q .

The **Voronoi region** of p with respect to S is defined as

$$\mathbf{VorR}(p, S) = \bigcap_{q \in S, q \neq p} D(p, q).$$

The **Voronoi diagram** (or Voronoi mesh) of S is defined as

$$\mathbf{Vor}(S) = \bigcup_{p, q \in S, p \neq q} \overline{\mathbf{VorR}(p, S)} \cap \overline{\mathbf{VorR}(q, S)}.$$

The following properties apply:

- Each Voronoi region is the intersection of $n-1$ open half-planes containing the site p .
- Voronoi region is open and convex.
- Different Voronoi regions are disjoint.
- Each Voronoi diagram contains only one discrete point data.
- The distance from the point in the Voronoi diagram to the corresponding distinct point is the closest.
- The distance between the point on the edge of the Voronoi diagram and the discrete points on both sides is equal.

Definition 2. The common boundary of two Voronoi regions belongs to the Voronoi diagram and is called the **Voronoi edge** if it contains more than one point.

Definition 3. If the Voronoi edge e borders the regions of p and q then $e \subset B(p, q)$ holds. The endpoints of Voronoi edges are **Voronoi vertices** and they belong to the common boundary of three or more Voronoi regions.

The Voronoi diagram of a set of points is dual to its Delaunay triangulation. Delaunay's triangulation of a set of points in a plane divides its convex polygons into triangles whose circumscribed circles contain no points. The circumcenters of Delaunay triangles are the vertices of the Voronoi diagram [10]. These properties make it very useful in modeling surfaces and objects from a set of points. For instance, the Delaunay triangulation is used to generate meshes for the finite element method, construct 3D models for computer animations and model terrain in geographic information system (GIS) analysis [11].

3D MODEL OF A PEDESTRIAN BRIDGE

The pedestrian bridge in this example will be an enclosed, tubular, structure (Figure 1) where the pedestrians will walk through the bridge to get to the other side. This was chosen because enclosed structures can carry more load than open structures, and the top part of the structure can serve as a roof if needed.

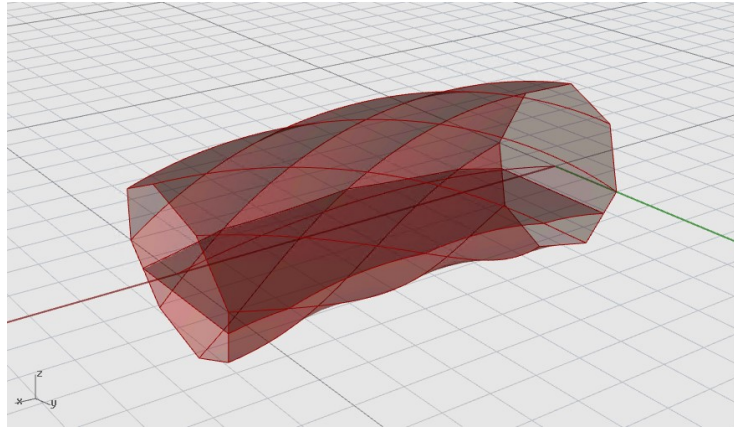


Figure 1 - *Basic tubular shape of the structure*

The parametric model of the bridge starts with a circular arc positioned in a vertical plane (in this case in the XZ plane), the chord of the arc is on the X axis (Figure 2). The entry parameters for the arc are the length of the chord which is effectively the span of the bridge (in this case it is 10m), and the height of the arc in the middle of the span (i.e. the distance from the chord to the midpoint of the arc - in this case it is 0,5m). An arc is used to achieve better distribution of forces in the bridge elements, and therefore the elements of the bridge will be of smaller dimensions.

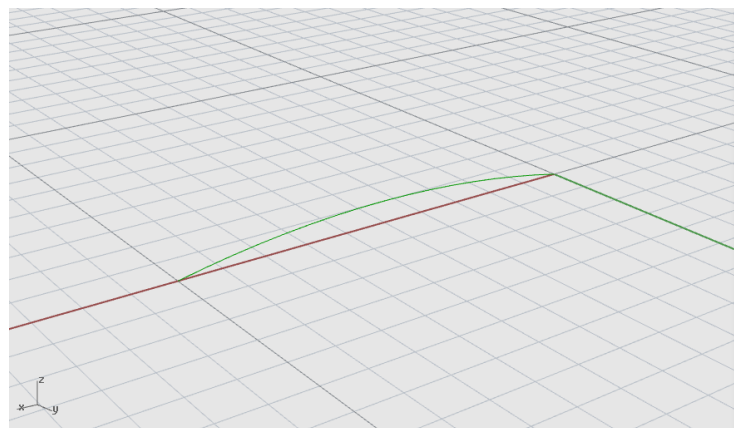


Figure 2 - *The circular arc defining the vertical camber of the bridge*

The next step in the parametric model definition will be to add a cross-section of the tubular shape of the bridge. In this example a regular convex polygon is used (Figure 3), and the entry parameters for it are the number of sides (in this case the polygon has 8 sides) and the radius of the enclosing circle (in this case the radius is 2m). The algorithm would work with any other type of simple polygon, either convex or concave, but since the structure must be such to enable pedestrians to walk through the bridge structure, concave polygons most definitely would not produce adequate shapes needed for the main purpose of the bridge, and so a regular convex polygon was chosen.

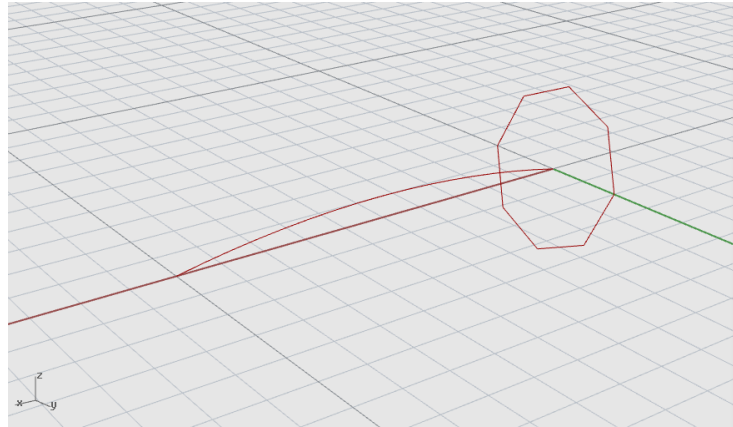


Figure 3 - *Cross-section polygon of the tubular shape of the bridge*

The cross-section polygon was then regularly distributed along the circular arc, and the resulting polygons will serve as a base for a loft surface. The algorithm gives the possibility for the rotation of the distributed cross-sections (rotation is enabled around their centre). The algorithm was made in such a way that the first and last cross-sections have the same orientation, or in other words the rotation angle cannot be totally arbitrary, but it rather must follow some basic rules to achieve the same orientation of the first and last cross-sections. In this case a total rotation angle of 135 degrees was achieved, thus giving the structure of the bridge a twisted shape (Figure 4).

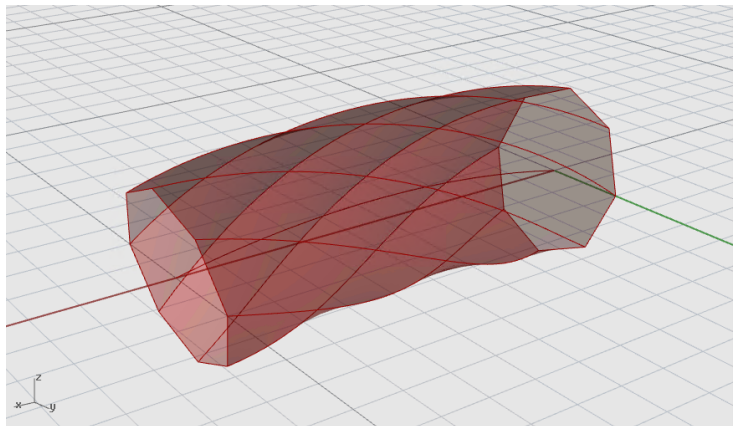


Figure 4 - *Twisted shape of the bridge with a twist angle of 135 degrees*

Since the basic purpose of this structure is to withstand a certain amount of load, or in this case a load of people walking across the bridge, it is needed to transform some or all parts of this surface into load bearing elements. This can be done in various ways, for example the surface can be made from bent steel plates welded together, or perhaps by transforming this surface into a steel lattice structure. Use of concrete is not an option, and the use of wood is possible but, in that case, concessions would have to be made which would then compromise the overall shape of the structure. In this case steel was chosen as the material for the structure, and the structure would be transformed into a steel lattice structure to enable an easier method of joining the elements together. In a steel lattice structure, the elements of the lattice are lineal, so the elements are steel girders or pipes, and the latter is chosen for this structure.

In the process of transforming pieces of the existing surface into steel pipes, the first logical step is to transform the edges to keep the main visible shape of the surface. But, if only the edges of the surface would be transformed into steel pipes, the structure would bend, and flex too much so additional elements must be added that will interconnect the edges into a sturdier structure. Those interconnecting elements can be oriented in different ways, for example they could have regular orientation, be parallel to one another, be straight, curved, or mesh like. The idea was to give the structure an organic shape, but one that still has the foundations in mathematics, so the chosen solution was to use a Voronoi mesh.

To successfully use the Voronoi mesh in this case, the goal was to make a Voronoi mesh in a box that encompasses the twisted surface, then intersect the resulting Voronoi polyhedral convex pieces with the twisted surface, and in the end transform the intersecting curves into steel pipes. The box, at minimum, needs to be a bounding box for the surface as far as geometry is concerned, but due to some Grasshopper limitations which resulted in broken intersection curves when a minimum bounding box was used, a slightly scaled bounding box with a scale factor of 1,2 was used (Figure 5).

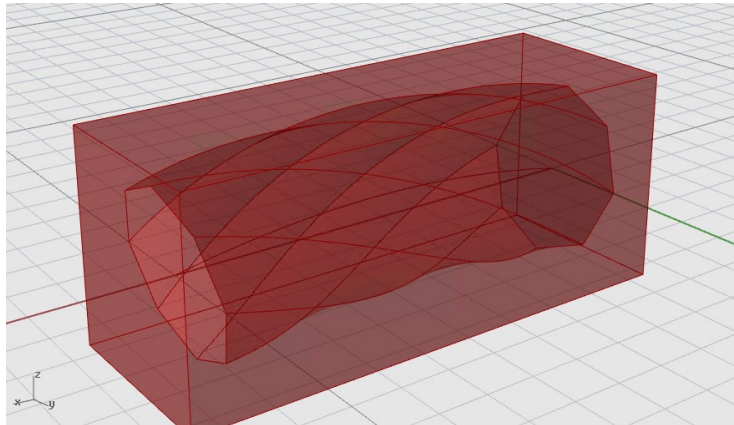


Figure 5 - *Scaled bounding box with a scale factor of 1,2*

To make a Voronoi mesh, the scaled bounding box must contain a point cloud that can either be placed in the box in a regular or in a pseudorandom layout, and to achieve an organic shape of the structure a pseudorandom layout was chosen (Figure 6). The number of points in the point cloud is also one of the entry parameters and in this case a number of 500 points was chosen, and on the basis of those 500 points a Voronoi mesh was created (Figure 7).

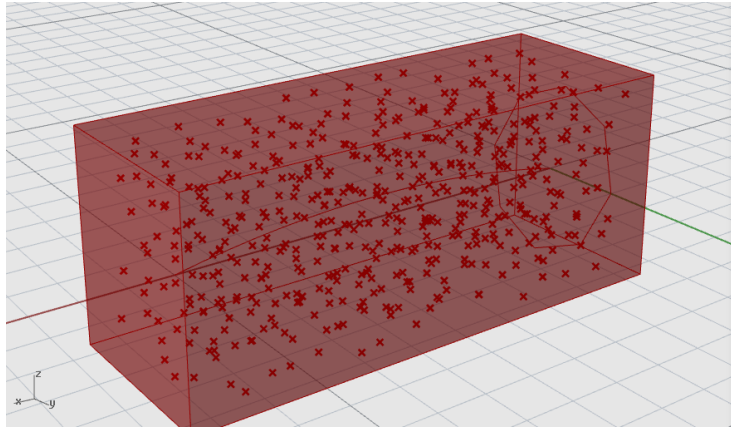


Figure 6 - *A pseudorandom layout of points in the scaled bounding box*

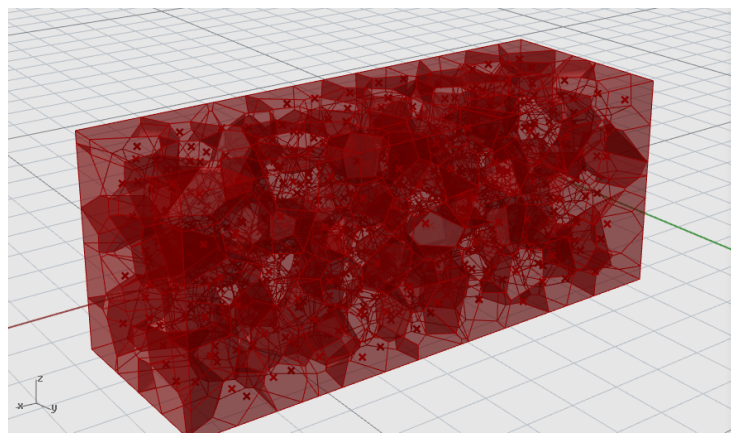


Figure 7 - *Voronoi mesh created on the basis of 500 pseudo random points*

The next step was to create the intersection of each of the 500 convex polyhedral pieces with the base twisted surface and then transform those intersection curves into pipes (Figure 8). The radius of the pipes is also an entry parameter for the algorithm.

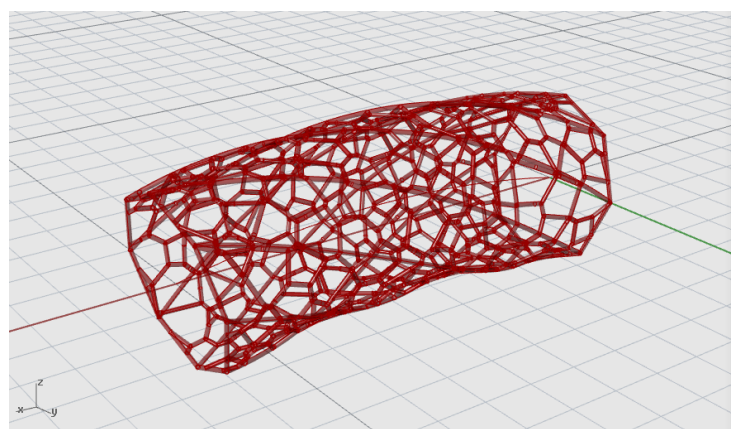


Figure 8 - *The resulting steel pipe structure*

The final step in the making of the steel pipe structure is to add a walking surface to the structure and for that purpose the initial circular arc was used. The arc was extruded horizontally, and an additional parameter was added to the algorithm that controls the

vertical position of the walking surface, and with that parameter it is possible to adjust the available height and available cross section of the tube for people to walk through. Lowering or raising the walking surface also adjusts the width of the walking surface, since the walking surface is intersected with the base twisted surface and only the central part of the walking surface is kept (Figure 9). The final intersected walking surface has jagged edges from the intersection process, and in the end it is added to the resulting steel pipe structure (Figure 10).

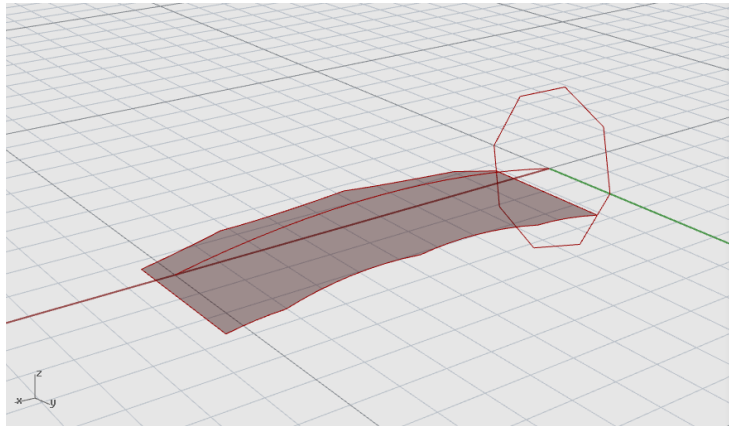


Figure 9 - *The intersected walking surface with jagged edges clearly visible*

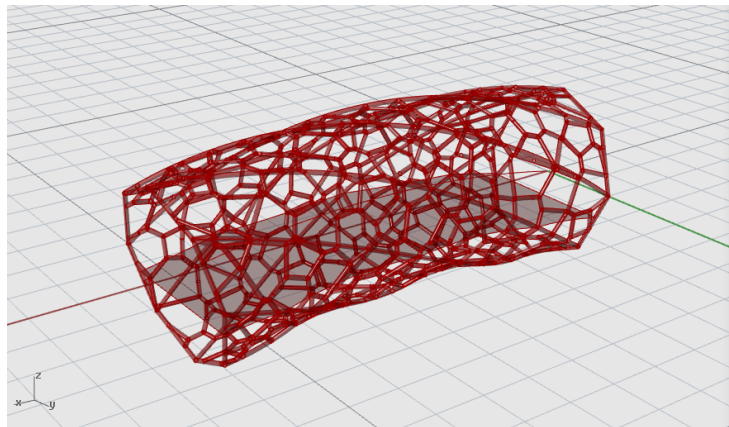


Figure 10 - *The resulting steel pipe structure with the added arched walking surface*

The next step in the design process would be to check that the resulting steel pipe structure fulfils all of the necessary technical requirements regarding mechanical resistance to stress, and in the case that the structure does not comply to them it is necessary to make a new variant solution and to test it until all of the necessary technical requirements are met [12]. The parametric algorithm is well suited for this part of the process, because with a simple change of any or all of the entry parameters a new variant solution can be made in a fraction of the time that was needed to make the algorithm. Since the process of finding the optimal variant solution usually requires the making of a large number of different variant solutions, the parametric algorithm shows its potential for a more rapid and simple design process.

In this case, one of the most common changes to the entry parameters would be the change of the number of points for the making of the Voronoi mesh, because by adding more

points the resulting mesh will have more elements, and that in result will give more intersecting curves which will give more steel pipes and, in the end, increase the structures' mechanical resistance to stress. The number of points can also be decreased if it is determined that the mechanical resistance to stress is far greater than is necessary, but the reduction of the number of points can also produce a more open structure so finding an optimal variant solution is always about finding a balance between all of the requirements. A variant solution which has the number of points for the Voronoi mesh reduced from 500 in the initial variant to 150 is shown in Figure 11, and it can be seen that the resulting structure is more transparent than the first one. Further reduction of points can be done to achieve more open or more transparent structure but that will result in less rigidity of the structure, so it is necessary to increase the radius of the steel pipe elements to increase the rigidity to a higher level. A variant solution with only 20 Voronoi points but with an increased radius of steel pipe elements from 5 to 10cm is shown in Figure 12.

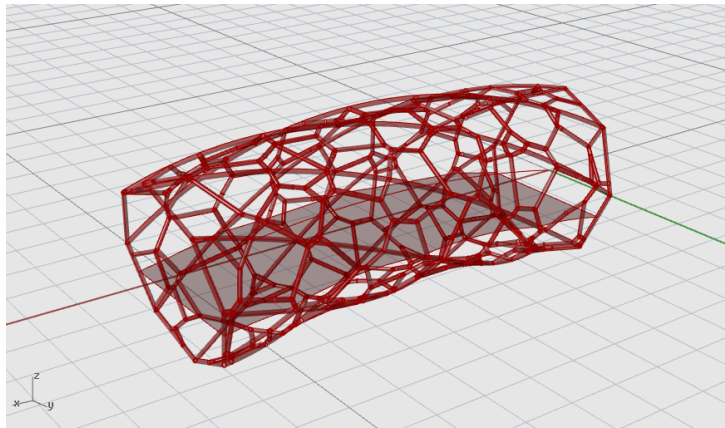


Figure 11 - Number of Voronoi points reduced from 500 to 150

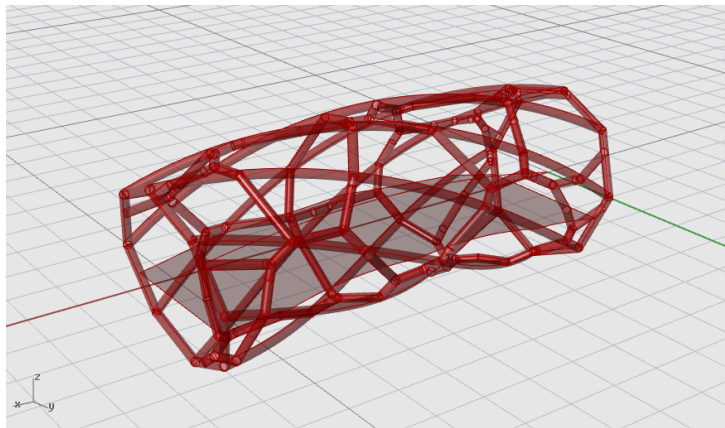


Figure 12 - Number of Voronoi points reduced to 20, and pipe radius increased to 10cm

CONCLUSION

The design of structures requires different technical knowledge like knowledge on mechanical resistance or building materials, but apart from that knowledge needed to design a safe and long-lasting structure, more knowledge is needed to create a structure that is unique in appearance and that fulfils all of the technical requirements. Although there are many available creative techniques to achieve a unique appearance some of them

can be time consuming, some are expensive and unfeasible, and some are both. The purpose of this paper was to design a pedestrian bridge while trying to fulfil the necessary technical requirements, but also trying to achieve a visually attractive structure, which shape has a basis in geometry but also has an organic visual appearance. Since the design process is a repetitive process, a parametric modelling software (Rhinoceros 3D and VPL add-on Grasshopper) was chosen for the purpose of making a parametric model, which then allowed for an easy and quick way to make different variant solutions of the structure. The structure in the end would have to be produced by some sort of machine tool for cutting and welding, so the model has to be easily converted to a vector format readable by the machine tool's driver software, and since the chosen software draws the model in virtual 3D space in vector format, it is suitable for the needed purpose. In the end a concept level parametric model of the bridge was made, and with it, some basic variant solutions were produced. All of the variant solutions fulfilled the visual appearance conditions but the final step before real life production and build would be to execute a more detailed structural and technical analysis of all building elements. Also, it is important to mention that regardless of the fact that all of the variant solutions are technically feasible with machine tool cutting and welding, they could have drastically different duration and/or price of production. For a better understanding of each of the variant solutions it would be necessary to analyse each of them in more detail regarding the technical feasibility and applicability of each one, and that would be a good guideline for future research on the subject.

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SECTION LITERATURE & POETRY

ECDOTIC APPROACH TO INTERDISCIPLINARY ANNOTATED EDITIONS IN THE CONTEMPORARY ITALIAN PANORAMA

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ABSTRACT

The presentation aims to focus from an ecdotic perspective, and from unexplored hermeneutic angles, on potentially prominent features of the annotated editions in which are brought together those genologically varied literary-type writings that are correlated with the analogous artistic fields, such as the visual arts, architecture or music, starting from relevant concrete examples in the Italian cultural landscape. Furthermore, attention will be drawn to how to make an edition of a philological character, scientifically grounded, in which a literary transposition of the philosophical content takes place, invested in it as well in an interdisciplinary sense. In addition to texts outlining art and philosophy, the current paper explores those belonging to the sphere of the sciences, if they possess similar literary attributes because they present certain thematic connections or consistent stylistic constants. Simultaneously, the intent is to analyze the ways in which a component of literariness is infused into these texts, which is observed both in terms of content and form, that is, emerging from the predilected theme, or from their internal characteristics. Thus in the paper are approached utterly important theoretical and literary-critical questions from an interdisciplinary perspective, making it possible to arrive at innovative knowledge from the unfolding potential, developing such texts.

Keywords: ecdotics, annotations, editions, contemporary Italian culture

INTRODUCTION

This paper will explore the annotated editions of literary works from an ecdotic perspective and unexamined hermeneutic angles. It will focus on key features found within these editions, which bring together diverse literary writings related to various artistic fields, such as visual arts, architecture, and music. Relevant examples from the Italian cultural landscape will be used to illustrate these points. Additionally, the articulation of the topic will emphasize the principles of creating a scientifically grounded philological edition that enables a literary transposition of philosophical content, approached in an interdisciplinary manner.

Beyond texts that comment on art and philosophy, the paper will also highlight scientific writings if they exhibit similar literary qualities, such as thematic connections or constant stylistic elements. The intention is to analyze how a literary quality is

infused into these texts, both in terms of content and form. This infusion can arise from chosen themes or the inherent characteristics of the texts. Consequently, the paper tackles important theoretical and literary-critical questions from an interdisciplinary viewpoint, aiming to produce innovative knowledge from the potential expressed in these texts.

METHODOLOGY

Based on comparative methodology, the paper examines what can be considered a critical edition, regarding literary writings in the visual, musical, architectural, scientific, and philosophical fields. As showcased in various examples, the ecdotic perspective, consisting in preparing a critical edition, seeks to preserve the original form of the text in its preparation for publishing, paying attention to the fact whether the publication was intended by the authors and in what way they were made participants in this publication.

In other words, with the lenses of textual criticism and backing theoretical paradigms as for methodological aspects, the paper will illuminate exemplarily the volumes belonging primarily to various typologies of essays and diary annotations prepared for the press by editors and subsequent commentators, through extensive contextualizing philological apparatuses, of a critical-theoretical, documentary, and bibliographical nature.

RESULTS

Among such critical and commented editions, a paradigmatic example is constituted already in premodern times by the epistolary style of Galileo Galilei's essayistic prose in his *Il Saggiatore* [*The Assayer*] published in 1623 [9], [15]. It is indeed a real literary work marked by the stamp that can be defined as essayistic ante litteram for the type of cognitive appropriation it implies, and also for its stylistic connotations, the ideas of which become essential in many areas of knowledge. Galileo, who in the *Saggiatore* resorts to the scientific metaphor of the book of nature referring to natural philosophy, was in fact able to represent a positive example for some other modern Italian writers who read his works, such as Giacomo Leopardi and Italo Calvino, and can thus be considered one of the first Italian essay writers, that is, a pioneer exponent of essayism in Italy.

As regards the epistolographic genre and the way in which it was able to contribute to the process of the development of essayism which subsequently occurred, its importance in the literary horizon of the seventeenth and then eighteenth centuries should be evoked, as also demonstrated by a number of works pertaining to the Italian culture of the period, thus encyclopedic and prone to often establishing interdisciplinary confluences. As in the case of Galileo, whose prose is imbued with scientificity, and who can be considered a polymath, that is, the one who introduced into his works varied thematic tonalities, or said otherwise, a very pronounced expressive polychromatism. Evolving on the basis of a kind of poetic or more directly communicative epistle and philosophical, erudite dialogues, essayism, therefore, takes on its current appearance through a contamination of prose which could be defined as meditative, referential, of intellectual content, sometimes with marked ethical-moralistic traits, or on the other

hand, with colloquial, informal tones. Likewise, the discursive or casual character may represent a particularity of the essay because it comes from an observation of life that is also practical, experimental, empirical. Unlike, for example, the diaristic style, which emerged in that period as well, it was nevertheless characterized from the beginning by a notable level of literariness and had a readership, despite the fragmentary, casual, fluid, instinctive character that also suits the former case.

In moving toward the early twentieth-century area, particularly directing the interest towards prose with an essayistic background, the example of the volume *Pesci rossi* [*Red Fish*] by Emilio Cecchi from 1920 is paradigmatic [5], [3], which can be considered as a prototype of an essayistic subgenre, namely that of artistic prose, that is, non-fiction prose in which the artistic component predominates [14]. As regards the title, the author was inspired by the painting of the same name by Henri Matisse, *Les poissons rouges*, 1912. One of the substantial pieces in the composition of this structural mosaic should be sought in the fact that the stylization of the non-fiction page is emphasized, which is then postulated in such a way as to make the aestheticizing tone prevail, often because of the interest in minute particularities. Otherwise put, also in this case, in accordance with the syntax of the typically essayistic text, the narrative strategy adopted is such that through a detail imbued with symbolic value, even taken from everyday life, an attempt is made to demonstrate the universal, assuming particularity at a common level.

This therefore means that the main intonation makes clear the formal merit of this type of essay, which depends on its stylistic qualities based on the explicit intentions of the authors, and which can sometimes give it, in the thematic-stylistic meanings characteristic of certain poetic settings, even the character of preciousness, that is, of figurative refinement as a fundamental component in the associative procedure. Cecchi's volume also presents the most varied thematic nuclei, among which can be included the short stories, personal memories, anecdotes, and thoughts that would otherwise constitute marginal notations, with a lyrical or poetic tone, therefore insisting on the imaginative faculty or poeticization of the episodes, and yet without denying the descriptive capabilities, which are indeed equally significant. At the same time, the author takes on the tasks that bring his text closer to the register of the cultural essay. Said otherwise, the link with cultural journalism persists, so the informational side is revealed [7]. In fact it also concerns literary articles that previously appeared in newspapers. The mythicizing or mythological, legendary substratum, and sometimes even the fable vein, remains just as incisive.

Writing on occasion, like a typical essayist, Cecchi seeks to know and at the same time make others perceive certain aspects studied, with an attitude that may recall the critical model of Francesco De Sanctis [12], to which in fact he explicitly referred, and the correspondences can be discerned from the fact that in their style they both relied on impressions, that is, on contingent facts, while maintaining a sense of technical precision. Concomitantly, they know how to arrive at the fluency in narration, typical of essayism, with which they demonstrate the mastery. A well-known art critic, and an excellent connoisseur in that sense, Cecchi does not fail to point out such interests in this edition as well, continuing to unfold the similar insights, and which would therefore be easily transferable to essays with this explicit theme.

The author therein equally pays attention to the environment, as in the passages in which he discusses architectural details, thus also demonstrating a multidisciplinary reflection. This type of literary production which in its prose development frequently presents itself as a mixture of criticism and imagination, intuitions and evocations, where erudite questions are argued in addition, so that the fundamental interpretive stamp that distinguishes it remains marked by considerable artistic value, was in fact particularly present on the Italian scene, and also in other cultures, in the early twentieth century period between the two wars, or in the pre-war period, that is, before the Second World War. This is confirmed by the anthological volume set up by Enrico Falqui [8].

At the same time, in the modern Italian tradition there are quite frequent cases of volumes of diary writings which are assimilated to non-fiction books [1], [4], [13], which may or may not involve the indication of date or place, initially implied, and which also reveal the connection with the style of the cultural journalism. This is the case of some poetically ideated editions between the diary and the essay, the notebook and the volume of publications on current events [2], of which one of the paradigmatic authors in the contemporary Italian culture can be considered the painter Renato Guttuso, and his volume *Scritti* [*The Writings*], published in 2013 [10], [11]. The aforementioned Guttuso's edition also contains his diary pages, explicitly so titled in a section of the text.

In comparatistic horizon, among the well-known painters who kept diaries, mention should be made, starting from the end of the nineteenth century onwards, of Maria Bashkirtseff, Paul Klee, Henri Matisse, Andy Warhol, as well as the composers of classical music, Beethoven, Tchaikovsky, Prokofiev, Alma Mahler whose works have largely been translated into Italian.

Besides the pictorial or musical notebooks that reveal the aesthetic coordinates of an artist's poetics, not essentially dissimilar in their basic character are the diary sheets of thinkers, that is, of philosophers in which they expound the epistemological implications of the speculative theories they also gradually arrive at as they go along. Also in this case one can perceive how the writer is seeking to enhance their style through exercise. Furthermore, on another level, one notices a double movement in trying to conceptualize what is immediate and what is enduring, in order to capture the essence in the various motifs sketched. At the programmatic level, the diaristic notes so devised enable one to consider the occasions that prompt the author to act, the recurring themes, the predominant attitudes and similar.

For instance, it is what characterizes the diary notes of Venetian philosopher Andrea Emo that flowed into the extensive posthumous edition with comments *Quaderni di metafisica 1927-1981* [*Notebooks of Metaphysics*] [6]. The diaries in the case of the Italian thinker are at times very concentrated and incisive despite their character diluted over time, like a truly overflowing mine of multiple ideas, and remain permeated by a metaphysical concern as a background tone. Emo's reflection is speculative and at the same time of an aesthetic-literary nature. On a conceptual level his pages relate to a broad cognitive spectrum with varied methodological tools. In terms of the optics applied on the literary terrain, reading is perceived as a salvific gesture for both the one who performs it and the author because both seek salvation in it, while the writer is seen as the one who recognizes the essential. Sometimes a timeless perspective is introduced,

connotated as the idea of mystery or the supernatural. Concomitantly, it is possible to study traceable poetic correspondences in more depth with related authors.

DISCUSSION

The essay text, as well as the diaristic manuscript, if analogies are to be investigated, is based on a style anchored in reality, which may be metaphorical and sapiential, as one of the persistent typological features, while however in both cases it is usually absent from prosaic, narrative fragments that follow the action of fabulising, in place of which a more conspicuous aphoristic attitude is included among the expressive possibilities. Yet unlike the diary genre, the essay is presented in a way that no longer lets one perceive the preparatory work that anticipates literary expression. The background facts are not highlighted, such as events preceding the beginning of a literary work which prefigure it, indicating the modalities of its structural and stylistic genesis. In other words, the essayistic text immediately presents itself as a well-delineated and congruent literary phenomenon.

Concomitantly, these issues are of interest because they show the need to seek other possibilities for defining what a literary text is: in this sense, even a piece of writing that tends primarily to have the artistic or philosophical sense exercised, thereby remaining permeated by subjectivity, may exemplify the process by which its author can be acknowledged as a writer, as the style takes on a literary tone.

CONCLUSION

With ecdotic approach the intent is to analyze how a component of literariness is integrated into these texts. This analysis is observed in both the content and the form of the texts, that is, stemming from the chosen themes, or from their internal characteristics. The term literariness refers to the authors' both direct and conscious manner of acquiring certain poetic or narrative strategies that pertain to the conceptual realm of literature. This scientific theme also refers to the possibility of the intermedial comparison between literary and otherwise artistic production within a particular corpus. Furthermore, attention is dedicated to the ways of adopting literary patterns and incorporating styles of literature in the artistic medium.

The writings of visual artists that are predominantly on the philosophical-meditative level, that is, within which they act as thinkers by introducing their own aesthetic reflection, are also lumped into these categories. The paper also aims to explore the aesthetic and ideational determinants inherent in the reflexive writings made by scientists or their texts that are at the same time carriers of literary humanistic values.

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“UNPOETICAL” POETRY OF PETR HRUŠKA

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ABSTRACT

Petr Hruška (born 1964) is a poet and literary historian from Ostrava. This post-industrial city used to be famous for its black coal mines and steel factories. At the time of the industrial boom, Ostrava started to be a “melting pot” of nations living in this part of Central Europe – the Czechs, Poles, Germans from Silesia, Austrians, Jews, and Slovaks. No wonder, then, that the cultural life of this region differs from that in traditional centres of Czech culture like Prague or Brno. Nevertheless, Hruška’s collections of poems have been awarded the most prestigious Czech literary prizes and are more and more often translated into foreign languages.

The following essay is based on the book of Hruška’s selected poems, translated at the Harvard University and published in Britain (*Everything Indicates*, 2023). After the analyses of Hruška’s main themes and means of their verbal expression, attention must be paid to how he deals with the interplay between the history of individuals and families versus broader social and political contexts. Of course, describing this tension is quite common among artists and experts in social sciences. However, Hruška’s literary texts are in many aspects unconventional because his way of thinking and expression does not follow the typical stylistic norms of both classical and modernist poetry. The methodology of comparative literary studies must be used here because, without it, the international success of the author from a cultural periphery cannot be adequately understood. In his early poems, Hruška was a representative of so-called everyday poetry settled in a small universe of his family and friends. Nevertheless, in his newest collection, *I Caught Sight of My Face* (Spatřil jsem svou tvář, 2022), he takes part in Magellan’s voyage around the world, reflecting on the transient and the eternal aspects of human life. It seems that there is no significant difference between intimate and social history, and Hruška can express it in simple sentences with no complicated metaphors. In the chaos of the postmodern world, this kind of writing can be attractive even for readers who are not fond of traditional poetry.

Keywords: Petr Hruška, contemporary Czech poetry, postmodern poetry, poetry of visuality and description.

INTRODUCTION

Petr Hruška is a Czech poet living near the borders of Silesia, Moravia and Slovakia. In this part of Central Europe, national boundaries have been shifting since ancient times, and multiple nations, along with their languages and cultures, have attempted to coexist, often with significant difficulties. Hruška started publishing his poems in magazines in the late 1980s, but his first book was released only after the fall of the Iron Curtain. Shortly after finishing his studies in literary history and criticism at the University of Ostrava, he began working in Brno and later in Prague at the Institute of Czech Literature

(Czech Academy of Sciences). His passion for literature thus evolved simultaneously in both artistic creation and the fields of literary history and criticism. Such kind of creative individuals has usually been called as *poeta doctus*, raising the question of whether these personalities are more poets or scholars. In antiquity and the Renaissance, this dual role was not uncommon, but the rise of modernist movements in Western literature has altered the general perception of poet-scholars. Hruška acknowledges this shift and often comments on it in interviews: “I’m enchanted by the way a work of art defies classification, how it resists an exhaustive explanation and every system that would want to describe, define, evaluate, and neatly classify it once and for all.” /.../ “Literary history and literary creativity are worthy opponents. And when two truly worthy opponents get to grips, the outcome is uplifting. Often it turns out they have more in common than what was apparent at first glance.” [1] In recent decades, poetry has lost its previously privileged, even prestigious position. Poets are no longer expected to be national bards or masters of the language’s sonic qualities, expressing themselves through time-honoured poetic forms. Nevertheless, it is evident that artistic style is distinguished, among other aspects, by its aesthetic function. The language used in a work of art is different from other functional styles because it is not neutral, does not adhere to established conventions, and (even intentionally) surprises potential readers. In English literary terminology, the term “foregrounding” (which denotes the violation of the scheme) partially refers to this linguistic otherness. Hruška’s poetry is also known for breaking local conventions. When asked why he writes poetry, Hruška responded: “There are moments when the most ordinary and trivial things, which we believe we have fully understood, suddenly express something strange and unknown. As if in a different language. /.../ The most important things cannot be grasped, defined, or fully understood; we can only approach them indirectly. The mystery is not there for us to capture and unravel; it is there for us to be near it and guard its dignity against nonsense, superstition, and gear of all kinds.” [2] The world around us speaks not only the language of everyday conversation, factual news, fake news, the language of love, hatred and indifference, but also “as if in different language...” (see above). Through this linguistic otherness, we can approach the difficult-to-communicate mysteries that fill our lives, just as much as everything that seems obvious and rationally explainable. It is this constant presence of mystery and the otherness of language, which is not easily understood by most readers, that is common to both researchers and poets of true merit. In other words, the purpose of a work of art is no longer (and perhaps never was) merely to create harmonising beauty; the gnoseological function of literature is increasingly evident in the work of many contemporary authors.

Among them is Petr Hruška, who has authored or co-authored around twenty books, primarily poetry collections. His early works already display the fundamental characteristics of his poetics, to which he has largely remained faithful. However, in his later collections, he has developed and enriched his expressive techniques, especially in his perception of time and space. After the release of his initial collections, Czech literary critics described him as a poet of realism and civility, characterised by a laconic, even minimalist style. He reserves a greater use of words for his essays, which are often rightly regarded as prose poems.

Hruška’s early poetry is mostly set in everyday, confined spaces. The kitchen serves as a crossroads and the hub of daily family life, while the children’s room also plays a significant role in emotional dramas. The tenement house, far from being an idyllic home

in the traditional sense, is situated in post-industrial Ostrava. This city, lacking a vibrant historical centre, is more associated with hard labour than with harmonious living and visual beauty. Despite being one of the largest industrial agglomerations in Europe, the predominantly Czech-speaking city of Ostrava has, in more recent history, remained as confined as Hruška's kitchen and its adjoining rooms. Beneath the veneer of mundane daily life, the city harbours a hidden tension between certain elements and situations that appear incongruous. A prime example is the characteristically minimalist poem *Inversion*: "A day without a sky. The city is muffled in fog so thick a drunkard could lean against it, wrackled by an evil wind. / The lights are on in the Asian bistro even though it is noon. In the kitchen next door, between the tall refrigerators, some people are laughing silently at a joke in Vietnamese." [3] Although this is lyric poetry, the poet refrains from expressing his emotions and adopts the stance of an observer. A specific, tangible character in the domestic environment is his stepson Adam, who frequently appears in the early collections and reemerges in later ones. Adam's questions and utterances are often surprising, injecting a sense of dynamism into ordinary routines. Thus, it was fitting that Hruška compiled Adam-inspired poems into the collection *Not My Own* (2017). These poems „are not records of ordinary events: Hruška's poems always depict emerging affinity or disaffection, the defining dimensions of human experience. Besides, the name Adam also points to the biblical context, the expulsion from Paradise and the endless quest to regain it. Perhaps that is why the episodes in the poems do not have cheap punchlines and dénouements, but urgent internal drama.“ [4]

The poem, whose title was chosen by the translator (in consultation with the author) as the title of the selected poems, holds exceptional significance and thus warrants special attention. The original Czech title of the poem (*Podle všeho*) could be literally, though not precisely, translated into English as "after all". However, the published title of the book is *Everything Indicates*, a choice with which Hruška agreed. The translator, Jonathan Bolton, explained to him that the English phrase "everything indicates" carries a subtle nuance, suggesting that everything has its own justification and the capacity to testify for itself. Hruška found this interpretation fascinating, noting, that "what truly matters to me in the poems are moments where something seemingly mundane or insignificant is suddenly magnified into something mysterious, only to potentially revert to banality shortly thereafter..." [5] The poem *Everything Indicates* is composed of three brief paragraphs. Even here, we cannot refer to strophes, as the verses are so loosely structured that they resemble short prose segments, each containing detailed descriptions of two unrelated scenes. The opening and closing paragraphs are static: a man and his wife are in the kitchen, it is morning, the sun is shining, and nothing is happening: "They are sitting there, flecked by the morning sun. Everything indicates that the woman will take away the mugs and then stay in the kitchen." Already here, the reader may have a question: Is this poetry? Or just a note from a film script? The answer does not come in the second paragraph, which is the longest. Using film terminology, this paragraph represents a sudden shift in perspective, transitioning to the interior world of the woman. The reader is abruptly granted access to her memories. She recalls a blizzard she once experienced in Switzerland. The following quote is merely a snippet from this pivotal scene: "...About the guts of wind shaking her young body so hard that she turned around, thinking it was a man's hand. Amidst the madly whirling snow." [6] There is no logical continuity here; from a filmmaking perspective, this is a sharp cut. The opening and closing paragraphs depict a kitchen filled with family stereotypes, but the central section of the text introduces a violent blizzard and three images that emerge from the woman's

subconscious mind: “her young body”, “man’s hand”, and “madly whirling snow”. At the end of the text, the male subject is astonished by his wife’s winter memory, which seems out of place in the kitchen setting and indirectly reveals her repressed eroticism. Although the English translation consists of only ten lines, it is a dense and structurally precise exploration of an eternal theme: the contrast between the vibrant, dynamic imagery of dream-like visions and the grey, static reality of everyday rituals. It is a brief, intensely worded text about the stagnant relationship between a man and a woman. However, it is not that simple. The three-part form of the poem may seem closed, but the interaction between the two participants in the domestic micro-drama remains open. The woman is momentarily lifted from the stifling stereotype by a sudden memory of a Swiss blizzard, and the man is astonished to see his wife in an unexpected light, realizing she has significantly transcended her shadows. In just a few lines, there is perhaps an abundance of seemingly static action leading to the realisation of something very important. However, the aesthetic and intellectual impact of the stylistically austere text is all the more powerful. Elsewhere, Hruška describes his observations about the relationship between a man and a woman as follows: “I think that real grace and erotic love appear only where all the gloominess, stress, and weariness of life are in some sense present as well, all the ‘loneliness of relationships’. Only in their midst can a tenuous thread of light shine, containing all the fateful nearness of which two people are capable.” [7] From the beginning, Hruška has concentrated on re-examining interpersonal relationships within the smallest personal microcosms, which are often taken for granted. At this intimate level, Hruška uncovers and illustrates the cracks and empty spaces that disrupt conventional patterns. It is through these gaps that the seemingly sealed space can open up, providing a glimmer of hope. Indeed, the poem *Everything Indicates* ends with what James Joyce called epiphanies – those moments of liberating insight. Initially, one may not understand anything and may not even make an effort to do so, but then something occurs, and suddenly one overcomes naivety and recognises something of profound personal importance.

The aforementioned comparison of the poet’s personal poetics with the expressive capabilities of film art is far from an arbitrary whim. Petr Hruška has had a deep and long-standing interest in visual art, as evidenced by numerous poems in his later collections. Generally speaking, his poetry is richly visual, and while his depictions of concrete reality often evoke fundamental archetypal situations that everyone experiences, Hruška remains firmly grounded. For him, reality is so abundant that there is no need to embellish it with abstract constructs of thought and imagination. To understand Hruška’s perspective on the concept of time, it is helpful to start with his early collection titled *Months* (1998). One might anticipate this collection to document events over the twelve months of a year, reflecting the cyclical nature of time, which often parallels the human life cycle. However, Hruška surprises his readers by titling all thirty-two poems “July”. This choice alone is a provocative signal, yet it is not intended as an avant-garde wordplay. Instead, it invites readers to question whether all months are essentially the same. According to Northrop Frye’s archetypal theory, July, marking the beginning of summer, is a period when farmers have relatively less work and await their harvest. For modern urban dwellers, it is typically a time for holidays and vacations, a brief escape from the year’s pressures, ideally with no work and with exploration of distant places. In literary terms, the myth of summer aligns with the genre of romance, celebrating youth and growth in anticipation of future harmony. [8] However, Hruška diverges from this optimistic view; the collection’s title carries an ironic tone. In his view, time does not unfold in a linear

fashion, and even his mythical understanding of the cycle may appear overly dynamic. Time simply stands still, as clearly expressed in the conclusion of one of the poems in this collection: "...now / there is no point in starting anything / the crucifix and the clock / hang as they always do." [9] In this collection, space remains confined and restrictive – primarily represented by a flat in a tenement house. Even when the lyrical subject ventures into the streets of Ostrava, neither relief nor a sense of liberation is found. With the collection *Months*, the first phase of Hruška's poetic development came to an end. The main characteristics of his personal poetics were already clearly evident here and continued, with slight variations, in his subsequent collections.

After the publication of *Months*, Hruška became a poet whose verses were easily recognisable to connoisseurs of contemporary Czech poetry, distinguishing him not only from his generational peers. One critic summarised it succinctly: "Dreaming is precisely the state from which Hruška's speaker observes the world, an aura that still emanates from his texts to the reader. However, this dreaming does not lead away from reality; paradoxically, it enables an awakening to the essence of things. Such dreaming sharpens rather than blurs the contours of objects, allowing us to step back, detach from the reasons we incorporate things into our lives, and perceive them as if for the first time." [10] Hruška is acutely aware of this quality in his verse, a skill undoubtedly enhanced by his deep knowledge of literary history and theory. This knowledge, far from restricting his imagination, enriches his daydreaming and his quest to transcend postmodern absurdity with fresh insights into the hidden beauty of small scenes and subtle emotional shifts. The author neither insists on his ability to maintain a detached self-view nor allows himself to be constrained by his creative method. Traditional superficial school definitions suggest that the hallmark of lyric poetry is a profound individual emotional experience, often contrasted sharply with the more rational forms of prose. The cult of reason is thought to provide more comfort than the chaotic tangle of emotional experiences that we often struggle to escape. Historically, the cult of reason has frequently become an imposed law from which there was no escape. In this sense, Petr Hruška embodies the postmodern experience and interpretation of the world, where many cherished values of the past are disintegrating, and the direction of future development remains uncertain. The human world is overwhelmed with information, yet the significance of fundamental values like simple decency and the awareness of something beyond everyday human activity is diminishing. Hruška's poetry provides readers with a means to transcend stereotypes and recognise the hidden qualities of daily life. He articulates the primary reason for his writing as follows: "This strange feeling, when things that didn't matter until now suddenly gain a new meaning, doesn't cease to amaze me and makes me want to write." [11] One of the recurring principles of the postmodern age is "Back to basics!" In explanatory English dictionaries, this phrase is interpreted as the necessity to return to a simpler way of doing something or thinking about something. And that is exactly what Hruška does in his poetry and essays.

We have thus outlined the general characteristics of Hruška's literary work. However, in the collections following *Months*, there is a noticeable thematic shift, particularly in the understanding of space. While the poetry of interiors and the city of Ostrava – a kind of the centre of the poet's home – remain present, Hruška increasingly begins to venture beyond these confines. This shift is evident in the poem *A Room for the Night*, which opens with the lines: "...the big trucks roared like ravenous / beasts of the night / you called out the price to me / a room for two people". It ends, "Berlin Krakow Trieste all of

it / was in the past now / I had never seen / such a narrow room / when we wanted to turn around / we had to embrace". Suddenly, wandering around Europe becomes a thing of the past, and a tiny hotel room becomes the backdrop for something truly significant. Another hotel scene unfolds in the poem about Bucharest. Here, the lyrical subject is thoroughly soaked and stuffs his wet shoes with newspaper in the hotel room to dry them faster. He feels sad because he missed the chance to meet somebody. He leaves in the morning, and the poem concludes: "On the floor in the Hotel Michelangelo / remains the absurdity / of an entire Carpathian mountain range / made of newspaper". [12] Hruška's poetic landscape has gradually expanded, but the cited examples still mostly involve impersonal place-names, with foreign cities often serving as settings for bizarre and absurd events. In 2022, Hruška surprised his readers with the collection *I Caught Sight of My Face*. The inspiration for this collection came from an almost forgotten account by the Italian adventurer Antonio Pigafetta, who participated in and survived Magellan's voyage around the world. These poems have a realistic foundation but also capture the excitement of a young boy reading adventure novels, living in a landlocked country yet dreaming of the sea and grand future journeys. The lyrical subject of the poems is no longer confined to the kitchen or wandering through Europe's major cities. He encounters unimaginable experiences and sometimes fears for his life, but he returns changed: "...the last impoverished ship of Magellan's flotilla, / overloaded with cloves, / eighteen men, and the news / that the Earth had no edges and therefore no rest, / had been heading forward for so long that everything began to look familiar." [13] Both Antonio Pigafetta and Hruška's narrator, through their journeys of self-discovery, realise that the Earth is small and that the same basic things happen everywhere, with only slight variations. For Hruška, time and space lack clearly defined boundaries; there is no distinction between the microcosm and the macrocosm.

CONCLUSION

As previously mentioned, the poet Hruška often adopts the role of a lyricist who conceals his emotional movements from the reader, deliberately hiding behind the guise of a mere observer of the scenes depicted in a minimalistic way and emotions of his characters. However, it should be noted that he is also adept at short epic narratives, as evidenced in his essays and feuilletons. An exception to his usual style is his collection on a journey around the world, which resembles a diary and constitutes a large but non-heroic epic. When Hruška narrates a story, whether it is a family tale or one reflecting societal events, he tends to challenge its meaning, often diverting himself from human pride and fallibility.

Admirers of traditional poetry might find his works "unpoetic". This perspective can be easily explained: in Slavic countries and Southern Europe, the concept of modernist art has been linked to developments in France, particularly Paris, since the late 19th century. Guillaume Apollinaire was seen as the pioneer of this new poetic form, and the reverence for him persisted in Czech literature until the neo-Stalinist era of the 1970s. The French avant-garde was politically tolerated because of its left-wing orientation. By the 1940s, the Czech lands saw the emergence of Group 42, which diverged from French models and embraced American modernism in its artistic and literary works. When Czechoslovakia became a Soviet satellite, the poetic works of Group 42 were seldom published, except during the "golden sixties". However, English and American influence persisted through rock and folk music, though they had little impact on official literature.

The constraints of communist cultural policy were lifted only after 1989. Petr Hruška is among the authors of his generation who seized the opportunity for artistic freedom and chose a different path from those that had previously enriched but later also constrained Czech art in the last century. As *poeta doctus*, he follows the traditions of Anglo-Saxon writing, yet he remains true to his own themes and perceptions of Central European absurdities, endowing his poetics with distinctive, unmistakable qualities. He belongs to a literary lineage that includes the *Spoon River Anthology* by Edgar Lee Masters, the poetry of British and American Imagists, and also the succinct dialogues in Ernest Hemingway's short stories. After World War II this lineage continued with seemingly scandalous texts of the Beat Generation, with literally confessions of Sylvia Plath, and last but not least with Raymond Carver, whose minimalist short stories emerged in a similar spirit. Nevertheless, it is Petr Hruška – a Czech poet from a post-industrial region far from Prague – who introduces modes of literary expression into the Central European literary context that were previously only marginally present. Hruška himself acknowledges this significant line of world literature: "I have always felt a strong connection to Anglo-American poetry. One reason is that it often manages to avoid excessive lyricism and overly exuberant imagery, which can sometimes result in an overload of images and a plethora of metaphors, creating an excessive poetic haze. Anglo-American poetry possesses a raw, sharp, and perhaps even harsh quality that can challenge conventional ideas about what constitutes poetic language and expression, as well as the relationship between science and art. True science, much like art, is captivated by the world's elusiveness." [14]

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HOMECOMING TALES IN LATVIAN POST-EXILE LITERATURE

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ABSTRACT

Latvian exile literature was formed when a part of Latvian society left homeland, when the country was reoccupied by the Soviet army at the end of the Second World War. Exile society and, accordingly, literature maintained both the dream of restoring independence and returning to the homeland as the goal of the exiles. The independence was regained after 45 years and this makes the concept of return problematic. This motif is one of the essential ones in post-exile literature. This research examines the representation of the return experience in two prose texts – Agate Nesaule' novel "Lost Midsummers", in which return can only be a visit, and Margita Gutmane' documentary text "Life is one devil's invention", in which the clash of experiences is depicted from the position of a person who has come permanently.

Keywords: belonging and longing, alienation, encounter, A. Nesaule, M. Gutmane

INTRODUCTION

The term post-exile is not very widespread in the humanities and social sciences. This is also logically understandable. In order for there to be such a significant, widespread phenomenon as post-exile, then there must also be a thorough, stable position in the collective memory of the situation of exile, which must last for many years and create a significant collective experience and the tension created by this experience, resulting from the differences between the countries of origin and exile communities. Fortunately, prolonged and thorough exiles are not too common. However, they have been known in the history of civilization since biblical times, and in cultural studies related to the post-exile phenomenon, most attention has been paid to the Jewish experience. The Baltics' long experience of exile after the Second World War and its end, regaining independence, makes the post-exile a significant phenomenon in the paradigm of Latvian literature and culture as well similarly to other Baltic nations. The focus of this research is the Latvian post-exile phenomenon that occurs after regaining independence in 1991. The purpose of the article is to examine the most essential and characteristic reflections of this phenomenon in the texts, which can be called post-exile literature. One of the cornerstones of the ideology of exile is the recovery of the lost homeland, or homecoming. Already at the beginning of the exile, during the period of refugee camps in Germany, one of the Latvian public organizations, the Central Council of Latvians, published the manifesto "Latvian position as a foreigner". It stated that the meaning and purpose of the exile's life is to return to the homeland: "I will always think and act as it is for a Latvian

abroad, so that I can raise my head and stand in front of the Mother-Latvia, who will call me to her in the Great Exhortation, alive or dead" (5, 370).

Decades of division are formally ending, but there is no miraculous fusion of mental and cultural experience. Years of division have created two fundamentally different communities of the nation. In the new conditions, the exiled society becomes a diaspora, and reflections on the possibilities of meeting and returning, get a new realization.

Some methodological considerations

The analysis of the post-exile phenomenon is mainly based on the research work of Bettina Bannasch and Katja Sarkowsky, collected in the collective monograph "Nachexil/Post-Exile" (2020), in which the processes of constructing literature and culture in the post-exile situation are analyzed in a variety of ways. Sarkowsky emphasizes that the specific understanding of origin, localization and belonging, as well as the historical context, should be looked at more carefully (1, 10). The writer's country of origin has changed significantly during his absence. And he is closely bound by the past, which no longer corresponds to the sense of the present, and the future return to the homeland becomes doubtful. This marks the need to look at the phenomenon of exile with a distance, asking questions about the possibilities of return and the importance of the past.

In the post-exile situation, what is experienced is distinctly formed and arranged in dichotomous pairs. The perception of the world is mythically inclined, and binary oppositions become the most essential mental operation for learning reality. The anthropological approach of Claude Lévi-Strauss, which describes the components of cultural behavior not as separate entities, but as an expression of contrasting relations (5), is extremely useful for characterizing the construction of post-exilic texts. A significant dimension to the research of post-exile literature is added by comparative migration research, within which the theory of transnationalism, published in the study "Nations Unbound" (2), is developed.

The literary sources under consideration

Very few authors return to live quietly and peacefully in their homeland without any special reflection on the characteristics of the situation. At the same time, they are almost a symbol of the possibility of the renewal of the nation's unity. Such seems to be Andrejs Eglītis (1912–2006). The return took place only in 1998. In that year, Roberts Mūks (1923–2006) also moved completely to Latvia, who by then had already been quite actively involved in Latvian cultural and social life, but had lived in a shuttle migration mode. Mūks continued his literary activity in Latvia, published both poetry and essays, moreover, he reflects on the post-exile situation in his poetry in a slightly ironic mood. There are authors who physically divide their time between two coasts, for example, the poet Rita Gāle (1925–2024) resignedly concluded that her homeland did not accept her. The return of the poet Astrīde Ivaska (1926–2015) was quite late, but she was followed by another 13 lively years in the cultural and public life of Latvia.

Formally, all Latvian authors in exile who experience the restoration of independence are considered post-exile authors, but in essence they are authors whose works reflect the situation that determines the sense of the world, themes, stylistics and genres.

Post-exile literature shows the dominance of prose, permeated by strong documentaryism, there is also a trend towards the choice of lyrical prose and poetry.

The essence of the post-exile situation and literature is most vividly and demonstrably revealed in texts in various languages, which are centered on the post-Soviet Baltic and post-exile encounters. They reveal in a unique and poignant way the devastation caused to the Latvian nation by 45 years of Soviet occupation.

One of the brightest post-exile authors is Agate Nesaule (1938–2022), literary scholar, writer, professor emeritus of the University of Wisconsin, whose most important prose works on the Latvian theme are "Woman in Amber. Healing the Trauma of War and Exile" (1995) "Lost Midsummer's: A Story of Exile and Friendship". Both the one and the other novel contain both parts of this path of alienation – exile and post-exile. Nesaule is actually a transnational writer because she wrote in English. Not all her fiction texts are based on Latvian material. However, taking into account the reception of her texts both in the Latvian diaspora and in the homeland, her works fit into the post-exile paradigm

Along with Nesaule, poetess Margita Gutmane (1943) could be considered a bright post-exile author, whose creative account includes two important post-exile compositions – the lyrical prose work "Vestules mātei" ("Letters to Mother"), published in 1998 (3) and the documentary work of memories "Dzīve ir viens vella izgudrojums. Veronika Strēlerte manas atmiņas" ("Life is one invention of the devil. Veronika Strēlerte in my memories"), published in 2012 (4) is one of the most prominent Latvian poets in exile, who at the end of her life also considered the possibility of returning, but was no longer able to realize it due to the infirmities of old age. Gutmane and Strēlerte were connected by friendship for many years, despite the big age difference. The narrative of memory is permeated by reflection on the relationship between exile and occupied Latvia, on the post-exile situation and existential questions of belonging. In 1996, Gutmane moved to Latvia.

Return – necessity and impossibility

Homecoming is one of the central post-exile concepts, but it often turns out to be dramatic and impossible. The roads are open and physical return is possible, but – where and how to see Latvia. The dreams of exile shatter against the reality, the former exile is confused in the new situation and often even more lost than before. And the other divided part of the nation, which has remained in its land, but is kept under pressure, regularly and systematically cutting off its roots and fresh shoots, is also often confused and feels uncomfortable about the past, which was full of compromises. And no one can distinguish when they were really vitally necessary and when they were related to conformism and material goods, which the power did spare the collaborators, but which were not available to the broad masses of the population.

The episodes in Gutmane's portrayal of Strēlerte's long and unsuccessful return are quite harsh. Strēlerte's visit to the writer's congress in Riga is especially dramatically portrayed already in the conditions of independence. This era of division is not just the existence of

two parts of the nation surviving in completely different political situations. This division also extends to the individual choices that writers and other cultural workers had to make in setting boundaries for their choices.

Signs of alienation and encounter

In the texts of post-exile authors, the incompatibility of their foreign experience and perception of the world with the reality of a freed homeland/fatherland manifests itself in many different situations. In the early 1990s, they can be seen both in the lack of goods and in poverty, in the grayness of the urban environment. Sometimes what is seen and experienced is viewed through the prism of standardized ideas and stereotypes. Nesaule's texts are especially saturated in this respect – both her interviews and the novel "Lost Midsummer's: A Story of Exile and Friendship". Nesaule quite mechanically transfers the parameters of world perception that were characteristic of the US academic environment in the 1960s and that determined the breakthrough of feminism to the reality of Latvia in the 1990s.

In an interview with the newspaper "Atmoda" after visiting the World Congress of Latvian Scientists, which is also the writer's first visit to her homeland after going as a refugee, she shares her impressions of Latvia's academic environment, emphasizing various shortcomings: "At the banquet after the congress, we laughed that we were called ladies. Male professors were called professors, and we professors women were called ladies. I am no professor. I am Professor Nesaule." (9, 11) This assessment reveals a disregard for the nuances of the Latvian language and looking at it through the standards of the English language.

The statement "Latvian women are smart and yet they are paid less everywhere" (9, 11) can be considered a literal transfer from social activities in the home country; if such a remuneration practice was found somewhere during the transition, it was definitely not in the academic environment, where work accounting and payment are based on standardized principles. In addition, Nesaule does not notice that some fields of research, especially in the humanities, have already been markedly feminized in the early 1990s.

Nesaule could be called the most typical post-exile author, who manifests herself equally vividly as a transnational author. Nesaule entered literature after the restoration of independence, so her writing perspective, which is formed by the experience of exile, was formed already in the conditions of Latvia's independence. Fictionalizing her personal post-war trauma in the novel "The Woman in Amber" and portraying the meeting with Latvia of Kaija, the protagonist of the autobiographical novel "Lost Midsummer's: A Story of Exile and Friendship", Nesaule does so in English, primarily directing the texts to an American and international audience. However, her texts are also organically included in the paradigm of Latvian literature, the Latvian reader and the literary environment, who get to know her texts in translation, nevertheless perceive Nesaule very responsively as a Latvian writer, as can also be read on the website literatura.lv.

In 1996, after the novel "A Woman in Amber" was published, Nesaule was asked a question about the end of exile in an interview with newspaper "Diena": "Is exile over and is your exile over?" Nesaule's response is, "I don't think the exile can end. For those who had to leave their homes, no matter how well we have settled in, there is still a feeling that this is not the right place. But when you go to Latvia, it's a bit like that. The society is different there, the views are also different. So we no longer belong there either. We stand with one foot here, the other foot there. [...] If you go into exile once, it somehow

changes the whole future. It changes the relationship with one's land, and it is not so easy to fit into that new land. My exile, all things considered [...], I have the same feeling. On the other hand, my life here is personally very happy. I have managed to find lovely people and lovely friends, and professionally I have been doing well here, so in that sense you could say that my exile is over. But I have a feeling. That I still live between two places." (10, 6).

In Nesaule's novel "Lost Midsummer's: A Story of Exile and Friendship", the plot and compositional culmination of which is the meeting of the two protagonists with their homeland, the question of returning to live permanently in Latvia is not raised. The strangeness and the impossibility of finding the imagined or remembered Latvia are emphasized. Protagonist Kaija did not find the Latvia she longed for, neither when she arrived at her childhood home, nor when she met some distant relatives she sought out. However, Latvia is found – it is language and nature. In a strange garden, listening to strange women read Fricis Barda's poem (Barda – Latvian neo-romantic poet at the beginning of the 20th century), Kaya, whose prototype is the author herself, bursts into tears – Alienation and anger had disappeared, taking the pain of exile with them. Kaya felt, she was accepted, she was at home. She was here, with every tree, every cloud, and every blade of grass. However, although strong, these feelings are wrapped in moods of dream and magic.

A different view of the possibility/impossibility of return can be found in Gutmane's documentary prose work "Life is one invention of the devil. Veronika Strēlerte in my memories". The book is dedicated to Strēlerte's life and work, looking at it from the post-exile point of view. Reflection on the dilemmas of Strēlerte's choice is permeated by the author's own story, but she has already formulated the question of the end of exile in the work "Letters to Mother":

Exile ends when someone is sitting across from you somewhere. [..]

If you are lucky.

If you are lucky enough to find someone who sits across from you and speaks the same language. But if there is no one, all the words, all the possibilities to feel and think, which have been saved and accumulated in you for this moment, immediately wither away. The warmth has gone and the closeness has faded. And again the same black sound film without words, for which you try to find meaning in your senselessness. (3, letter 73).

CONCLUSION

This research uses the texts of a few authors, but it is enough to conclude that the mood of post-exile literature is formed by reflection on the desire to return and its confrontation with possibilities.

Physical return cannot erase the damage caused by exile. Returning is a new creation that is rarely possible.

Homecoming tales are largely constructed on the contrast between past and present. Although the homeland is freely accessible and freed from decades of occupation, the encounter is painful. In the new possibilities, the hope for healing trauma alternates with the feeling that the gap created by alienation is insurmountable.

Authors differ in their views on what is crucial for a return to be possible. Nesaule connects the return of its protagonists and belonging to the once lost homeland with language and cultural heritage. Gutman emphasizes the importance of human contacts - it is important to meet people with whom to build bridges of understanding.

Nesaule's approach reflects modern trends of globalization and transnationalism, while Gutmane reflects a more traditional approach of belonging to a spatially connected community.

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PSYCHOLOGY AND LITERATURE: SOME PSYCHOLOGICAL CONSIDERATIONS ON JOYCE'S THE DEAD

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ABSTRACT

This work aims to present one of the most original and complex characters of the 20th century, the writer James Joyce (1882-1941). The study consists of a careful research and psychological investigation of the Irish writer's thought through the analysis of one of his best-known works, *Dubliners*. In particular, the last story of Joyce's extensive work, *The Dead*, will be examined. In the course of the work, particular emphasis will be placed on the themes and concepts present and recurring in Joyce's works and in *Dubliners*. This study aims to show how James Joyce carefully portrays certain themes belonging to contemporary man and recurring within his stories and how through the combination of narrative techniques such as epiphany, the flow of thought and the use of different linguistic registers, he succeeds in delving into humanity characterised by fragility and weaknesses. Within this work, particular emphasis will be placed on the characters depicted by Joyce and how they represent the expression of his creativity, thanks also to his ability to masterfully bring out their emotions, feelings and inner conflicts. In the course of the analysis, it will be highlighted how the concept of paralysis presented by Joyce is one of the central themes of *The Dead*. The paralysis represented by Joyce is a paralysis in which the city of Dublin and its inhabitants are immersed. A moral paralysis, the difficulty of changing, of coming out of a structured reality that will lead the Irish writer to move away from the city and escape.

Keywords: James Joyce, Psychology, *Dubliners*, *The Dead*, Creativity

INTRODUCTION

This study aims to show the reader an inner analysis of the Irish writer James Joyce. The study offers some psychological considerations on Joyce's short stories, paying particular attention and careful consideration to the characters in *The Dead* as products of his creativity and to the recurring and re-proposed themes in one of his most important works, *Dubliners*. The realisation of James Joyce's literary works constitutes the most explicative exterior aspect of the writer's personality and represents a substantial element for understanding and contextually giving an iconographic reading of his work (*The Dead*) and of his characters that we believe represent the product of the author's inviolable subjectivity [5].

The basic assumption of the work is based on the concept that only by studying and analysing the entire oeuvre of a writer, such as James Joyce, and at the same time getting to know his biography, can the psychological, cultural and literary significance of his works be fully grasped. This requires careful interdisciplinary research to clarify, in terms of a conceptual message, the contents that are often not comprehensible on a first reading of the writer's work. This study requires a reading of all the writer's works in the original language, a knowledge of the cultural and social environment within which the author was formed and his existential journey [12]

During the study, a constant search was made for symbols, metaphors and analogies, seen both in the context of the individual work (*The Dead*) and Joyce's entire oeuvre.

OBJECTIVES

The aim of the present work is to study the relationship between creativity and literature, i.e. the relationship between the creative process and the characters created and described by James Joyce, while at the same time trying to understand the dynamics. To this end, the short story *The Dead* from the collection of *Dubliners* and the protagonists Gabriel Conroy and Gretta Conroy were analysed.

The specific objectives of the study are:

- 1) Recognise and analyse the creative element in the creation of James Joyce's literary works.
- 2) Analysing and studying the protagonists (Gabriel and Gretta), the peculiar and significant aspects and characteristics present in *The Dead*.
- 3) Enriching a literary text with meaning and content by translating apparently incomprehensible elements into concepts.
- 4) Identify and recognise the recurring and most significant symbols in the author's works.

METHODOLOGY

The study was conducted by analysing literary and psychological texts concerning past and contemporary artists and writers, in particular the Irish writer James Joyce, carefully analysing the short story *The Dead* from a psychological perspective. The line we followed is that indicated by the Psychology of Art and Literature, a discipline founded by Professor Antonio Fusco and established for several years, which consists of researching the psychological motivations that led the author to create characters and certain environmental situations [3].

The methodology of reference starts from that indicated by the psychiatrist Silvano Arieti (1914-1981) who spoke of 'tertiary thought' as a synthesis of unconscious, endoconceptual (not clarified but present at the level of consciousness) and conceptual elements. In some authors, one of these three components may prevail, and in the same author, creative moments may occur as a more specific function of unconscious, conscious and emotional motivations [1].

Moreover, the symbolic elements present in the literary text constitute another important feature; they are not only resolved by drawing on a strict interpretative code, but are clarified through careful and rigorous research into the psychological meanings they

conceal. They do not neglect the influence of the broader socio-cultural dimension and once again the irrepressible subjectivity of the individual. For this reason, through the critical-interpretive analysis of the literary text, the research methodology basically tends to integrate the assumptions of the psychoanalytic perspective with the vast field of contemporary psychological theories (Fusco & Tomassoni, 1985).

The methodology aprioristically excludes a dogmatic-interpretive reading of the text in order to contribute to a clearer and simpler interpretation of the literary message [13].

ANALYSIS OF CHARACTERS

One aspect that we feel it is important to highlight is the fact that very often the characters presented by the writer (in this case James Joyce) within his works, such as the one under analysis (*The Dead*), can represent split parts of the author's personality who projects, even unintentionally, his own contents and diversified visions onto the narrating self. We believe, therefore, that in this way the writer can get in touch with his inner world, where he can contextually encounter a set of emotions, desires, pains and other mental contents not always easily accessible to consciousness, which can thus be gradually understood and processed [15].

James Joyce was certainly one of the greatest writers of the 20th century who paved the way for literary modernism with his stylistic revolution. Born in Dublin in 1882, he always remained tied to his homeland, although he travelled through Europe at the same time. He studied in Italy where he formed a close friendship with the Italian writer Italo Svevo, who would play a significant role in Joyce's literary choices. In Trieste he found employment as a teacher.

In 1914 he published his first work, the short story collection *Dubliners*. In 1922, he published his masterpiece, *Ulysses*, revolutionising the European novel forever and introducing the figure of the modern hero, the everyman struggling with everyday pitfalls.

James Joyce died in Zurich in 1941. He bequeathed to later literature his innovative language, called stream of consciousness, modelled on that of thought and therein reproduced as a confused and disjointed set of sentences [10].

Dubliners consists of fifteen short stories, concluded in 1905 and published by him only nine years later, i.e. in 1915, under the pseudonym Stephen Daedalus, after being repeatedly rejected by several publishing houses. The stories within it are divided into four sections, which correspond respectively to the four different phases of the man's life, namely childhood, adolescence, maturity and public life.

The work, faithfully representing the 'biography' of the city of Dublin, was realised during his self-imposed exile with his wife Nora Barnacle and historically represents the emblem of social intolerance and at the same time criticism of the bourgeois institution made up of poor people subjected to preconceptions and conjectures, completely incapable of having their own thoughts and authentic ideals. All the characters meticulously described by Joyce in the stories of *Dubliners*, are united by a flat, inconclusive destiny, as they have no real purpose, or rather, if they do, they end up failing in the end, entering into a cyclical condition with no end or solution. Joyce 'paints' with great accuracy the 'moral story' of his hometown seen as the fulcrum of paralysis. Dublin is depicted as a provincial and stagnant city that is precisely described as the centre of the historical, social, psychological 'paralysis' that strongly conditions and limits the lives of

human beings, not concentrating on them the possibility of growing as human beings. It is therefore not an exclusively physical paralysis, but rather a moral and spiritual one [14].

This work carefully depicts the city of Dublin, which from a metaphorical point of view can be considered as 'the human condition of misery'. The style used by Joyce in this work is fundamentally realist and the language, simple and essential, deliberately free of embellishments and redundancies, depicts things as they appear, thus in an external and objective manner. The main subject of the work *Dubliners* is human misery in its various forms. All this is presented through portraits of people from the everyday sphere such as alcoholics, workers without a purpose, and men and women from the petty and middle classes unable to understand the world [6].

In our opinion, Joyce's vision seems to echo that of the defeated by the writer Giovanni Verga (1840-1922), characterised by an impossibility of redemption and progress in their condition, inevitably configuring a pessimism linked to the impossibility of elevating their being. Another very similar vision of modern man is carried out by the artist Gian Carlo Riccardi (1933-2015) in his plays, hinging on gestures and the need to express the condition of contemporary man, imprisoned in the daily routine and contradictions of life [9].

Joyce's acute gaze goes beyond the sex or social condition of man. No one seems to be saved from the condition of misery in which men, young women and adults are confined and in a certain sense seem to condemn themselves.

Indeed, one could understand how Joyce's choice of Trieste was particularly well thought out and carefully analysed. The city overlooking the northern Adriatic Sea is on the antipodes with Dublin: it is a city that has certainly been influenced by various cultures, in fact multi-ethnic, multi-religious, we could consider it as the antithesis of the paralysed and stagnant Dublin.

The work that will be analysed is the last short story and the epilogue of the *Dubliners* collection and is precisely *The Dead*.

In addition to being certainly the best known short story in the Irish author's masterpiece *Dubliners*, it is also the longest story in the collection in which the writer essentially repeats all the themes already presented in the work. Moreover, compared to the previous stories, it is much richer in symbolism and the metaphors and symbolism itself are more complex. The large party organised at the home of the aunts of Gabriel Conroy, the protagonist of the tale, during a winter night is reported. At this party, people at various stages of life are present, such as the elderly aunts and the young pupils, as well as different political ideologies and various religious affiliations. Although there is strong ideological diversity among the guests, there is never any real debate, let alone a confrontation. In fact, political and religious discussions are quelled as soon as friction begins to arise, for the rest, the feast is characterised by dancing and singing [2].

The protagonist Gabriel Conroy forms the centrepiece of the party, in fact he is the one who gives the thank-you speech before the dinner feeling, at least apparently, a happy and fulfilled person. At the end of the party and on his way back to his hotel room, he thinks back on the good times he had with his wife and their love affair, with whom he plans to make love as soon as they reach their destination. It is in the hotel room that the unexpected happens, as his wife Gretta weeps at the memory of her old love, the very young Michael Furey, who fell ill and died for her [7].

This revelation reveals to Gabriel that he is only and exclusively a shadow in his wife's life, not true love: suddenly the protagonist realises his incompleteness and how empty his existence really is. From this new awareness comes the protagonist's final reflection in the story of how all those people he had met and seen at the party, who seem so happy and fulfilled, are actually inexorably travelling 'westwards', that is, against death [11].

The protagonists of the finale of this tale, therefore, are Gabriel Conroy, Kate and Julia Morkan's nephew, an intellectual who does not fit into the category of 'walking corpse', and his wife Gretta Conroy. Gradually the scene approaches that will lead Gretta to the dramatic explanation of her illness.

The girl approaches, gives her husband a kiss. The latter, if only for a few moments, believes he has reached a state of true and profound happiness. It almost seems like a classic love scene even though it is based on a fundamental misunderstanding. Gabriel at this moment is 'motivated' by a strong sexual attraction and experiences a psychic state of exalted and gratifying eroticism. At the same time, one must keep in mind the title of the story, namely *The Dead*, and as in Dante Alighieri's *Inferno*, the very meaning of the word 'happiness' is meaningless [4].

Gabriel is an intellectual and Gretta is also very sensitive. She eventually declares that the reason for his unease is related to the fact that listening to a song during the party would remind him of his first love who is no longer alive: Michael Furey. Gabriel, still dominated by a narcissistic heretism that we believe rules out even a simple conventional sentence, asks exclusively what the guy did for a living. His wife replies that he was a gas employee. Gretta tells Gabriel that she was always together with Michael and when asked by her husband about the cause of his untimely death, which occurred when he was just 17 years old, she replies that he had died because of her in Galway, Ireland. Gabriel, at this statement, is assailed by a kind of terror that almost drives him off the road, but with a strong effort of will (rare, perhaps unique in a Dubliner) he tames himself and continues to caress her hand, which, however, does not respond to his caress.

At a certain point Gabriel stops asking questions, also because, in our opinion, he is convinced that Gretta will now continue her tale on her own, so much so that she too enters into a strong state of deep emotion that dominates her mind, even going so far as to alter her vocal tone and at times sobbing when she asserts that Michael had died for her. Gabriel, showing that he has the personality of a real man, walks away because he understands that Gretta has the right to be left alone with her memories. Michael was willing to risk his life to stay. Michael was probably aware that he could not live with Gretta, as he was seriously ill, and sees death as a solution that at the very least is not the worst one. At one point Gretta falls into a deep sleep. Probably, in addition to physical and moral fatigue, we believe that she sleeps because she wants to be alone with her memories, alone with her dreams, far away for at least a few hours from that world from which she feels distant and to which, after the 'fall' of the only true erotic investment of her life, she feels estranged. At this point Gabriel is left alone and begins to reflect.

The protagonist of the story observes his wife without almost recognising in her the person to whom he has been bound by intimate physical relations. Gabriel manages to feel towards Gretta a feeling of understanding and the 'pity' that everyone should probably feel when faced with the suffering of others. The young man later thinks back to the party at his aunts' house and perceives its insignificance, the more or less collective joy and his own walk along the river. Due to a somatic reaction also connected to the idea

of 'death', which leads him to imagine being in his dead aunt's room, he feels a coldness that freezes his back. In the wake of the philosophy of life of Leopardi and other authors and philosophers he believes, with the 'death drive' clearly prevailing, that it is better to die young than to be eroded day by day by the inevitable decline of senility. At this point, the protagonist finally manages to cry and falls into a weeping that in this case has a liberating function.

Casually, hard snowflakes beat against their bedroom window, sounding like Michael Furey's pebbles. Snow falls all over Ireland, snow evens out all differences (like death), covering even the cemetery crosses and in particular the cross that makes Michael Furey's grave sacred. The snow, a symbol of paralysis, encloses the world in a grip of frost, a frost within which the living are equal to the dead in a common ephemeral insignificance.

Michael Furey, already ill, had gone out in the rain to see Gretta at least one last time. The cold will be fatal to him. There are several ways to interpret the jealousy by which Gabriel is assailed. One, perhaps the most banal, is that the man fears that Gretta has loved Michael Furey more than she loves him. One gets closer to the truth if one imagines that Gabriel is jealous not of the deceased, but of the absoluteness of that passion. The protagonist could actually forgive Gretta for loving someone else. Paradoxically, Gabriel cannot forgive himself for loving his wife less than Michael Furey loved her. The love between Gretta and Michael Furey could be called a love greater than death itself, for he who lives in memory never dies.

An important role within Joyce's works is played by the epiphany, i.e. a manifestation, a sudden revelation that is generated in a person as a result of an apparently futile event, and which at the same time generates in them a new awareness of their own existence.

CONCLUSIONS

On the basis of our considerations and reflections, we could see how the creative element in Joyce allowed him to portray a plurality of different characters, whether in terms of class, origin, work, or political and religious ideals. Nevertheless, all the people he depicted within the *Dubliners* and in this case within *The Dead*, like the protagonist Gabriel Conroy, are irremediably bound by the fact of man's inability to independently find the answer to his own desire for happiness and ultimately settle for a drab life.

The Psychology of Art and Literature, the discipline we have taken into consideration, clearly emphasises the importance of knowing the biography of the author (in this case of James Joyce) and the motivations that prompted him to produce a literary work while taking into account the historical and cultural period in which he lived, giving the possibility of a more clarifying and comprehensive study of his creative methods and characters [8].

We believe that the reader finds in each novella a moment of intense revelation for each protagonist, a moment, a gesture, a word in which a glimmer of light seems to illuminate the meaning of their life. It is what James Joyce calls an 'epiphany'. However, this does not seem to be followed by a decision.

In the short story *The Dead* there are basically two epiphanies: the first is experienced by Gretta, who sees Michael Furey's memory re-emerge among her memories because of a song she heard at a party; the second is experienced by Gabriel, who realises that he is only a shadow in his wife's existence when she tells him about Michael Furey's story,

later coming to understand the emptiness of his and other existences. All, then, is too easily lost in a great dark shadow represented by the city of Dublin.

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REFUGEES-IMMIGRANTS-INTEGRANTS: NARRATIVES ABOUT FORCED DISPLACEMENT IN BALTIC REGION AT THE END OF WW2

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ABSTRACT

The process of displacement and the large numbers of Baltic refugees due to the return of Soviet occupation at the end of World War II is an important theme in literature. In the literatures of Latvia, Lithuania and Estonia after war a new and long-lasting phenomenon appeared – literature of exile. This paper will turn to three texts that are from different decades and are written in different styles about displacement. The research focus will be on the novel “After Doomsday” (1968, English translation 2017) [3] by Latvian author Gunars Janovskis (1916–2000) who started his career as a writer in the still independent Latvia. Due to this fact the refugee topic in his novel is based on personal experience and memories and from the perspective of a grown-up. Also the novel “A Woman in Amber” (1995) [4] by the American writer of Latvian origin Agate Nesaule (1938–2022) is autobiographical. She experienced displacement as a child and in her novel she restores the trauma of displacement on a child’s psyche. She has fully integrated in the American society and as her literary language she chose English, thus producing a kind of a hybrid text. A thoroughly different approach to the refugee theme is created in the novel “Salt to the Sea” (2016) [7] by the American author of Lithuanian origin Ruta Sepetys (1967). She is a descendant of Lithuanian refugees, who became immigrants in USA, and in her historical fiction she has no reference to personal experience of displacement.

In this paper these three novels will be compared from the perspectives of gender, different generations and textual strategies in the depiction of refugees, displacement and immigration, and a paradigmatic sketch will be provided of the depiction of refugee phenomenon in literature.

Keywords: Soviet Occupation of Baltics, refugee and immigrants novels, Sepetys, Janovskis, Nesaule.

INTRODUCTION

The aftermath of World War 2 that brought a relative relief to Europe and most parts of the world due to the surrender of Nazi Germany was much more complicated and contradictory in the Baltic States and East Prussia. On the one hand, The Germans from East Prussia fled from the Soviet army due to their ethnicity, on the other hand, people

from the Baltic States did so in large numbers for different reasons – the recent memories from the first Soviet occupation at the beginning of WW2 when the independence of the Baltic States were lost and when shortly before the war between Germany and USSR the first repressions and deportations by Soviet regime had already taken place had created the image of the Year of Terror (1940) that contributed to the decision to flee. The continuous procession of refugees created camps of displaced persons all over Germany. The flight from the Baltics in boats and ships was unsafe and not always safer lands were reached. For several years in the camps for Baltic people there was a hope that with the help of Western allies the independence of Baltic states will be restored. As that didn't happen, a lot of the Baltic refugees at the end of the WW2 moved away from Germany and became immigrants to England, USA, Australia, Canada and other countries.

Baltic – Latvian, Estonian, Lithuanian – communities maintained their culture both in the refugee camps and later in the countries of immigration. This is how the culture and literature of exile was born. In the first years after the exodus tragedy, literature tends towards documentarity and collective narrative. Later, the authors turn to the creation of more specific narrative models, which could be called “focused plot”. Literary scholar Juris Rozītis states “The author places one specific tale, a clear, structured plot involving a narrow core of characters..”, in these novels as well “.. the author’s desire to document his memories of a socio-political reality may at times even for long passages gain the upper hand over the main plot.” [6-200]. This study will focus on the narratives of the refugees, which were written many years after the war – 20 (Janovskis), 40 (Nesaule), 60 (Sepetys).

These narratives relate to the development of exile society. Janovskis' and Nesaule's texts are based on memories, Sepetys' text can already be considered a post-memory narrative. Janovskis writes in Latvian, but Nesaule, who experienced the refugee crisis as a child, grew up in the USA and her language of expression is already English. Nesaule writes already after the end of exile. She perceives in the subtitle that the novel is the healing of trauma. Telling a personal story has become possible by actually already living life in America, after losses in personal hope and gaining new hopes, healing the wounds of the old war will also become possible.

Baltic exile, post-exile and transnational authors and their works have been studied quite extensively in various aspects. The novelty of this article appears in a comparative view of the work of authors of different generations, genders, nationalities and languages with common material, which is presented in different narrative techniques, revealing both the fundamentally common misery of the course of war and refugees, as well as the singularly unique character of each person's course.

Some methodological considerations.

The keywords of the methodology for the research of refugee and immigrant narratives should be the concepts of trauma, the other, the subaltern. The keywords of the methodology for the research of refugee and immigrant narratives should be the concepts of trauma, the different, the subject. Triple occupation of the Baltic states during World War II is a very close situation of colonization. It considerably differs from the classical colonial and post-colonial models, but already Gayatri Chakravorty Spivak offered the comparison of apparently different positions considered in colonial and post-colonial discourse [8]. Concepts sub-alternity and lack of voice are applicable in all texts under

consideration. People are completely subject to different power structures. They have lost everything that constituted their individual, social, collective belonging. Uncertainty, insecurity, danger are the paradigm of existence of these people. The macro-world has collapsed and refugees and immigrants are minorities at all levels of their lives. They have become othered at various socio-cultural levels. The situations correspond to Bhabha's elaborate description of surveillance and the exercise of power over Other [2]. although war is a collective scourge, it affects each individual differently. Humiliations are difficult to classify, but in the texts we meet different people – a deserted soldier (Janovskis), a child who barely understands what's going on (Nesaule), and a young woman whose dangers in war conditions are multiplied (Sepetys), whose further lives retain what they experienced – that is, trauma. All three texts under consideration, despite the differences in the narrative technique, are largely created as representations of trauma and thus correspond to the structure of trauma presentation given by the trauma theorist Jeffrey Alexander [1] traumatic experience or pain, victim, description of the abuser. Fictional texts, of course, do not reveal this structure linearly and demonstratively, but in this way the lines of the message collide.

A brief overview of the authors to be considered

A little context characterizing the authors is necessary to understand the specifics of the narrative choices they offer. As mentioned above, the authors are very diverse, but they are united by belonging to the Baltic exile community and its heirs.

Gunars Janovskis (1916–2000) is a Latvian prose writer in exile, whose work began before the war, but really flourished only in the years of exile, and not immediately after the war, but in the 60s, when what had been experienced was already left from the point of view of an immigrant. the writer lived in England, where he worked at various simple jobs. Two thematic lines are prominent in his works. One is memories of life before the war. The second is the experience of the soldier. Janovskis was conscripted into the Latvian Legion established by the Nazis. At the end of the war, these legions became defenders of Latvian lands. thanks to them, the Soviet troops failed to conquer the western part of Latvia. However, being in the ranks of the Nazi army colors the fate of the legionnaires with an insoluble dilemma. Novel “After Doomsday” (In Latvian 1968, English translation 2017) depicts the last months of the war through the eyes of a Latvian soldier deserter, who flees from the Soviet army to the western occupation zones, experiencing all the horrors of the collapse of the end of the war on the way.

Agate Nesaule (1938–2022) is Latvian-American academic and writer. As a child, she experienced escaping from Latvia and living in a refugee camp. Her father was a Lutheran pastor. Having obtained an education and fulfilled a successful academic career, she became a professor of literature and women's studies. after her emeritation and the formal end exile, she turned to literature. The first text “A Women in Amber” (1995) intended to heal ancient traumas is gaining wide popularity and has been translated into many languages.

Ruta Sepetys (1967) – Lithuanian-American author, a representative of the third generation of immigrants, former refugees. One could say simply – an American writer, but at least it should be added – of Lithuanian origin. Her background is important for the

writers. several of her novels tell about the traumatic post-war experience of Baltic people. She writes from a post-memories position and this gives her new perspectives. In the novel "Salt to the Sea" (2016), she preserves and tells through an individualized prism the tragedy of the East Prussian Germans, whose homeland was turned by the Soviet occupiers into a Russian enclave called Kaliningrad Oblast, now turned into a citadel of militarism in the Baltic Sea. In the novel, telling about the fate of East Prussian refugees, which is intertwined with the story of Lithuanian refugees, the writer recalls one of the biggest maritime tragedies, which was sunk the bombing and sinking German MV Wilhelm Gustloff by three Russian torpedoes in January 1945. An estimated 9,000 passengers were killed in the sinking, making it the greatest maritime disaster in history according to the encyclopedia "Britanica" [5]. The ship carried soldiers and thousands of civilians, many of them children from Poland, East Prussia, Latvia and Lithuania. They were all fleeing the advancing Soviet army.

Narrative constructions.

In a sense, all three texts are based on a collective narrative – they tell about the horrors and injustice that the end of the war brought to the Baltics.

All three texts contain a kind of *loci communi* that characterizes era, situation, time and space. The novels feature German, Soviet and Western allied soldiers. The characters are in motion. The important thing is to escape from the Soviet Army and get to the Western Allies. It succeeds in all three texts. Nesaule's novel is the most static in terms of the setting – in its action, the focus is on life in refugee camps, although the motif of 'getting from the Russians to the Westerners' remains here as well.

Janovskis and Sepetys choose the road as a driver of action and events. It is just like the path of Christ's sufferings – from one station to another. In both cases, the road ends in disaster, and yet it is not the apocalypse. Although there is a mass death of people – for Janovskis it is the destruction of Berlin, for Sepetys – the sinking of the MV Wilhelm Gustloff.

Although Janovskis' character escapes because he ends up in the English zone, he is essentially destroyed as a person. The author already marks this destination at the beginning of the novel, when the protagonist destroys his uniform while hiding from the patrols, and most importantly – says goodbye to his Latvian passport. A romantic thread is introduced into the narrative to have novel value. On the way, a German girl Ieva is met, whose fate is actually even more difficult, because women in war are exposed to all possible forms of exclusion and humiliation. The fate of the woman is the focus of Nesaule and Sepetys. Nesaule's story is based on personal memories. In the text, however, they merge with elements of fiction. And these aspects of the relationship between authentic memories and fictionality have caused quite a wide debate among reviewers [9]. These aspects organically incorporate Nesaule's work into today's topical biographical prose.

Janovskis breaks the fragile love line rather harshly – the protagonist loses his woman, but in the post-war collapsed world, the hope of finding her is the only basis for living.

In the novels of Sepetys and Nesaule, the line of children's experience is also essential. Sepetys portrays the shipwreck as in a way symbolic of the end of the world, but the

surviving children are important to the survival of the story of what happened. Sepetys has written her novel specifically for young people.

The center of Nesaule's narrative is the view of a 7-8-year-old girl on the life of refugees. Her link to the world is her mother. In the conditions of survival, the mother is forced to lie, pretend, act in ways the child does not understand. In Nesaule's message, the trauma of war and refugees transforms into a traumatized relationship with her mother, which affects the protagonist's life for decades to come and, despite her professional career, interferes with arranging her personal life. If compared two feminine and one masculine narrative, then it must be said that the masculine world is more vulnerable in disaster conditions and women have a greater potential for survival, although the threshold of living is also higher and the dangers are more severe.

CONCLUSION

The narratives of refugees and immigrants fit into a parametric structure formed by trauma, otherness and subalternity. However, in the seemingly simple algorithm, each particular story acquires its own individual sound. The combination of historicity, memory and fictionality makes the narrative of Baltic refugees and immigrants a never-ending story in an effort to convince humanity to learn from the devastation of the past.

In this textual paradigm, authors with different backgrounds, representing different generations, operate. Latvian exile writer Gunars Janovskis offers the point of view of a deserted soldier, Latvian-American writer Agate Nesaule reconstructs the traumatic experience of a child in refugee camps, while the Lithuanian-American writer offers a message based on post-memories.

In general, the texts offer a broad panoramic view of the tragedy of the end of World War II for the Baltic people.

An important feature of the texts is the presence of documentality, the narrative is developed and expanded based on facts and real events.

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THE POSITION OF JOSEF ŠKVORECKY IN THE PROCESS OF LITERARY COMMUNICATION

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ABSTRACT

Josef Škvorecky, the eminent Czech writer and literary theorist, occupies a key place in the context of Czech literature, not only thanks to his extensive work, but also through his work as a publisher and promoter of Czech literature in exile.

This paper focuses on the personality of Josef Škvorecky, who, as an author, forms the first link in the communication process in which the message is transmitted from the author to the perceiver.

The analysis works with two different perspectives. The first one is the psychological one, with the help of which the article examines the sources of inspiration in the authors of world literature, looks for the unifying element of Škvorecky's work and seeks an answer to the question of its specificity. In this context, the scheme of literary communication developed by the Italian semiotician Umberto Eco will be used. The analysis will focus on the linguistic code, which plays an extremely important role in Škvorecky's work. The second approach is the sociological one, which follows the author in the position of a kind of intersection of social forces, of which the author himself became a spokesman.

This research contributes to the broader field of literary analysis by bridging psychological inspiration and sociological impact, offering new insights into the dynamic interplay between individual creativity and social context, thus enriching our understanding of Škvorecky's unique contribution to world literature.

Keywords: Josef Škvorecky, literary communication, the 1960s, linguistic code, exile

INTRODUCTION

Josef Škvorecky stands as one of the most prominent Czech authors of the 20th century, distinguished by his deep understanding of human psychology and societal issues. Born in 1924 in Náchod, his life and literary career were profoundly shaped by historical events that impacted not just Czechoslovakia but the entire world. Škvorecky's body of work encompasses a diverse range of literary forms, including novels, short stories, essays, and translations, and is frequently marked by irony, humour, and a critique of totalitarian regimes.

A central theme in Škvorecky's writing is the tension between the individual and society. This theme is explored through characters who often find themselves facing moral dilemmas and decisions that have significant repercussions for their own lives and the lives of those around them. Škvorecky's protagonists are typically intellectuals

and artists striving to find their place in a world that is perpetually evolving and often antagonistic.

In this analysis, we will delve into selected works by Josef Škvorecký, with the goal of identifying the primary thematic and stylistic features of his literature. Special focus will be given to his ability to intertwine personal and political dimensions of life and his adept use of language to convey complex ideas and emotions. Through this examination, we aim to gain a deeper understanding of how Škvorecký's work reflects and shapes the social and cultural dynamics of his era, and how his literary legacy continues to resonate today.

Josef Škvorecký earned a prominent position among the figures of Czech literature with his work even before going into exile after 1968, despite the fact that the official literary criticism of the time did not recognise him and the publication of his works faced political obstacles. After emigrating to Canada, he was completely ignored in Czechoslovakia. Throughout his time abroad, he significantly supported Czech literature together with his wife Zdena Salivarova by founding the exile publishing house Sixty-Eight Publishers, through dedicated authorship, and his work at the university. He maintained an exceptional awareness of his connection to Czech reality, the ability to understand the problems of Czech society, and, at the same time, apply his experience of living abroad and a perspective from the outside. He confirmed his relationship with Czech culture, Czech society, and his support for the developments after 1989 many times during his frequent visits to his homeland.

This analysis employs two distinct perspectives. The first is a psychological approach, which the article uses to explore the sources of inspiration found in authors of world literature, identify the unifying elements in Škvorecký's work, and seek an answer to what makes it unique. Among other things, the analysis will delve into the linguistic code, which is of paramount importance in Škvorecký's work.

The second approach is sociological, viewing the author as an intersection of social forces and recognizing him as a spokesperson for these influences. This examination provides an interesting insight into the social events of the 1960s and the role of Josef Škvorecký as the main representative of this generation. Since the author acts as a destroyer of universally accepted values, his work was received differently in different periods, which will be another point of analysis.

DISCUSSION

If we first apply the psychological perspective, we must ask ourselves what its specificity consists of. In this context, we can utilize the literary communication scheme developed by the Italian semiotician Umberto Eco. According to him, the message, referred to as a signal, reaches the recipient through a channel and is recorded using various codes [1]. This analysis will be particularly interested in the linguistic and ideological codes. The linguistic code plays an extraordinarily significant role in Škvorecký's entire work; his linguistic humour is based on the blending of different language layers, including colloquial speech, vulgar military slang, officer jargon, socialist realist speech deformed by communist ideology and filled with party-empty slogans, and also macaronic language (a mixture of languages, especially involving bilingual wordplay or instances where multiple languages are used within the same context), arising from the style of dual nationality. Škvorecký's lifelong love of jazz is

also evident on the linguistic level. The inspiration from jazz music, which is close to spoken language, can be seen in such textual features as the mixing of colloquial and standard Czech, repetition of words, monotony, or the weakening of the internal structure of the utterance. As for the ideological code, which is associated with generally respected social rules, Josef Škvorecký comes with a significant and unique message for his time. This is strongly evident in his debut work *The Cowards*, which he began writing immediately after the Second World War at the age of twenty-four and completed it in September 1949. The book was not published until ten years later and faced great misunderstanding, even hostile reactions. The reason was the unprecedented perspective for its time, which removed the gloriole from “sacred” concepts, dogmas, and false ideals and disrupted the illusory view of occupation and liberation. Instead of celebratory pathos, Škvorecký resorts to the straightforward civility of dialogues, with the great events of history contrasting with Danny’s adolescent adventures. Škvorecký parodically juxtaposes significant moments with the pettiness and ridiculous “Czechness” of petty bourgeoisie. This anti-illusionary and demythologising view of reality led to the condemnation of the work in 1958, when Škvorecký’s book was published, and the author was attacked for disparaging “higher ideals”. This attitude can be attributed to Škvorecký’s artistic sensitivity first to petty bourgeois hypocrisy and later, in his subsequent work, the same principle of undermining false ideals manifests itself in connection with the absurd dogma of military machinery representatives and the totalitarian regime.

At this point, we can reflect on the question of integrity and unity in Škvorecký’s artistic personality. A unifying element in his work is the aforementioned fondness for jazz music, which is reflected in the rhythmic nature of direct speech, as well as the fact that, after the war, he studied English at Charles University. Later, when he worked as an editor for the world literature at a state publishing house, he focused on American literature. He wrote extensively about it (reviews and studies of American literary production were published in 1968 under the collective title *They – That Is: Us*), and he also translated works, particularly those of Ernest Hemingway, William Faulkner, Sinclair Lewis, and William Styron. He was especially captivated by the Hemingway’s use of dialogue – the recording of dialogue (so-called objective storytelling), which emerged under the influence of the demands of objective journalism and applies the “iceberg theory”, where what is said is likened to the tip of an iceberg and many hidden meanings remain beneath the surface. This method of depiction leads to a precise capture of the sequence of replies in normal conversation.

In connection with his fondness for English literature, we can also see a link between the immediate expression in *The Cowards* and the prose of Jack Kerouac and the entire Beat Generation, whose representatives rebelled against established middle-class values, commercialism, and conformity. This generation condemned the bourgeois life of Americans as morally corrupt and regarded individualism as the highest goal of a person. Here, we can also find parallels with other phases of Škvorecký’s work, where an individual approach to life is emphasised as a polemic against the collectivist way of thinking imported from Stalinist Russia.

In Kerouac’s autobiographical novel *On the Road*, which deals with a group of Beatniks who make a journey westward across America as a symbolic trip from the unfree city to emotional, spiritual, and physical freedom, we can find many points of contact with Škvorecký’s life and work, his desire for freedom, subsequent emigration, and free

creation on the other side of the Atlantic. Another work of American literature that inspired Škvorecký was J.D. Salinger's *The Catcher in the Rye*. Its central character, Holden Caulfield, has much in common with Danny Smiřický from *The Cowards*. The novel sensitively addresses the problems of an adolescent boy growing up in New York. Holden, in his quest to find his own identity and the meaning of his life, runs away from the private school he attends because he sees the entire institution as part of the phony adult world. Similarly, Danny feels the need to escape bourgeois society and does so through jazz music.

If we apply a sociological approach to examining the personality of Josef Škvorecký, which views the author as an intersection of social forces and recognises him as a spokesperson for these influences, it is essential to consider the social events of the 1960s and Škvorecký's role in undermining the communist establishment. Another aspect of the sociological approach examines how the artist is situated within society and his image. In this context, an interesting comparison arises in the case of Josef Škvorecký – given that he appears as a challenger of universally accepted values, his work has been received differently at various times.

Let us first focus on the initial perspective, according to which the author acts as a spokesperson for certain social forces. Special attention should be given to the 1960s, the so-called “thaw period”, whose motto became the words “not to live in a lie”. Helena Kosková notes, “Czech authors place great emphasis on the very tool of alienation, the language. They state the general condition of schizophrenia between reality, what we experience, and its linguistic depiction. Language is a means of political propaganda... by adopting language, we also adopt ready-made clichés, views of reality, its deceitful image.” [2] Josef Škvorecký, as one of the main representatives of the 1960s generation, masterfully uses language to undermine the communist establishment and, through his work, throws sand into the gears of human manipulation. In this context, we can mention the so called text-appeals, theatrical performances by the Paravan theatre company in the Prague wine bar Reduta, where Škvorecký's texts, collectively published under the title *The Life of Czech Society*, were read. His linguistic expression was conditioned by the time; it did not emerge as a spontaneously gushing form but was refined to skilfully outwit censorship with its innuendos. Škvorecký chooses the form of a humorously toned essay of a primary school pupil and between the lines, he disrupts the conventions of the established order and the sacred and universally accepted values.

The observations of the child narrator, written in a suggestive first-person narrative and set in the context of a small-town environment before 1948, could be easily interpreted by a perceptive reader as allusions to the current establishment and its manipulative practices: “Therefore, I conclude that lying is beneficial. For I, Blanka, Petr, and Father committed a great number of sins and transgressions that day, but by lying, everything turned out well. I thus conclude that it is not true that a lie has no legs, and the demand ‘We must not lie!’ itself is a lie, for if we were to fulfil it, we could apparently not exist at all... and our society, lying its way to the truth, continually flourishes.” [3] Škvorecký's linguistic humour became an effective means of fighting against the totalitarian apparatus, which abused language to cover up the truth and maintain a state where the individual was systematically subordinated to the collective. The generation of the 1960s turns to colloquial style, which contrasts with official phrases and clichés, and fights for the cleansing of language from its alienation and dehumanisation.

If we consider Škvorecký as a spokesperson for the generation of the 1960s, a generation that embarked on a fight for freedom and decided to stand against the dehumanisation of the individual in a totalitarian society, we can rely on his own words, which he uttered when receiving the Neustadt International Prize for Literature in 1980: “And yet – here is the paradox – whenever I think of the 1950s, a decade marked by the official collective ‘we’, I always do so in the form of ‘I’, whereas I never think of the 1960s, when individualism flourished, other than as ‘we’.” [4]

This brings us to the second aspect of the sociological approach, which examines the position of the artist in society. A totalitarian society demands that the artist function as a transmission belt for power structures and propagate the official ideology. Josef Škvorecký, with his novel *The Cowards*, which was published with a ten-year delay in 1958, distanced himself from such a role of ideological transmission. This led to his discrimination. The political campaign against *The Cowards*, spurred by his isolating and demystifying style that disrupted the illusory view of occupation and liberation, paradoxically increased Škvorecký’s popularity, and the author of *The Cowards* became a literary sensation. This laid the groundwork for his activities in the 1960s, when, due to the rapidly advancing liberalisation, his other works were published and became part of the “literary spring miracle”. After August 1968, when the attempt at societal renewal was crushed, Škvorecký, along with others, became a target of censorship and was among the first to leave the country. In Canadian exile, together with his wife Zdena Salivarova-Škvorecká, he founded the publishing house Sixty-Eight Publishers in Toronto, where, among other things, he published his own new prose written in Canada.

From the perspective of literary communication, Škvorecký thus enters a new context that influences the structure of his authorial personality. In this context, we distinguish two basic components – the individual component and the social component, which pertains to the artist’s role in the given social situation. Here, we can recall the role of the narrator in the novel *The Engineer of Human Souls*, a story about the clash of two worlds – the world of freedom and democracy represented by Canadian students and the dawn of oppression and unfreedom, which becomes a constant reminiscence for the narrator, an emigrant who was forced to leave his home and pay the price for newfound freedom. The story becomes evidence of the incommunicability of human experience, a proof of the impossibility of applying this experience to those who have never directly encountered a similar reality.

If we return to the concept of the author at the intersection of social forces that project into the artistic subject and the artistic work, we can consider the opinion of the French philosopher Michel Foucault. According to him, the author automatically becomes part of the discourse that speaks about a specific topic. Therefore, only the author’s expression is relevant, not the author as a person. [5] However, this assumption relies on the existence of a unified linguistic code to which its users conform. If we approach the linguistic code as an open system, we see a certain plurality of the code, which gives the speaker the possibility of choice, thus making their style individually distinctive. It then permeates as a stylistic principle through which the artistic subject is integrated. Adhering to or disregarding certain codes is closely tied to the author’s intent, which we, as recipients, cannot always determine with precision, but it can be approximately established. Only then successful communication is possible. The text of Škvorecký’s work on life in Czech society contains numerous references to typical problems of life in a totalitarian society and some political allusions, which are encoded in children’s

language and seemingly hidden beneath the surface of the story. Listeners of the text-appeals of the 1960s were thus able to decode them: “Uncle Petr has a daughter Ivona, baptised in church and very beautiful, although she holds thoroughly idealistic views. For example, she still believes in the historicity of the so-called Christ Child, although this is merely an obscurantist fiction of the parents. ‘Jesus exists,’ she declared at school, ‘but we mustn’t say that to be admitted to higher levels of general education schools.’ And she added, ‘And if we completely deny him, perhaps even to university.’” The quote refers to the fact that religious belief did not align with the official ideology, and those who openly expressed their opinions were discriminated. On the other hand, it can be assumed that partly, the author’s intent was to use this light, humorous form so that those who were not supposed to understand missed the right meaning, and thus he managed to avoid censorship interventions.

In the examination of the author’s intent, the perspective of French theorist Gérard Genette can be applied. Genette emphasises aesthetic intention, “For a work to be an artistic creation, it must not only be a human product but must also have an aesthetic purpose.” [6] Aesthetic value is the synthesis of the artist’s aesthetic experience projected into the artistic work, and within the universe of values, freedom is the dominant value for a modern artist like Josef Škvorecký. Using purposefully chosen means, such as humour and satire, he debates in his work with the totalitarian society as a symbol of mechanised life, a symbol of unfreedom and coercive ideologies, which appear here as a counterpoint to higher values that Škvorecký considers essential in life, including love, art, freedom, and friendship. Škvorecký himself speaks to this in his article, published under the title “Text in Case I Fall Out of a Window or Get Killed in a Car Crash” in February 1990 in an independent bimonthly magazine. The cited passage refers to his publishing activity in a magazine issued shortly after the war by the Náhod Youth Union, “One or two issues brought two of my articles: a eulogy for Winston Churchill, who had just lost the election and left politics, and a hymn to the paintings of a local friend, a painter. In the article about the friend’s canvases, I reflected, at the level of my war-extended adolescence, on the essence of art and, influenced probably by my uncritical love for Edgar Allan Poe, I found it in beauty and love.

I faced trouble. I was summoned to the main office of the Youth Union in Prague, where they reprimanded me, and once again I felt a chill. I learned that Churchill was indeed a warmonger (the youth union members called him a war agitator) and that art had nothing to do with love and very little with beauty but had a lot to do with class struggle.” [7] Škvorecký’s values starkly differ from these concepts, as his ideals, which shape the aesthetic qualities of a literary piece, clash with the prevailing notions and their associated linguistic framework. He dismisses this framework and actively resists it. The previously mentioned article features the author’s articulate critique of the official counterculture following the February years, which he refers to as a spiritual assassination named socialist realism, “My bourgeois social sentiment was scorched by gloomy theorists with strange critical whips. I understood nothing. I only saw how, with perhaps even less talent than I possess, they were killing talents undoubtedly greater than theirs, both domestic and foreign. How, in the name of the mysterious commonalty, they were taking away the music and literature that real people loved and stuffing them, despite all gag reflexes, with a bizarre shashlik which we were supposed to believe was of the same category as Shakespeare and Beethoven.” [7]

Thus, we arrive at the answer to the question of whether to agree or disagree with Foucault's statement that the author becomes merely a channel for the flow of information and is not responsible for what is said. Škvorecký's work refutes this opinion, as it demonstrates that Škvorecký utilised the possibility of choice, did not conform to a unified linguistic code, and rejected the generally proclaimed ideals. If we follow the genesis of his work in post-February Czechoslovakia and later in Canadian exile, we conclude that unlike other authors who became compliant with the regime at a certain period of their creation, Škvorecký does not change his stance and remains faithful to his ideals. In this sense, his work is closely linked with the author, who speaks through it from his heart. This is evidenced by Škvorecký's personal confession in the above-quoted article, "The only response of a writer, even of the slightest talent, to this funfair in the head is to write. So I wrote. *The Cowards. The End of the Nylon Age and other stories. The Tank Battalion. An Observer in the February Night. The Laws of the Jungle. Conversations with Oktiabrina. Imperfect cries of an uncertain young man who wanted to sing but had to deal with the world because of the times and defended himself from the desire for fame by writing without publishing. I was, certainly, a bundle of vices, but among them, perhaps at least one virtue. I never gave them my lyre. You, governors, normalisers, and liquidators, surely know well whom I am quoting. And whom I mean by them.*" [7]

CONCLUSION

Josef Škvorecký's position as a preeminent figure in Czech literature of the 20th century is incontrovertible, not only for his extensive work but also for his significant contributions as a publisher and advocate for Czech literature in exile. This study has investigated the intricate dimensions of Škvorecký's personality and his critical role in the literary communication process, where he served as the conduit through which his messages reach and resonate with readers.

Utilising a dual-perspective analysis, this paper has explored the psychological aspects of Škvorecký's inspirations from world literature, identifying the cohesive elements and unique features of his work. By employing Umberto Eco's literary communication framework, we have underscored the critical importance of linguistic codes in Škvorecký's writings. From a sociological standpoint, the analysis has demonstrated how Škvorecký, positioned at the nexus of various social forces, emerged as a vocal representative of these influences.

Škvorecký's work from the 1960s, a period marked by a collective struggle against totalitarianism, highlights his masterful use of language to challenge and undermine the communist regime. His innovative linguistic humour and subversion of established norms reveal his deep commitment to freedom, individuality, and artistic integrity.

The significance of this research lies in highlighting the role of literature as both a mirror and a shaper of social consciousness. The study demonstrates how Škvorecký, through his novels and essays, not only reflected the reality of his time but also how his work could influence public opinions and attitudes towards current social issues. The novelty of this research is in its interdisciplinary approach, which combines literary analysis with historical and sociological research, thereby enabling a deeper understanding of the relationships between literature and social forces. This approach allows for the uncovering of not only textual but also contextual layers of Škvorecký's work.

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SECTION LANGUAGE & LINGUISTICS

HANDLING IDIOMS IN JOB INTERVIEWS

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ABSTRACT

In Romania, soon-to-be-graduates who aim at joining the corporate world are expected to master English for professional communication in order to make an impact on the hiring committee when they enter the increasingly competitive international labour market. Indisputably, communication skills are in high demand nowadays, in addition to some other essential soft skills such as critical thinking, motivation, mindful listening, empathy or flexibility, among others, which can improve job prospects.

ESP students, in general can sometimes face difficulties when dealing with idioms as they are sometimes challenging since they have figurative meaning, which is different from the literal meaning of the individual words making them up. However, they play an essential role in language acquisition and their efficient use in communication can be a gateway to success both in face-to-face or online interviews.

The present paper aims at providing an overview of idioms in job interviews used as an important communication tool by ESP students in an attempt to improve their ability to communicate effectively. The proper use of idioms may have a great impact on communication as they add humor and convey nuance whether we speak about applicants who *cast their net wide* in pursuit of their dream job or recruiters who *separate the sheep from the goats* in an attempt to find talented employees.

Keywords: ESP students, job interviews, communication skills, idioms

INTRODUCTION

Research indicates that poor communication skills have a negative impact on any professional environment. Consequently, successful companies place a great emphasis on fostering communication in order to overcome challenges, to create a positive work environment and to increase job satisfaction as well as productivity. Forbes [1] ranked communication 1st in the top of the *11 Essential Soft Skills in 2024* and for this reason the labour market is in constant pursuit of employees who are able to communicate effectively.

Without question, any ESP course is designed by means of a learner-centred approach, which aims at meeting students' needs. Previous research [2] demonstrates that real life situations such as job interview simulations prove to be highly useful in developing communication skills since they are relevant for a successful entry to the labour market. They learn how to overcome public speaking anxiety, to manage stress and build resilience at the same time. In addition, they learn to engage the audience, to formulate constructive feedback, to negotiate and to express their concerns and needs without the fear of being judged. The role of the ESP teacher in such situations is that of a moderator and counsellor, encouraging originality and boosting students' confidence.

However, an excellent teacher should strive to see the best in every student in order to help them overcome barriers in times of difficulty, reflect more, achieve more, and become a better version of themselves.

MATERIALS AND METHODS

The use of idiomatic expressions in job interviews should be highly encouraged as it adds colour and depth when students speak about their passions, dreams, strengths and weaknesses. Idioms and idiomatic expressions can convey the message in a funny and creative way. The present paper is part of a broader study which investigates idiomatic constructions used in job interviews and it focuses on idioms.

The experience we have accumulated shows that even if ESP students are different and have unique qualities and specific goals in mind, they will all have to face the same challenges of the transition from school to work. Job interview simulations entail a combination of teaching methods and rely on collaborative learning, teamwork and constructive feedback, which motivate students learning, facilitating the development of certain transferable skills such as public speaking, active listening, critical thinking, empathy, creativity and emotional intelligence, among others.

When presenting themselves in a job interview, students have been encouraged to stand tall, to be original and spontaneous and to speak about their skills, abilities and knowledge in a convincing way. Past experience indicates that this activity pushed them out of their comfort zone and that they learned heavily from their mistakes, thus facilitating the learning process. They struggled to cope with the fear of public speaking when they were exposed to real-life situations of such type. However, the role of the teacher in this situation is not only to improve students' language skills but also to consider their psychological needs, to be supportive and to promote positive thinking in order to increase their self-esteem and self-confidence. In addition to helping students find a posture that conveys confidence, the main focus is on encouraging them to reveal their true personality by providing only relevant information about themselves in a memorable way, if possible. In this respect, idioms and idiomatic expressions might contribute to creating a strong first impression, as they add depth and authenticity.

RESULTS

The multifaceted nature of idioms has always intrigued linguists who have approached them from various perspectives among which lexical, structural, semantic, syntactic, pragmatic, psycholinguistics, modern cognitivism [3, 4, 7, 8, 9, 10].

However, since idiomatic language encompasses a diversity of multiword expressions, explicit distinctions have been made between collocations, metaphors, proverbs, clichés, phrasal verbs and idioms, which are regarded as “*the artists of the collocational world*” and which are fixed phrases made up of at least two independent words, have figurative meaning other than that of the constituent parts that can be logically deduced or understood, have the characteristics of a metaphor and whose understanding relies heavily on “*the experience of life on the part of the user*” [3]

To put it simply, idioms are “*a colourful way to describe the world*” [4]. While dictionaries define an idiom as “*a phrase which means something different from the meaning of the separate words from which it is formed*” [5] or “*a form of expression,*

construction or phrase peculiar to a language and often possessing a meaning other than its grammatical or logical one” [6], linguists provide more explicit definitions “*frozen patterns of language which allow little or no variation in form*” [7] or even more metaphorical “*idioms are to linguists and language users what the Cheshire cat is to Alice*” [8]. However, regardless of the way they are defined, idioms, without question, add “*a folksy flavour, a note of humour or a touch of wisdom*” [4].

A number of studies have investigated various classifications of idioms based on different criteria [9, 10, 3]. Thus linguists distinguish between compounds e.g. (to do) *an about-face* (a change of opinion), *accidentally-on-purpose*, phrases e.g. *acquire a taste for*, *alive and well*, semi-clauses e.g. *waste not*, *want not* and full clauses e.g. *can't make head nor tail of it* (not to be able to understand).

Fernando [9] distinguishes between pure idioms, which are non-literal and conventionalized multiword expressions e.g. *to spill the beans*, semi-idioms e.g. *foot the bill*, which have at least one literal element and at least one with non-literal meaning and are usually invariant in form and literal idioms, which are invariant or allow restricted variance, e.g. *in any case*, *on the contrary*. From the lexical perspective and in point of grammatical structure, idioms can be classified into flexible, regular and irregular. In terms of the degree of idiomacity, there are transparent, semi-transparent, semi-opaque and opaque idioms. Another classification of idioms suggested by the same author is based on semantic considerations and draws on Halliday's language functions. Thus, in terms of interactional strategies, she distinguishes between ideational, interpersonal and relational idioms. The use of ideational idioms depends on the type of discourse and the attitude of the user; they occur mainly in newspapers and in academic discussion, for example: *the Trojan horse*, *(hold out/offer/extend) olive brunch*, *be down in the bumps*. Interpersonal idioms are divided into the following classes: actions - *tear down*, events - *turning point*, situations - *be in a pickle* (be in a difficult situation), people and things - *a red herring*, attributes - *cut-and-dried*, evaluation - *a watched pot never boils*, emotions - *green with envy*. Interpersonal idioms perform an interaction function or characterize the message, providing specific or non-specific information. According to Fernando [9], relational idioms *make explicit the semantic unit of a discourse*, for example *round the clock*, *in a jiffy*.

Regardless of the way they are classified, mastering idioms takes time and requires a lot of practice. The meaning of opaque idioms needs to be properly explained in order to raise ESP students' interest and improve their knowledge.

DISCUSSION

Any selection process aims at evaluating candidates' skills, experience and knowledge in an attempt to identify the most suitable candidate, who also has the expected attitude or personality to fit in a team or a specific work environment. Therefore, the hiring committee is not only interested in the skills and knowledge a candidate has, but also in their motivation, personal qualities as well as in their career aspirations. Moreover, certain psychological factors are also considered which assess the candidate's mental state, their personality, the way they behave under pressure, resilience, empathy and so on.

Consequently, there is a wide range of questions which are usually asked during the interviewing process to find out more about the applicant's experience and education;

skills, talents and abilities; strengths and weaknesses; personality traits and behaviour; level of energy, optimism, empathy; goals for the future and others.

There are several types of questions which are frequently used in job interviews and which range from open/closed, probing, situational (or hypothetical), behavioural to really odd questions [11]. Specialists highlight the importance of an authentic answer to these questions and the impact of natural conversation, which could sometimes show vulnerability, on the one hand but which connects people, on the other. They also advice against the use of commonly overused words in job interview setups such as *sociable*, *dynamic*, *friendly*, *hardworking* among others in order to differentiate from the other applicants. Therefore, it seems to be worth paying attention to the impact an idiom may have on the audience.

Investigating the contextually specific idioms related to job interviews and workplace topic area, the following categories can be identified:

1. idioms related to experience and education: *learn something the hard way* (learn something by experience, especially by making mistakes), *a cushy number* (a relatively easy job), *get a lucky break* (a fortunate event or opportunity), *against all odds* (despite obstacles), *close to someone's heart* (it is very important to someone), *get/be given the sack/the boot* (to be fired), *hanging by a thread* (to be in a risky situation), *have a field day* (have a lot of satisfaction from doing something pleasant at work), *in/into the swim (of things)* (involved in an activity or informed about a situation), *jump in with both feet* (to get involved in a situation wholeheartedly), *keep someone in the loop* (keep someone informed), *on one's shoulders* (to bear the responsibility of something), *once in a blue moon* (very rarely), *put it in a nutshell* (to summarize briefly), *stand out* (to be easily noticed), *have too many irons in the fire* (to be involved in several different activities or have several plans), *burn the candle at both ends* (to work hard to do many things in a short period of time), *a ballpark figure* (a rough or approximate figure), *be a reach seam to mine* (a topic that provides material for discussion);

2. idioms describing character and personality: *be all heart* (to be very kind and generous), *people person*, *down-to-earth*, *move mountains* (make every possible effort to achieve something), *go through fire and water* (experience many difficulties in order to achieve something), *be/live/stand on one's own* (be independent), *lay one's cards on the table* (to be honest), *be as tough/hard as nails* (be strong and determined), *give it 110%* (to make the maximum amount of effort), *nose to the grindstone* (to work hard), *stick to your guns* (to hold to an opinion), *take the bull by the horns* (to deal with a very difficult situation or challenge in a direct way), *work 24/7* (to work very hard), *work in full gear* (work at the highest level), *working one's fingers to the bone* (to work hard), *put your shoulder to the wheel* (to work hard and diligently);

3. idioms related to strengths and weaknesses: *a feather in someone's cap* (a laudable achievement), *hold one's ground* (be firm), *have a good head for figures* (be good at maths), *keep your ear to the ground* (to pay attention to everything, to stay informed), *to back to square one* (to start over after a previous attempt failed), *carry the weight of the world on one's shoulders* (to feel overwhelmed with worries and problems), *be snowed under* (to be very busy or overwhelmed with work), *bend over backwards* (to make an effort to please someone), *get cold feet* (to become hesitant), *always chasing rainbows* (pursuing smth. unrealistic), *land on my feet* (be successful or lucky after a bad situation), *drive someone around the bend* (make someone bored or angry);

4. idioms describing behaviour: *in/into high gear* (to be very active and productive), *go an extra mile* (to make more effort than expected), *go with the flow* (to do what other people are doing), *swim/go against the stream/current/tide* (to do the opposite of what most people are doing), *get/have all the ducks in a row* (to be well prepared for something that is going to happen), *grasp the nettle* (to force oneself to do something unpleasant or tackle a problem in a determined way);

5. idioms related to goals and future plans: *the sky is the limit*, *learn/know the ropes* (to learn how to do a particular job), *raise the bar* (raise the standards), *set one's sights on* (to establish objectives), *stand tall* (face a difficult situation with confidence), *be a tall order* (be something very difficult to achieve), *brush up on* (skills) (to improve (skills)), *jump through hoops* (to complete many challenges in order to achieve something), *leave no stone unturned*, *climb (up) the career ladder* (to become more successful) and others.

The use of idioms, collocations and phrasal verbs, in general, has been highly encouraged in these job interview simulations as they add authenticity to effective professional communication and demonstrate a good knowledge of English, which, backed up by confidence and quick thinking, contribute to a great extent to the development of a candidate's ability to handle real-life situations.

Thus, instead of saying that a person is *ambitious or motivated*, that applicant might make use of idioms such as *move mountains* or *give it 110%*; instead of mentioning that he or she is *resilient*, a quality which is looked for in job candidates, they may use idioms like *rise from the ashes*, instead of saying that they are *team players*, saying that *there is no I in a team* might have a greater impact on the hiring committee, instead of using *positive*, they might mention the ability *to see the silver lining in every situation*, which may add value to their answers.

Far from being exhaustive, the above classification intended to prove that idioms are an essential part of the lexicon. Practical learning fosters learning English for professional communication and increases the retention of information. Mastering figurative language students will be better equipped and will sound fluent and natural, enabling them to stand out in a highly demanding labour market. Idioms are “*shorter and more succinct*”, describe “*better the full nuance of meaning*” [12] and can be acquired in interactive ways as they are easy to remember.

CONCLUSION

The complex world of idiomatic language has been analysed from various perspectives resulting in laborious research and yet it still reveals new facets. As previously shown, idioms are an essential part of everyday communication and can serve different communicative purposes. Undoubtedly, new idioms emerge all the time denoting new realities. A solid knowledge of idiomatic language is of utmost importance as it enhances ESP students' ability to sound more natural and fluent, which can foster genuine connection. Nevertheless, they may pose challenges since the meaning of these fixed multi-word expressions can be sometimes difficult to decipher for ESP students. Job interview simulations create excellent opportunities for students to engage in discussions, to familiarize with idioms, use them appropriately and thus incorporate them into their active vocabulary, expanding it and enhancing their language skills.

In this respect, ESP courses should be designed to help students gain a deeper understanding of language in order to develop their employability skills in general, and effective communication, in particular, which is an essential skill in the job market. The selection of texts should introduce a wide variety of idioms related to the labour market. Being able to communicate effectively boosts students' chances for career success, increases their self-confidence and self-esteem and enables them to present themselves in the best possible light.

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LANGUAGE ISSUES OF SCIENTIFIC ARTICLES IN THE FIELD OF ECOLOGY

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ABSTRACT

The research is aimed at analyzing some special features of transformations in the translation of the titles of authentic scientific articles in the field of ecology. The research methodology includes analysis and synthesis when working with research literature, a method of classification and systematization when working with a corpus of examples, a descriptive method when considering the principles of using translation transformations. As a result of the research, the features of the title as a structural element of a scientific article are considered; the role of translation transformations is determined; cases of using translation transformations are analyzed. The results obtained are valuable both from the point of view of translation theory and practice, and from the stylistics of a scientific text in English and Russian and can be used by linguists and practicing translators. In conclusion, it can be noted that the title plays an important role in the structure of the text, representing the first element that the reader gets acquainted with, while the main function of the title is to summarize the content of the corresponding text. Translation problems at the language level are most effectively solved through the use of translation transformations. Practical analysis has shown that the most common translation transformations are transformations at the lexical level, namely, transcription, transliteration, specification and explication at the grammatical level.

Keywords: linguistics, English, language, translation, scientific text, title, transformations, ecology.

INTRODUCTION

In the modern scientific community, built on the laws of information exchange, the speed of obtaining, processing, analysing the received material directly affects the effectiveness of the result of research activity. The search and selection of the necessary information in the growing flow of scientific information actualizes the problem of studying the genesis, specifics, classification, functioning and translation of titles of scientific publications. This process attracts the increasing attention of linguists not only by the significant role of the title as an important element of the text, but also by its ability to convey the main content of scientific work in a short form correctly and easily [10].

Considering the international nature of modern scientific research, there is an awareness of the need for correct translation of a text from one language to another, which is

always coupled with a complex of difficulties that require professionalism on the part of the translator. It is for this reason that there are many approaches to translation activities, many translation techniques are used [5].

As linguists point out, there are significant differences between the syntactic structure of the Russian and English languages, which require specific techniques in translation [1], [6]. Moreover, in the process of translation, the translator changes the structure, word order in the sentence in order to achieve the same meaning and emotional impact on the reader of the text in the target language, as on the reader in the original language.

Any translated text is a reproduction of the original text by means of the target language. From the linguistics point of view, translation implies the transfer of both the form and structure of the original text. Undoubtedly, an integral characteristic of a correct translation is the most accurate transfer of meaning and typical structures of the source language to the target language. Therefore, translation transformations are invariably used to solve translation problems [9]. The need for theoretical and practical substantiation of the issue under study determines the purpose of the research, which is to analyse some special features of transformations in the translation of the titles of authentic scientific articles in the field of ecology.

MATERIALS AND METHODS

In the process of linguistic research, both theoretical and empirical methods were used in combination including the study of scientific literature on the translation of the scientific articles titles, the analysis, classification and systematization of the titles under study, the qualitative processing and generalization of the data obtained. The use of the descriptive method made it possible to reveal systemic relations between the analysed units of the English and Russian languages. To establish the distinctive features of the English and Russian languages and their characteristics, a comparative method was used.

The theoretical basis of the study was the works of such scientists as L.S. Barkhudarov [1], N.K. Garbovsky [4], V.N. Komissarov [6], N. Luqman [8]. The researchers analyse and determine the requirements for the translation of headings. M.P. Kotyurova [7] studies the structural and semantic features of the titles of scientific articles.

Linguists consider the title as an obligatory part of the text and define it as an integral unit of speech, which has a fixed position in the text [1], [3], [4]. Scientists believe that the scientific title should be clear, precise, expressive, concise, understandable and informative [11]. Researchers evaluate different approaches when studying the functional essence and the role of the title in the text. O.Yu. Bogdanova [2] highlights the naming, meaningful and attractive functions, which characterize the ability of the title to designate the main idea, indicate the content and influence the perception of the text. Noting the role of the title in the structure of the text as the first element that we are acquainted with and presenting the reader with a summary of the scientific material, we agree with the need and importance of a special approach to its translation from a foreign language.

Undoubtedly, the translation of a scientific text from English into Russian has complex specifics due to the difference in the grammatical and lexical structure of languages. It requires professionalism in using adequate techniques and evaluating the effectiveness

of translation [3]. In linguistics, it is customary to consider the translated text as a recreation of the form, structure and meaning of the original text in accordance with the norms of the target language and its means. Scientists believe that translation transformations contribute to the effective perception of a scientific text by readers. In modern linguistics, there is no single approach to the definition of the concept of “translational transformation”. Scientists point to the interlingual aspect of this phenomenon [11], the focus of transformations on the translational equivalence of the text [1], and the absence of the use of isomorphic means [4].

Revealing the essence of translation transformations, scientists believe that it is necessary to reveal the motivation for their use [7]. V.N. Komissarov says that translation transformation has a formal-semantic character, the scientist identifies lexical, grammatical and lexico-grammatical groups of transformation methods [6].

In the practical part of the study, we analyse translation transformations in the translation of 256 titles of scientific articles in 18 scientific printed and electronic journals from the field of ecology, selected randomly.

RESULTS

As a result of the research we have analyzed the special features of transformations in the translation of the titles of authentic scientific articles in the field of ecology:

- lexical,
- grammatical,
- lexico-grammatical.

We consider such lexical methods of transformations as “transcription” and “transliteration”, which are ways of transferring the form of original text units through the letters of the target language. “Transcription” means the transfer of the sound form of a foreign word, and “transliteration” is its letter form. Due to the fact that phonetic and graphic forms differ significantly from each other, the recreation of the form can be relatively approximate. It should be noted that “transcription” and “transliteration” are used when working with proper names and toponyms, while there are cases of simultaneous use of both methods. We present some results below.

In the heading *Plant diversity of Kothari-Gondpipari-Pombhurna forest range, Chandrapur, central India (Raznoobraziye rasteniy lesnogo massiva Kotari-Gondpipari-Pombkhurna, Chandrapur, Tsentral'naya Indiya)* in the word Kothari, the letter combination “th” according to the rules of transcription is transmitted into Russian using the letter “т” and the sound [t]. At the same time, transliteration is used here to translate the toponyms “Gondpipari-Pombhurna, Chandrapur, India”.

When translating headings, the “calque” technique is also used, that is, semantic borrowing from a foreign language by the method of literal translation in parts of a word or verbal phraseological unit. In the following example, “calque” is a translation into Russian of the word *Phylogenetic* into Russian *filogeneticheskikh*. This translation technique contributes to the creation of a new word or a new set expression. “Calque” is not translated as a one-syllable word. The order of words in the source language is also observed in the borrowing language. *Diversity and Ecological Features of Phylogenetic*

Lineages of Tinder Fungus in the Urals. Raznoobraziye i ekologicheskiye osobennosti filogeneticheskikh liniy trutovikov na Urale. The same applies to the next example, where the English word *Sociodemographic* is translated by the Russian word *Sotsial'no-demograficheskiye*. Sociodemographic Factors Associated with Heatwave Risk Perception in the United States. *Sotsial'no-demograficheskiye faktory, svyazannyye s vospriyatiyem zhary v SSHA.*

The translation technique “specification” is used to replace a word or phrase from the original text with a broader subject-logical meaning by a word or phrase from the target language with a narrower semantic meaning. Thus, the English words *challenge* and *management* have a broader meaning than the Russian words *slozhnost'* and *ispol'zovaniye* in the translation of the text. *Challenges for utilization and management of crop straw from Cd-contaminated soil. Slozhnosti ispol'zovaniya i sbora solomy sel'skokhozyaystvennykh kul'tur iz okruzhayushchey sredy, zagryaznennoy kadmiyem.* In the following example, the English word *issue*, which has a wide range of meanings, when translated into Russian, received a narrower meaning *problemy*. *Food System Resilience: Concepts, Issues, and Challenges. Ustoychivost' prodovol'stvennoy sistemy: kontseptsii, problemy i vyzovy.*

“Generalization” is the reverse process of concretization and involves the replacement of a word in the original language, which has a narrow meaning, with a word in the target language with a broader meaning. In the analyzed example, the English word *pattern* compared to the Russian word *model* has a rather narrow meaning. *Patterns and processes of alternative host use in a generalist parasite: insights from a natural host–parasite interaction. Modeli i protsessy ispol'zovaniya al'ternativnogo khozyaina u universal'nogo parazita: vyvody iz yestestvennogo vzaimodeystviya khozyaina i parazita.*

“Modulation” is the replacement of a word or phrase of the original text. This translation technique is based on the preservation of the logic of the original narration, but the idea is conveyed by structures and lexical units that are different from it. For example, in the headline *Indoor Air Pollution and Health: Bridging Perspectives from Developing and Developed Countries. Bridging Perspectives* is used instead of *Points of View*. When translating into Russian, the meaning of the entire statement is lost in the literal translation of the phrase *Bridging Perspectives*. Thus, the translation was carried out using the “modulation” technique. *Zagryazneniye vozdukha vnutri pomescheniy i zdorov'ye: sblizheniye tochek zreniya razvivayushchikhsya i razvitykh stran.*

The group of grammatical transformations includes “syntactic assimilation” or “literal translation”, and is a type of translation in which the syntactic structure of the source text is recreated into a similar structure in the target language. “Syntactic assimilation” implies the absolute similarity of the number of language units and the preservation of their order in the sentence, as in the following example: *Deriving scalable measures for restoration of communal grazing lands. Razrabotka masshtabiruyemykh mer po vosstanovleniyu obshchinnykh pastbishchnykh ugodiy.*

“Sentence partitioning” refers to grammatical transformations and is a translation technique in which the syntactic structure of the original is divided into two or more predicative structures of the target language. The translation of the next title is complicated by the complex structure of the text and a large number of lexemes, which is not typical for the title of a scientific article and may cause difficulties in

understanding the meaning of the statement. Therefore, the translator divides the title into two parts. *Intra-site sources of restoration variability in severely invaded rangeland: strong temporal effects of herbicide–weather interactions; weak spatial effects of plant community patch type and litter. Vnutrennie istochniki vosstanovleniya izmenchivosti na sil'no invazirovannykh pastbishchakh. Sil'niye vremenniye efekty vzaimodeystviya gerbitsidov i pogodoy i slabiye prostranstvenniye efekty ot tipa rastitel'nogo soobshchestva i podstilki.* With a similar goal of making the heading easier to understand, the following example also uses sentence partitioning. *Toward a feminist political ecology of household food and water security during drought in northern Nicaragua. Na puti k feministской politicheskoy ekologii. Domashnyaya prodovol'stvennaya i vodnaya bezopasnost' vo vremya zasukhi na severe Nikaragua.*

On the contrary, the translation technique “sentence integration” helps the translator to change the syntactic structure of the original sentence by combining two or more simple sentences into one complex one. Thus, in the example analyzed below, the combination of two structures does not complicate the process of understanding the text, but makes the content of the text more logical and understandable. *Soil microbial inoculants for sustainable agriculture. Limitations and Opportunities. Ogranicheniya i vozmozhnosti v ispol'zovanii pochvennykh mikrobnnykh inokulyantov dlya uluchsheniya stabil'nosti sel'skogo khozyaystva.*

“Grammar substitutions” are used when refusing to use similar grammatical forms in the translation. The most common type of grammatical substitutions is the replacement of the part of speech and the type of sentence due to the discrepancy between the grammatical structures of the source language and the target language. Substitutions of word forms imply substitutions of number for nouns, tense for verbs, etc. Since in Russian the combination *kamennyy vek* is a historical term and is never used in the plural, the translation of the English phrase *Stone Ages* is carried out in the singular. *The Nile Valley appears to have been unfit for human habitation during the Stone Ages. Dolina Nila, po-vidimomu, byla neprigodna dlya zhizni cheloveka na protyazhenii vsego kamennogo veka.*

Such translation techniques as “word omission” and “word addition” are used in the translation process in cases when words in the target language have semantics different from words in the original language, and some words become redundant. On the contrary, a deliberate words insertion into the translated text allows you to reflect the meaning of lexical units from the original text more accurately. When translating the next heading, the English word *Lands* is omitted, since it does not carry a separate semantic function. *Structure and Stock of Phytomass as Indicators of the Stage of Demutation of Steppe Fallow Lands... Struktura i zapasy fitomassy kak indikatorы stadii demutatsii stepnykh zalezhey...* Adding the word *brosayut* in the translation of the next heading allows you to convey the meaning of the text more accurately. *Complex human-deer interactions challenge conventional management approaches: the need to consider power, trust, and emotion. Slozhnyye vzaimodeystviya cheloveka i olenya brosayut vyzov traditsionnym podkhodam k upravleniyu: neobkhodimost' uchityvat' silu, doveriye i emotsii.*

Considering lexico-grammatical transformations, it is necessary to mention “antonymic translation”, “explication” and “compensation”. “Antonymic translation” is based on the replacement of the negative form of the original text with the affirmative form in the

translated text, or vice versa. As a rule, such a translation transformation is used in combination with other text transformations. Linguistic analysis of scientific articles showed the almost complete absence of the use of such a technique when translating the article headings in the field of ecology.

“Descriptive translation” or “explication” is a lexical and grammatical transformation based on the replacement of one word from the original text with a phrase, often expanded, which contains a description of the original word meaning. “Explication” is used when it comes to translating words that have no analogue in the target language, which is a characteristic feature of scientific terminology. The disadvantage of descriptive translation is that it is too large. Thus, the English word *Hoosiers* has no analogue in Russian and cannot be translated in the usual way. At the same time, it is known that *Hoosier* is a regional slang term used in Missouri, in some areas of St. Louis, to define a redneck, provincial. Therefore, this word is translated as *derevenshchina from Missouri. Do Hoosiers Forget How to Buy Hunting License Each Year? Derevenshchina iz Missouri kazhdy god zabyyayet, kak pokupat' litsenziyu na okhotu?*

The translation technique “compensation” is used when the elements of the original text have no analogue in the target language and, therefore, cannot be recreated using its elements. In this example, the English name of the organization *Forest Stewardship Council* (FSC) has no analogues in Russian. In order to avoid semantic loss, compensation is applied, that is, the rearrangement of text elements while maintaining the general meaning and the author’s intent. *Biodiversity conservation through forest certification: key factors shaping national Forest Stewardship Council (FSC) standard-development processes in Canada, Sweden, and Russia, Sweden and Russia. Sokhraneniye bioraznoobraziya posredstvom lesnoy sertifikatsii: osnovnyye faktory, opredelyayushchiye natsional'nyye protsessy razvitiya standartov deyatel'nosti Soveta po upravleniyu lesnym khozyaystvom v Kanade, Shvetsii i Rossii.*

DISCUSSION

Analysis of the studied headings (256 in total) from scientific articles in the sphere of ecology showed the presence of such lexical and grammatical methods of translation transformations as transcription, transliteration, calque, modulation, specification, generalization, syntactic assimilation, sentence partitioning, sentence integration, grammatical replacement, omission of words technique, namely prepositions and auxiliary verbs, adding words, explication, compensation.

At the same time, it should be noted that not a single case of using antonymic translation was noted, which indicates the extreme rarity of negative and interrogative structures in the headings of scientific articles. Analysis of translation transformation cases is presented in the following table.

Table 1. Translation transformations in scientific articles

№	Translation technique	Number of Cases	%
1	transcription	19	7.4
2	transliteration	18	7
3	calque	4	1.6
4	modulation	7	2.7
5	specification	9	3.5
6	generalization	6	2.3
7	syntactic assimilation	42	16.4
8	sentence partitioning	11	4.3
9	sentence integration	8	3.1
10	grammatical replacement	31	12.1
11	omission of words	53	20.8
12	addition of words	41	16
13	explication	2	0.8
14	compensation	5	2
15	antonymic translation	0	0

In accordance with the table data, we have compiled a rating of the most and least frequently used cases of translation transformations. High usage rating is observed in cases of omission of words – 20.8%, syntactic assimilation – 16.4% and addition of words – 16% of all cases reviewed. Another thing that stands out in this table is the types of translation transformations that are used the least number of times. The rating of the least used transformations includes the following: calque – 1.6%, explication – 0.8% and antonymic translation – 0%.

CONCLUSION

In conclusion, it can be noted that the title is an integral part of a scientific article. The title represents the first element that gives the reader information about the article, and its main function is to summarize the content of the text. Translation problems are effectively solved through the use of translation transformations. Practical analysis has shown that the most often used translation transformations are omission of words, syntactic assimilation and addition of words.

What the study reveals is that the translated text is a reproduction of the original text by means of the target language. From the linguistics point of view, translation implies the transfer of both the form and the structure of the original text. Undoubtedly, an integral characteristic of a correct translation is the most accurate transfer of meaning and

typical structures of the source language to the target language. Therefore, translation transformations are invariably used to solve translation problems.

The study, analysis and theoretical research of scientific literature allowed us to conclude that

- in all studied cases of translating articles' titles in the field of ecology from Russian into English translation transformations were used;
- effective translation involves the use of translation transformations, since the use of these techniques helps to achieve the adequacy of the titles of English-language scientific articles to the norms, lexical and grammatical structure of the Russian language.

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TESOL: CAN DOGME ELT LEAD ITALIAN HIGH SCHOOL STUDENTS TO DEVELOP SPEAKING SKILLS AND FLUENCY IN EFL LEARNING?

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ABSTRACT

The purpose of this paper is to discover whether Dogme ELT can efficiently lead Italian high school EFL students to develop oral fluency within the classroom, in particular if this approach is valid for General English (GE) adult intermediate classes in Italian private and state institutions. The stimulus for this research comes from the reading of academic articles on effective strategies in order to develop speaking skills and fluency in EFL learning which have been analyzed before undertaking this study in order to have a broader view of this topic. The literature review describes in detail theoretical issues with regard to the advantages of using Dogme in ELT as this methodology seems to promote proceduralization of language knowledge and consequently enhance fluency in SLA. This investigation was conducted in Italy and the data gathering processes consist mainly of qualitative semi-structured interviews with eight participants (four ESL students and four English language teachers in a private sector), interview transcripts, and content analysis techniques which were used to examine and interpret data collected. Findings demonstrate that not only can Dogme provide the appropriate conditions to effectively address EFL Italian learners' need for a greater oral fluency, but it also seems to have a positive effect on motivation, satisfaction and commitment as well.

Keywords: communicative needs, course-books, Dogme, EFL, ELT, fluency, proceduralization, speaking.

INTRODUCTION

First and foremost, according to research, it seems that the spread of English in Italy soon after the Second World War has been slower compared to other countries in Northern Europe [15]. This circumstance could be attributable firstly to geographical reasons as French language teaching was given priority at Italian schools until the mid-90s.

A second factor that contributed to hinder the development of speaking and listening skills for EFL Italian speakers was determined by the fact that the major mode of film translation has always been dubbing, as a result, Anglophone films and TV shows are constantly dubbed into Italian depriving Italian EFL learners of a direct exposure to authentic English [12].

However, this does not happen in Northern European states where films and TV programmes are broadcast in English with subtitles.

Nevertheless, the situation in Italy started to change in the last few years. Gradually, English was recognized as the language of global communication and a significant element for economic development [12]. For this reason, the study of English as a school subject became compulsory starting from elementary schools [7].

Moreover, Content and Language Integrated Learning (CLIL) programmes were introduced in many state curricula in order to foster activities that focus on speaking. Additionally, the development of internet-connected devices has given students more opportunities to acquire English beyond the classroom walls. Accordingly, Italy is regarded as a large market for English language teaching (ELT) where private schools offer many English language lessons at different proficiency levels. These private institutions can have the advantage of helping older generations who could have never studied English and lead EFL learners to enhance their communicative skills [15].

To explain further, instead of relying on the standard and conventional ELT teaching approaches which focus mainly on grammar translation, English literature and extensive use of Italian in the classroom, learners could have the opportunity to experiment with innovative and interactive activities in the target language which aim to develop oral skills. Unfortunately, research seems to demonstrate that even though students have been studying the target language for years and have a solid command of grammar and vocabulary, they still do not feel confident to speak it with a desired level of fluency if lessons do not concentrate on appropriate speaking activities [2].

The result is that Italian students could lack an automated control of their EFL skills which would make spoken communication spontaneous and authentic.

Generally, the enhancement of the students' fluency is regarded as challenging and it tends to be overlooked assuming that learners can develop their speaking fluency in an autonomous way [2]. Complicating matters further is the fact that mainstream textbooks tend not to focus on verbal communication and do not include theory-informed activities which aim at fluency development enhancement [10].

That being the case, teachers find themselves in the position of dealing with the responsibilities of creating useful activities which can help their students train their speaking skills so as to improve their fluency.

In view of the above, Dogme ELT could meet the needs of young Italian learners who wish to acquire a good level of fluency in English. This approach is a humanistic teaching philosophy developed by Thornbury [13], who does not rely on published materials in the classroom, but rather on interactive and meaningful spoken activities using the students as the primary source of content.

Taking into account the effective conversation-driven nature of Dogme [9] and the anecdotal disposition of Italian learners towards oral communication, this paper aims to investigate whether this approach can lead students to develop oral fluency within the classroom walls. In particular, the focus of this research is to speculate if this hypothesis can be valid for intermediate classes of General English (GE) in Italian high schools.

LITERATURE REVIEW

DEFINITION OF ORAL FLUENCY

Oral fluency is generally regarded as the final target of second language learning. According to research, it seems that this term is inexplicable as there is not a specific definition regarding its meaning. As reported by Hedge [5] “fluency is the ability to link units of speech together with facility and without strain or inappropriate slowness, or undue hesitation”, this definition seems to focus on the regularity and the speed of the utterances, therefore it makes oral fluency an ephemeral achievement.

Research maintains that activities designed to enhance fluency seem to improve the complexity and accuracy of verbal communication as well [11].

This could depend on the fact that when students use the language that they already know, they can focus on the quality of their deliveries.

As stated above, there seems to be a strong connection among fluency, complexity and accuracy, therefore an explicit distinction of these three elements could be unsubstantiated for FL teaching objectives. Consequently, a possible different definition of fluency could be necessary for the purpose of this investigation.

Bygate 2001[3] maintains that the process of verbal communication can be divided into four phases: a) conceptualisation, that is associated to the structuring of the message content; b) formulation, which relates to the finding of the right words and putting them together according to the rules of grammar; c) articulation, that involves the procedure of encoding the language into phonemes; and lastly d) self-monitoring of the utterance in order to eliminate probable errors.

All in all, oral fluency can be regarded as a combinatorial skill [6] which relates to the automation of the speaking flow. It follows that if FL learners manage to develop this practical skill, they could be able to effectively combine all the various features of their linguistic knowledge. Consequently, considering the purpose of this analysis, oral fluency can be defined as “the automated control of grammar and lexis accuracy along with interactional appropriacy which allows speakers to transfer their thoughts into instantaneous verbal communication at an appropriate velocity”.

DOGME ELT

A triggering article entitled *A Dogma for EFL* was published by Thornbury in 2020 and seems to have laid the basis for the Dogme instructional principles and learning theory. This approach implies a peremptory refusal to rely on TLM (teaching/learning materials), aids and technology so as to draw on the learners in order to produce potential material for auditory workshops that focus on dialogue-based teaching. Accordingly, the book *Teaching Unplugged* [9] divides these criteria into three key principles. A) Conversation-oriented: the main principle is that language learning should be unitedly co-developed and accomplished through shared multiparty talks centred on a consequential conversation [9]. As a result, Dogme’s aim is to form a collaborative learning group in the classroom [4] in which not only can students engage in debates, but they also manage to be in control of their discourse management [13]. The advantage of this technique is that it can foster collaborative learning within the learners’ Zone of Proximal Development [4].

For that reason, it simultaneously serves two roles as it provides the model of language to utilize and the means by which language can be appropriated”[14].

B)Material-light: as stated above, Dogme rejects mainstream textbooks as most of them tend to rely on advancing systemic educational programmes that focus on limited and conventional teaching methods which are incompatible with Dogme’s perspective regarding language teaching and learning as a dynamic and natural process [1].

To explain further, mass-produced materials are likely to become irrelevant to the teaching context, consequently they risk failing to involve the students to participate actively at the activities and this can hinder the development of effective authentic communication [14]. On the contrary, Dogme ELT maintains that language learning has to depend solely on content produced by learners which can directly address their interests and needs [9]. Furthermore, this technique seems to give learners a sense of ownership which could stimulate them to fully invest in their acquisition process [14].

C) Emphasis on the developing language: the ultimate postulate of Dogme is based around the idea that there is a substantial difference between language learning and studying other school subjects as languages cannot be considered as measurable entities, but rather as emerging phenomena [9].

Resultantly, instead of relying on the conventional teaching approaches that focus mainly on grammar translation practices, teachers should facilitate the conditions that are conducive to the experimentation of innovative activities to let language acquisition emerge spontaneously [9]. Nevertheless, this does not mean that Dogme classes have to be identified exclusively as speaking classes [1]. Contrariwise, teachers need to be prepared to monitor the emerging language in order to meet the favourable conditions for didactic interactions which focus on forms as well [4].

FINDINGS

In light of the above, Dogme could be perceived as another FL teaching methodology which after some time will fall out of trend with the introduction of a new and innovative approach. Thornbury maintains that there is nothing very original in Dogme 2005[13]. The basic concept of learner-centeredness can be attributable to the critical pedagogy and the humanistic ELT methods [4].

Taking into consideration the communicative aspect of language acquisition, Dogme tends to be associated with task-oriented language teaching [9]

In addition, it is noteworthy to mention that Dogme is also similar to model-oriented teaching such as CCL (Community language learning) as they both reject structural syllabi and textbooks. In essence, Dogme seems to rely on contrasting pedagogical speculations. Nevertheless, it can be regarded as an eclectic approach and all its postulates convey the impression of being linked by a common peculiarity that is an ecological objectivity to language teaching [8]. What this means is that by organizing a meaningful social environment in the classroom, the engaged student is likely to perceive the usefulness of the emerging language and its application in verbal communication (ibid.: 252). Hence, the teachers’ key role is to provide their students with responsive feedback on the target language in order to lead them to exploit linguistic affordances [13]. However, even though Dogme requires basic preparation of

the lessons in advance, it then necessitates solid expertise and concentration from the teachers [1].

HOW DOGME COULD ENHANCE ITALIAN EFL LEARNERS' ORAL FLUENCY

As discussed in the introduction, research maintains that Italian EFL have less developed speaking skills when compared to Northern European students, then this drawback tends to be associated with a potential lack of oral fluency. As far as ELT is concerned, Italian state schools appear to be still conservative as they rely on standard syllabi and teaching techniques developed on teacher-centered transmission models which prioritize input rather than output and focus mainly on grammar translation practices in which rules and lexis are learned deductively.

Moreover, Italian students seem to give priority to their grammatical correctness and accuracy. The result is that at the end of their schooling they generally reach an effective command of English grammar but they may not know how to put it in practice and how to use the language in verbal communication as they lack the procedural preparation [4].

Hence, fluency can be considered as both a procedural and combinatorial skill. Therefore, what Italian learners need in order to enhance their speaking performance is to shift from a declarative to a procedural knowledge. In other words, this procedure implies automatization [4] through which a controlled cognitive process is converted into an automatic action that does not demand conscious attention (*ibid.* 114). The process of automation involves interiorizing an array of linguistic chunks which could be quickly utilized when speaking under pressure. That being so, when learners achieve an adequate level of automatization, they then are likely to focus on higher level skills such as taking part in a natural and spontaneous way to oral conversations [6].

According to Thornbury, there is a close link between the automaticity of speech delivery and independent speaking which can be enhanced through practice by stimulating learners to use the FL under real-life conditions such as unpredictable and urgent situations that characterize authentic speaking contexts, 2005: 90[13].

Furthermore, in order to foster autonomous communication, speaking activities should meet several criteria namely: authenticity (speaking activities should meet the learners' interests and needs and involve real-life situations); purposefulness; productivity; challenge and interactivity [13].

In light of the criteria listed above and taking into account the key features of Dogme, it can be postulated that Dogme can foster proceduralization of language knowledge and consequently lead FL learners to enhance oral fluency. This hypothesis seems to be corroborated by Johnson's 2008: 267[6] explanation of 'real-thing practice' that hypothesizes the development of combinatorial abilities such as effective and articulated speaking along with three learning conditions that Nation 2009[11] regards as indispensable for fluency development. For that reason, it can be stated that Dogme could lead students to improve their oral fluency if effectively implemented.

Nevertheless, the technique of proceduralization mentioned before does not completely explain how Dogme can increase oral fluency. In actual fact, crucial elements for

developing oral fluency include a large vocabulary size and accuracy, therefore the importance of declarative knowledge should be taken into account as well. The latter is generative in comparison to procedural knowledge as it enables us to go beyond the language that has already been encountered through the construction of new structures [6], thus increasing in size the linguistic database that speakers can make use of during verbal communications. In addition, it is noteworthy to mention that not only does Dogme provide proceduralization of knowledge, but it also produces declarativization when it specifically takes aim at the language that arises from oral interactions. However, this procedure seems to flow through two leading steps, namely noticing and restructuring [4].

DISCUSSION OF FINDINGS

POTENTIAL DRAWBACKS TO THE IMPLEMENTATION OF DOGME IN ITALIAN HIGH SCHOOLS

According to research, the adoption of Dogme in the ELT seems to be rather controversial [13], moreover this approach gives the impression of being not always appropriate for all the teaching contexts [1].

The main challenging aspects include the following: even though some teachers seem to regard published materials in the classroom as indispensable TLM [4], this assumption is rather contentious considering that FL students have the possibility to access a wide array of out-of-class resources and skilled and experienced teachers do not always fully rely on textbooks for their lessons. On account of the above-stated, potential problems concerning the use of textbooks should be taken into consideration.

State and private Italian schools normally tend to employ course-books that focus mainly on British English which are intentionally produced so as to avoid any controversial issue [13]. Consequently, the disadvantage of using only British English as norm-providing standard and British cultural contents [4], might hinder the students' acquisition of other World Englishes and develop the intercultural knowledge of the language. Moreover, textbooks are generally used as syllabi and then tend to establish the teaching methodologies along with the learning objectives [12].

Nevertheless, putting course-books aside, Dogme could stimulate a more critical and unconventional learning approach and an efficacious setting for a learning environment that students and teachers might benefit from.

However, in order for Dogme to be successful, it is important not to underestimate learners and teachers' attitudes. Richards identifies potential resistance to the introduction of conversational topics in course-books as students might perceive them as inappropriate since they might feel uncomfortable to speak about sensitive issues with strangers, 2015: 615[12]. Yet, even though Dogme lessons tend to be based on an unpredictable communicative process, this drawback seems not to characterize this approach since the discussion topics are not imposed on the students but mainly produced by them. Besides, the upside of the flexibility of Dogme is that teachers can change the topic of discussion if students might feel uncomfortable sharing their personal views. Moreover, the advantage of using the students' distinctive identities is that it can stimulate learners' autonomy and motivation as well. Accordingly, in spite of the fact that research on Dogme appears to be limited, studies done so far seem to demonstrate a positive response among learners [1].

A further aspect that needs to be taken into account regarding the adoption of Dogme into the Italian ELT classroom is the possible teachers' refusal to abandon textbooks due to their lack of linguistic confidence [1].

Nevertheless, as mentioned above, Dogme does not focus on conveying native-like models, but mainly on providing the right conditions to let the language emerge spontaneously. Consequently, a Dogme teacher tends to regard interpersonal and social skills as more important than the linguistic abilities [9].

In addition, a further positive element that characterizes non-native teachers who attempt to experiment with Dogme technique is that they could lead their students to identify potential linguistic difficulties and problems as they emerge since they speak the same first language of their students and, for the most part, they could have gone through the same EFL acquisition trajectory themselves [6].

CONCLUSIONS

In light of the issues hitherto raised, it can be concluded that the implementation of Dogme ELT with particular attention to the teaching context identified for this research, is still a contentious subject. There seems to be potential resistance to its adoption in Italian high schools due to the unproven assumption that identifies Dogme as a naturalistic approach that focuses mainly on SLA (Second language acquisition).

We have examined and counteracted existing literature and research-based knowledge relevant to this area with focus on resistance to Dogme adoption that Italian learners and teachers could run into.

All in all, setting aside the fears against the experimentation of this unconventional approach, Italian teachers could realize that this might be a powerful strategy to help students develop their oral fluency, and maybe a feasible alternative to their current teaching practice in class. Nevertheless, as discussed above, teachers should also take into account the risk that Dogme could hinder their professional development and not fully meet the students' interests as well.

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THE USE OF DIGITAL AND CONSOLE GAMES AS SUCCESSFUL TOOLS FOR THE ENHANCEMENT OF ITALIAN EFL HIGH SCHOOL STUDENTS' VOCABULARY RETENTION AND LISTENING COMPREHENSION SKILL

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ABSTRACT

The purpose of this paper is to discover whether digital video games can be effective EFL learning tools for Italian high school students, in particular if they can facilitate their retention of vocabulary and the development of listening comprehension skill. The stimulus for this research comes from the reading of academic articles on the usefulness of using commercial games for EFL learning which we analyzed before undertaking this study in order to have a broader view of this topic. The literature review describes in detail theoretical issues with regard to the advantages of using digital gaming as a medium for out-of-class exposure to English. This investigation was conducted in Italy and the data gathering processes consist mainly of qualitative semi-structured interviews with eight participants (four ESL students and four English language teachers in a private sector), interview transcripts, and content analysis techniques which were used to examine and interpret data collected.

Findings demonstrate that not only can console games be successful learning material which could lead Italian ESL learners to enhance their listening abilities and extend their vocabulary size, but they seem to help them to improve their communicative abilities as well and foster their motivation and out-of-class EFL independent learning.

Keywords: digital games, EFL, L2, out-of-class, pedagogical tools, SLA, TLM.

INTRODUCTION

First and foremost, in the last few years, English has become the language of international communication. It goes without saying that the advancement of the internet and the media has given the possibility to many people in non-Anglophone countries to have everyday access and exposure to authentic English. In addition, the use of Web 2.0 has facilitated the interaction in the English language among people from all over the world. This phenomenon seems to demonstrate that not only can EFL learners from non-English speaking countries have the possibility to use a considerable amount of English beyond the classroom for their own interests, but this could positively influence their SLA (Second Language Acquisition) (Benson and Reinders 2011)[3].

Moreover, a further positive aspect is that when students choose the activities that best reflect their personal interests, they seem to be more motivated in learning a foreign language as well (Sundqvist and Silvén 2012)[14].

As a result, digital and console games could prove to be effective tools to promote out-of-the class EFL independent learning, therefore it could be interesting to analyze their potentials in second language acquisition.

Considering the Italian context identified for this investigation, it has to be pointed out that in the last twenty years ELT has been changing. In 2003 the Italian Government made the study of English compulsory starting from elementary school (Lopriore Djigunović 2009)[8].

Consequently, Italian students that attend ordinary state and private schools have been studying English from the age of five or six up to high schools or universities. However, even if the Italian education system lately has become rather similar to schooling network in northern Europe concerning ELT, providing more or less the same amount of ESL teaching, according to research, EFL Italian learners seem to still have less developed listening comprehension skills and a lower level of fluency in English compared to the students of Northern European states (Richards 2015). One of the main explanations for this discrepancy could be that EFL Northern European learners have direct exposure to authentic English as Anglophone movies and TV programs are usually broadcast in their original language with subtitles at the bottom of the screen. Unfortunately, this does not happen in Italy where dubbing has always been the preferred mode of screen translation, thus depriving Italian learners of an easily accessible source of out-of-class authentic English texts (Richards 2015). Besides, the teaching and learning practices at Italian state and private schools often have the tendency to limit ESL exposure to the classroom walls and not to explore the potential opportunities of out-of-class activities (Lopriore Djigunović 2009)[8]. At the same time, research demonstrates that exposure to the target language is a key element in enhancing second language acquisition (Ellis 2008: 855, cited in Benson and Reinders 2011: 7)[3]. That being so, Italian high school learners could strengthen their level of English through a greater out-of-class exposure to the language that could be achieved by spending their time on significant interactive activities and developing independent learning methods as well.

According to an investigation carried out by Sundqvist on the efficacy of productive activities in ESL learning, video games seemed to help students to extend their vocabulary size and lead them to a better listening and speaking performance (Sundqvist and Silvén 2012)[14]. Considering that playing video and computer games is already a habitual recreation activity among Italian adolescents, it follows that they could prove to be successful instruments to address the needs of EFL young adults for a greater out-of-class exposure to the real English spoken throughout the world. However, one of the drawbacks of the use of computer console games in class and out-of-the-class is that generally the majority of teachers and parents are likely to be reluctant in accepting this approach as an effective pedagogical practice. This could happen as many people still have conventional and limited views about games in general, as they tend to associate them with violent and antisocial behavior.

In light of the issues hitherto raised, it seems that the use of computerized and digital games as TLM (teaching/learning materials) is a rather contentious subject therefore this investigation should be undertaken with an unbiased perspective that would mainly take into account solid educational benefits.

THE USE OF VIDEO GAMES IN FOREIGN LANGUAGE TEACHING

The use of games as pedagogical tools is not a modern practice as FL teachers have been using them since the beginning of the twentieth century. In reality, it appears that gaming could have numerous educational advantages: firstly, students can have the chance to practice their L2 skills in a personalized and autonomous way. Secondly, research shows that games can lower anxiety and make the acquisition process easier (Sadler and Dooly 2014; Reinders and Wattana 2015)[13][10]. Finally, the element of competition that characterizes gaming seems to foster the students' motivation in L2 learning. To further explain, when learners are playing games, they generally concentrate on winning therefore this could make them feel less concerned about the language correctness and about their fear of making mistakes (Chen and Yang 2011)[4].

Hence, game-based learning seems to foster less confident students, or those with a lower level of the foreign language to participate in the activities and to express themselves effortlessly.

LITERATURE REVIEW

As stated by Reinhardt and Sykes (2012: 33)[11] there are two types of game-oriented L2 learning and teaching: namely game-enhanced and game-based. A game-enhanced learning environment is characterized by the use of commercial off-the-shelf (COTS) or massively multiplayer online role-playing games (MMORPGs). Contrariwise, the latter imply the use of games that have been created for SLA therefore they have explicit educational goals. It seems possible to link the game-enhanced approach to “naturalistic CALL” (Benson and Chik 2011)[2] that Chik (2014:835)[5] defines as the “students' pursuit of some leisure interest through a second or foreign language in digital environments in informal learning contexts.”

On this account, this category of digital game-mediated FL learning and teaching is taken into account for this investigation since its naturalistic setting seems to better address the Italian learners' needs for out-of-class exposure to the foreign language. Research demonstrates that digital games designed for Anglophone speakers could provide EFL learners with a language immersion environment. This immersive experience can give gamers the possibility to be exposed to authentic English and to familiarize with new words and expressions in different contexts, thanks to the help of visual clues (Gee 2012: xiv)[6]. Chen and Yang (2011)[4] undertook a study about playing the stand-alone adventure game *Bone* and EFL acquisition whose outcome demonstrated that the majority of Thai students realized that gaming fostered them to enhance their listening comprehension skill and vocabulary retention as well.

After the development of fast internet connections, the number of people who have been playing MMORPGs increased. These types of digital games are generally set in three-dimensional multi-user virtual environments (MUVes) in which gamers from all over the world play together synchronously using avatars (virtual representations of themselves). Considering that the digital environment is multinational, English is usually the default game language, consequently the outcome is that MMORPGs can provide immersive English activities that encourage second language acquisition (Sundqvist and Silvén 2012)[14]. Additionally, in order to progress in the game, players need to interact with their opponents from other countries, sometimes, also with English native speakers (Reinhardt and Sykes 2012)[11]. It is noteworthy to observe that these types of interactions can give EFL learners more opportunities to use the foreign language through an action-based modality which could prove to be efficacious in helping them to enhance their intercultural communication. Moreover, a further advantageous aspect of MMORPGs in L2 acquisition is that this approach seems to lower the students' level of anxiety when using the target language and this can be ascribed to two important characteristics, such as the above mentioned use of avatars and the potential for delayed communication (Sadler and Dooly 2014)[13].

In other words, unlike face-to-face conversation, when gamers take part in synchronous interactions they have more time at their disposal to reflect before giving plausible answers and this process can relieve the pressure on them. In addition, the use of virtual *alter ego* might ease shy and less confident students' fear of making mistakes and at the same time foster their communicative abilities (Sadler and Dooly 2014)[13]. Likewise, this assumption was confirmed by several studies done by Reinders and Wattana (2015)[10] who observed Thai EFL students while they were playing MMORPGs *Ragnarok Online*. Their findings then managed to demonstrate that not only could the gaming environment lower learners' anxiety in ESL acquisition, but at the same time it boosted the amount of English being used. Finally, a further upside of using digital games as pedagogical tools is that players are generally consumers and producers of game-oriented activities such as forums, video tutorials and channels. Since these texts are usually addressed to a wide audience, they are mostly written in English (Chik 2014)[5] this leads non-Anglophone speakers to make use of their EFL skills either receptively or productively, stimulating then independent learning as well.

However, the use of commercial digital games in EFL teaching and learning could have some disadvantages as well. Firstly, it has to be taken into account that not all computerized and console games can be suitable for EFL acquisition. Secondly, some research suggests that commercial games can lead students to learn specific game-related lexicon that has a limited application in the real world (Peterson 2013)[9]. Thirdly, it appears that many players have the tendency to give priority to the gaming flow rather than concentrating on second language learning (Chik 2014; Reinhardt and Sykes 2012)[5][11]. A further downside of MMORPGs is the lack of error correction on the language that the users produce and this can lead learners to acquire wrong words and expressions (Peterson 2013)[9].

FINDINGS

In recent years, many studies have been done in order to investigate the potentials of digital game-mediated L2 teaching and learning. In point of fact, findings indicate that so far only few participants were used for these inquiries, therefore, further research should be done (Peterson 2013)[9]. Nevertheless, researchers have been showing promising results that seem to associate the usefulness of commercial games to effective out-of-class EFL acquisition (Sundqvist and Sylvén 2012)[14]. According to Bailly (2011:128-129)[1], in order to make this approach successful, three important elements must be taken into consideration, such as: learning skills, learning resources and motivation.

Most importantly, effective learning skills are necessary for the purpose of developing autonomous learning strategies. It goes without saying that using commercial games in the classroom and out-of-the class represents a learner-centered independent process as players have control on the use of the language throughout the games, when and where to play and whether or not playing with gamers from foreign countries (Chik 2014)[5]. Resultantly, the learner's autonomy has been acknowledged as "one of the keys to facilitate L2 learning to L2 gaming (Chik 2014:97)[5].

Considering the Italian context, it has to be observed that the majority of commercial computerized and console games are constantly translated into Italian and only users have the final choice on the in-game language.

All in all, as reported by Benson and Chik (2011)[2] digital games cannot be regarded as proper pedagogical instruments if certain objectives are not fulfilled (Benson and Chik 2011)[2]. For that reason, it is important to scaffold learning skills along with gameplay so as to encourage the student's independent approach (Lai 2015)[7]. Besides, Peterson (2013)[9] claims that the involvement of active teachers can help the students to facilitate their learning process.

A second element that is crucial for encouraging an effective autonomous L2 learning approach is the possibility to easily access adequate learning resources. Although students can access computerized and console games from anywhere, some of them and also teachers may doubt whether they could be considered as appropriate TLM.

In spite of that, video games could be regarded as a multimodal form of literacy which can provide students with a multimedia learning environment (Gee 2012)[6]. To further explain, not only are the written texts of digital games generally elaborate and complex, but they are simultaneously connected with visual elements that can simplify the understanding of their meanings through the context, therefore they can lead players to extend their L2 vocabulary size. Lastly, another advantage of the synchronization of written texts with oral dialogues and images is that it can foster gamers to train their listening comprehension skills. Furthermore, computerized games have the tendency to provide repetitive exposure to the same audio input (Gee 2012)[6] and this is an important factor in the SLA process.

Motivation could be considered as the fundamental element in foreign language learning, especially for autonomous learners. Klein (1986, cited in Wehner, Gump and Downey 2011)[15], divided motivation into three features such as communicative needs, social integration and attitude. In Italy, the communicative need is generally restricted to the classroom walls as English is rarely spoken out-of-the class, consequently it lacks authenticity and this factor could affect the students' motivation. Yet, the use of computerized and video games, especially MOORPGs could improve the situation: when learners find themselves immersed in a virtual environment interacting with English native speakers, they are likely to enhance their communicative needs as this approach stimulates them to train their EFL skills in different contexts and on a higher level (Wehner, Gump and Downey 2011)[15].

Social integration considers the learners' need to acquire the target language and to be actively integrated within the environment in which the FL is spoken. Again, this element seems to be missing in Italy. At the same time, commercial games like MMORPGS can give FL learners the opportunity to be immersed in a virtual society in which English is the international language, resultantly, players could feel the need to use it in order to be part of that community.

The third dimension that can influence motivation is attitude which could be one of the most challenging aspects in L2 learning (Klein 1986, cited in Wehner, Gump and Downey 2011)[15]. The type of TLM could affect learners' attitude and computerized and console games could be suitable for this purpose. Some studies maintain that gamers with a lower level of the target language could find playing FL commercial games too challenging and discouraging (Reinders and Wattana 2015)[10]. However, learners' positive attitude towards this approach manifests being a prevalent discovery in many investigations (e.g. Peterson 2013; Sundqvist and Silvén 2012; Chen and Yang 2011)[9][14][4] and this last factor could be ascribed to the consideration that several students' out-of-class interests concern playing commercial games (Richards 2015)[12].

DISCUSSION OF FINDINGS

Considering the Italian context that we have identified for this investigation, so far not enough studies have been done on the experimentation of digital gaming for EFL learning therefore further research should be done. According to the Italian participants that have been interviewed, either the teachers or the students seem to maintain that commercial games in English could be successful learning material for high school students that attend Italian private and state schools.

What mainly emerged from the eight interviews is that the classroom could not be the ideal place for playing video games, especially in Italian state schools where the syllabi employed are still conservative. Consequently, although this approach could be more suitable for out-of-class EFL learning, there are some issues that need to be taken into account in order to provide effective learning results. Firstly, students could know that some leisure resources may be used for autonomous learning, but in reality they could

not know how to use them efficaciously (Bailly 2011: 126)[1], therefore, it is important that teachers would assume an active role in helping their students to use digital games as successful TLM.

Another element that arose from this analysis is that not all digital games can be suitable for FL learning and the most appropriate types need to be identified taking into consideration the students' objectives.

According to Richards (2015)[12] MMORPGs seem to be more suitable for independent language learning out-of-the class as they immerse players in a virtual interactive environment where only English is being used and provide a connection between Klein's (1986, cited in Wehner, Gump and Downey 2011)[15] "spontaneous language acquisition" and "guided language learning" (Wehner, Gump and Downey 2011)[15]. Finally, this technique could be particularly significant in the above-mentioned Italian context where English is hardly spoken out of the classroom, since not only does this type of game facilitate EFL acquisition in a digital learning environment, but it provides players with an interactive platform for social communication that can foster SLA.

CONCLUSION

All things considered, the obvious conclusion to be drawn is that the use of digital games as TLM, with particular attention to the teaching context identified for this research, is still a contentious subject.

Nevertheless, there seems to be a promising link between game-based learning and second language acquisition and research demonstrates that EFL high school students could benefit from using computerized and console games out-of-the class. We have examined and counteracted existing literature and research-based knowledge relevant to this area with focus on resistance towards gaming that learners and teachers could run into in this context.

All in all, setting aside the fears against digital game-mediated L2 teaching and learning, Italian teachers could realize that this might be a powerful approach for autonomous out-of-class SLA, and maybe a feasible alternative to their current teaching practice in class.

Finally, digital games like MMORPGs could provide EFL learners with a constructive virtual environment that can address their needs for a greater out-of-class exposure to authentic English this way helping them to improve their vocabulary retention, listening comprehension skill and their communicative abilities as well.

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TRADITION AND INNOVATION IN MEDICAL TERMINOLOGY

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ABSTRACT

Any specialized terminology is a living organism which constantly adapts to current requirements of accurate communication. Indisputably, breakthroughs in science and technology greatly impact languages all over the world, leading to the coining of new words and syntagms which complement the terminological heritage.

Contrary to younger terminologies, such as the recently created field of AI, medical terminology has a long and rich history, which started when the Greek and Roman civilizations had reached their fame, and has evolved considerably since Hippocrates, whose medical treaties date back to the 4th and 5th centuries BC. For this reason, a significant number of medical words used in biomedical sciences and clinical medicine originate from Latin and Greek. Nevertheless, like younger fields of activity, the medical sciences have also been in continual progress, making use of more and more sophisticated tools and instruments and benefitting from well-equipped research centres and highly qualified researchers, inventors, academics and medical doctors. The updating of the medical working environment has paved the way for new linguistic units to name the brand new discoveries (be they elements of anatomy, disease-related terms or medical equipment).

The main objective of the present paper is to provide an overview of the characteristics of medical language, with a special focus on the specialized or technical vocabulary, which encompasses Greek and Latin words, semi-technical vocabulary and elements of the word stock. Moreover, it aims at emphasizing that it constantly incorporates new realities, which emerge as a result of the progress of scientific research and technical innovation.

Keywords: Latinisms, abbreviations, eponyms, metaphors, multilexical units

INTRODUCTION

The language of medicine should be accepted as the oldest terminology in the history of humankind, as anatomy, “the science of the science of the body is one of the oldest basic medical sciences, being first studied formally in Egypt (approximately 500 BC)” [1]. With such a lengthy history and after so many centuries of both quantitative and qualitative growth of names of parts of the human body, several known anatomists draw a list of names to be used as the official standard vocabulary for all health sciences. This list comprising a standard Latin anatomical nomenclature was published in 1895 as the *Basle Nomina Anatomica* (BNA). This is the “pioneer” terminology of anatomy was published in Basel, Switzerland, through the generous sponsorship of a few successful businessmen of the town. Little was known about terminology and terminologists when BNA was published. Ever since that time, *terminology* has come to

cover a lexical gap, and to denote (1) *a system of specialized words and expressions used in a particular science, profession, activity, etc.* [2]; (3) *the technical or special terms used in a business, art, science or special subject* [3] and (4) *the science of terms* [4].

Like any language itself, terminologies are vivid organisms, which constantly develop, expand and adapt to new information and new scientific discoveries, incorporating new words to facilitate communication. These new words can be created through the transfer of the already existing element of the English word stock to the medical lexicon, through the application of such word formation processes as derivation, compounding, blending, clipping, and initialization, and through naturalizations from other languages.

Classifications of the elements of terminology were advanced in the late 1970s [5] to separate common words from semi-technical and technical and the mid-1980s [6] to distinguish words of the common stock from sub-technical and highly-technical words.

A recently launched model describes the bottom-up hierarchy of terminological typologies [7] as comprising four sets of terminological structures. They include:

- (a) elements of the general vocabulary (or the non-technical vocabulary), i.e. words which are common in everyday use and familiar to the public at large: *life, bone, process, base, accident, heart*,
- (b) common words which acquired a specialized meaning (or semi-technical words) in the shared vocabulary of several sciences: *plate, stroke, energy, cell, pathway*
- (c) specialized terms (or technical words), which are peculiar to the medical sciences only: *brucellosis, dyspnea, Acquired Immunodeficiency Syndrome, radial nerve, subclavian artery*,
- (d) highly specialized terms, which have a low frequency of occurrence in the specialist vocabulary: *brachioradialis, hypoglossal, peroxysomes*.

Džunganova [8] also speaks of the layers of the medical language, distinguishing the following three layers, which, contrary to the preceding model, start from the top of the pyramidal hierarchy to its base:

- (a) technical vocabulary, which includes the Latin and Greek medical terms, that are used in anatomical descriptions and scientific papers, e.g. *acne vulgaris*,
- (b) semi-technical vocabulary, which refers to the language used among doctors, e.g. *skin eruption*,
- (c) non-technical vocabulary, which refers to the language used by doctors to communicate with patients, e.g. *pimples*.

A comprehensive insight into the medical terminology shows the progress of medicine over time, which is now facing the challenges of digital technologies, medical robotics, (clinical) robotic surgery, and robotic urology, for example, in support of health that provide easy-to-access information on healthcare services and prevention, enable electronic medical records, facilitate documentation and global communication among doctors and medical researchers among others.

Specialists in the field pay their greatest attention to terminology and they state that “*in any anatomical text or atlas, terminology is always an interesting issue*”, hence, “*in*

1989, the Federative Committee on Anatomical Terminology (FCAT) was formed and was charged with developing the official terminology of anatomical sciences” [9].

MATERIALS AND METHODS

For the creation of the current essay corpus *Henry Gray’s Anatomy, Descriptive and Surgical* (published in 1858), and *Gray’s Anatomy. The Anatomical Basis on Clinical Practice* (published in 2015) were surveyed. The investigation relied on the analysis of the traditional lexicon, involving: data selection, observation, the qualitative and quantitative analysis of word structures. The lexical analysis rooted in the word formation theory was used to identify the various lexical elements within one-word and multiword lexical units and/or patterns of word formation processes.

RESULTS

Unlike others, the medical terminology is characterized by a large variety of specialized terms which originate in ancient Greek and Latin or a combination of the two. In this respect, [10] refer to studies which show that more than 90 percent of biomedical terminology is made up of words which belong to the vocabulary of these two languages.

The first edition of *Anatomy*, authored by Henry Gray, a twenty-eight-year-old ambitious medical doctor and teacher, was highly acclaimed when it was issued. The book was not meant to set new standards of accuracy but to help students study anatomy and guide them on how to carry dissection procedures and operations. Consequently, the vocabulary is highly specialized and abundant in Latin and Greek words as well as in words deriving from these two languages, since the anatomical language was based on Latin, preserving the original form and the clinical was based on Greek [11]. Examples in point are grouped the following sets:

- (a) Latin: *infundibulum, axis, esophagus, isthmus, petrous, squamousus, apex, aquaeductus, laminae, malleus, vertex, ramus, buccinators, sagittal (suture), aperture, retina, cartilage, vesicle*
- (b) Latin binomials: *falx cerebri, prima cervix, sulcus terminalis, levator palati, foramen spinosum, sella Turcica, scala tympani, scala vestibuli, venae comites, vasa brevia, osa inominata*
- (c) Greek: *ethmoid, mastoid, glottis, zygoma, cochlea, sphenoid,*
- (d) Latinised words from Ancient Greek: *pterygoid (pterygoid process), masseter (masseter muscle), coccyx, larynx, azygos (azygos uvulae), raphe, internal pterygoid.*

Despite their evolution, both the medical and the anatomical languages still preserve Latin and Greek or classical terms continuously used since ancient times, being thus recognized in the global medical world [11].

In the 2015 study, certain classical words are given in parentheses doubled by English words or explanations, for example: *dorsal (dorsum)* or *venae comite, 1858 – vena comitans (a vein accompanying an artery)* 2015. The recourse to the same double terminology but with reversed language units occurs in the 2015 edition, where *musculi pectinati* has its parenthetical version as *pectinate muscles*, *fossa ovalis* is equated with its

parenthetical version *oval fossa*, and *lumbus fossa ovalis* has the alternative border of the *oval fossa*.

Derivation has always been regarded as an important and resourceful way of manufacturing new words in the medical terminology by adding affixes to the base form of a word (stem morphemes). Research [10,12] has shown that the affixes from Latin and Greek with the highest frequency of occurrence in the medical terminology, and well-represented in both studies under scrutiny, include the following first two categories, which we complemented with our third category of parasynthetic units:

- (a) prefixes: *thyro-*, *supra-*, *sub-*, *cyto-*, *eso-*, *exo-*, *ante-*, *meta-*, *extra-*, *inter-*, *intra-*, *post-*, *pre-*, *hyper-*, *hypo-*, *multi-*, *poly-*, *anti-*, *stylo-* (e.g. *stylo-glossus*, *stylo-hyoideus*, *stylo-hyoid*, *stylo-maxillary*)
- (b) suffixes: *-al*, *-emia*, *-iatry*, *-esis*, *-osis*, *-ist*, *-ism*, *-osis*, *-tion*, *-os*, *-etes* (e.g. *diabetes*), *-ic*, (e.g. *cephalic*, *pulmonic*), *-is* (e.g. *ophthalmitis*, *meningitis*)
- (c) two affixes on the same word create a parasynthetic unit: *intervertebral* (*inter-* + *vertebra* + *-al*), *hypothyroidism* (*hypo-* + *thyroid* + *-ism*),

Compounding is, undeniably, a highly productive word-creating process which combines words in order to create new ones. Based on Kenny's [13] orthographic taxonomy, compounds in the medical language are written as:

- (a) separate words, (also called open compounds) such as *heart attack*, *pulmonary abscess*, *medullary canal*, *cytosolic compartment*, and *venae cordis minimae*.
- (b) single unhyphenated words, (also called closed compounds or transparent compounds): *overdose*, *backbone*, *smallpox*,
- (c) hyphenated words: *birth-control*, *full-time*, *part-time*, *short-term*.

In what follows, we showcase a structural classification of medical compounds also considering the etymological nature of words. Thus, English medical compounds reveal the patterns below:

(1) English elements only:

- (a) noun + noun: *brainstem*
- (b) noun in the genitive + noun: *surfer's ear*, *golfer's elbow* (diseases)
- (c) adjective + noun: *muscular system*, *gray matter*, *white matter*
- (d) adjective + noun + noun: *magnetic resonance imaging*
- (e) adjective + adjective + noun: *somatic sensory neurons*, *somatic motor fibres*
- (f) adjective + adjective + adjective + noun: *general visceral efferent fibres*

(2) Latin compounds:

- (a) noun + noun: *splenius capitis*
- (b) adjective + noun: *aqueous humor*

(3) Greek compounds:

- (a) noun + interfix + noun: *laryngopharynx*, *salpingopharyngeus*

(4) Latin + Greek / Greek + Latin compounds:

- (a) noun + interfix + noun: *nasopharynx*
- (b) adjective + noun: *scaphoid fossa* (*scaphoid* is the Latinized form of the Greek *skapheoides*)
- (c) noun + interfix + Greek adjective + Greek noun: *palatopharyngeal sphincter*

(5) hybrid formations, which join English and foreign language elements:

- (a) English adjective + (foreign language) noun: *nasal septum*
- (b) Latin noun + English noun: *trapezius muscle*, *nasalis muscle*
- (c) Latin noun + of + definite article + English noun: *frenulum of the tongue*,
- (d) Greek noun + interfix + Greek denominal adjective (*salpinx* is the Greek for “tube”) + English noun: *salpingopharyngeal fold*
- (e) English adjective + English noun + (foreign language) noun: *facial nerve palsy*,

Compounds may play the role of determiners in such a compound noun phrase as “*pins-and-needles*” sensations.

Numerous compounds, which were written as hyphenated words in the 1858 study, are written as closed compounds in modern medical terminology. For example: *cricothyroid* → *cricothyroid*, *omo-hyoid* → *omohyoid*, *sterno-mastoid* → *sternomastoid*, *mylo-hyoid* → *mylohyoid*, and *hyo-glossus* → *hyoglossus*.

It is common knowledge that abbreviations are very frequently used in the medical language nowadays as they facilitate efficient communication among professionals. Due to their frequency of occurrence, certain abbreviations from the medical language have been adopted with their original written form and pronunciation by other world languages, examples in point are *AIDS*, *EKG*, *DNR*, *CPR*, *SARS*, *WHO*, *Covid-19*, among others.

According to Crystal [14], there are four categories of abbreviations: initialisms, acronyms, clipping and blending, mentioning that initialisms are “spoken as individual letters” while acronyms are “pronounced as single words”.

Since the study published in 1858 is purely descriptive, focusing on the study of human anatomy and discussing procedures in a clear and unambiguous way, hardly any abbreviations can be found, unlike the study published in 2015 which makes use of numerous initialisms and acronyms. Several examples join together:

- (a) two-letter initialisms: *CT* (< *computed tomography*)
- (b) three-letter initialisms: *GTP* (< *guanosine triphosphate*), *IFT* (< *intraflagellar transport*), *PET* (< *positron emission tomography*), *ULF* (< *unit length filament*), *VWF* (< *von Willebrand factor*)
- (c) three-letter initialisms whose final letter stands for the plural: *NPCs* (< *nuclear pore complexes*), *LSDs* (< *lysosomal storage diseases*), *MAPs* (< *microtubule-associated proteins*), *EHRs* (< *Electronic Health records*),

- (d) four-letter initialisms: *ADTP* (< *adenosine triphosphate*), *WASP* (< *Wiskott-Aldrich syndrome protein*), *EDMD* (< *Emery-Dreifuss muscular dystrophy*),

Clipping is another resourceful word-formation process, which reduces the length of initial words by dropping one or more syllables i.e. the process of shortening a lexeme. Lexicologists [15] make the following “clipping” distinctions:

- (a) *back clipping* (removing the final part of a word): *gyn* (< *Gynecology*), *lab* (< *laboratory*), *doc* (< *doctor*), *vet* (< *veterinarian*, *veterinary*);
- (b) *fore-clipping* (removing the initial part of a word): *bot* (< *robot*),
- (c) *middle-clipping* (when the middle of the word is preserved): *flu* (< *influenza*),
- (d) *complex clipping* is used in compounds (removing multiple parts from multiple words): *ACom* (< *anterior communication artery*).

To state that the 2015 version of Gray’s Anatomy has updated its terminology is not enough, but to produce the following examples is convincing evidence: *BBSome* < *Bardet – Biedl syndrome*, *F-actin* < *fibrillar actin*, *G- actin* < *globular actin*.

When we speak about the medical world, we must mention the presence of eponyms (words derived from proper names), which are remarkably numerous in this specialized domain, particularly due to the discoveries made by doctors and scientists, whose names are used to honor their significant contribution.

Even if the use of eponyms was frowned at in the nineteenth century and has always been (unfairly) accused of creating confusion, therefore contraindicated [16], the medical treaty published in 1858 contains numerous examples. Moreover, the type of eponyms with a higher frequency of occurrence in this book consists of the onymic binomials, which are made up of *eponym* + *noun* [17], consisting of the unaltered proper name in a synthetic, analytic or implicit genitival pattern, as follows:

- (a) analytic genitive

Glaserian fissure (< Johann Glaser, Swiss anatomist)

Wormian bones (< Ole Worm, Danish physician and professor of anatomy)

tendo Achilles (< Achilles, the Greek warrior of the Homeric poem)

- (b) synthetic genitive

Whartons’s duct (or *submandibular duct*) (< Th. Wharton, English anatomist)

Vieussens’ ansa (or *subclavian loop*) (< Raymond Vieussens, French anatomist)

Pott’s fracture (< Percivall Pott, English physician)

Poupart’s ligament (< Francois Poupart, French physician and anatomist)

Peyer’s glands (< Johann, Conrad Peyer, Swiss anatomist)

- (c) prepositional genitive

valve of Bauhin, also *Bauhin’s valve/ileocecal valve* (< Gaspard Bauhin, Swiss botanist and anatomist)

valve of Kerkring (or *plicae circulares*) (< Theodor Kerckring, Dutch anatomist)

(d) implicit genitive

Purkinje fibres (or *subendocardial plexus of conduction cells*)

Achilles tendon (< Achilles, the Greek warrior of the Homeric poem)

Personal nouns may sometimes appear in their adjectivized form, as in *Eustachian valve* (< Bartolomeo Eustachi, Italian anatomist). In addition to simple eponyms and possessives, the study published in 2015 also contains eponymisms made up of (a) one eponym + one common noun, (b) one eponym + two nouns, two eponyms + one common noun, and (c) two eponyms + two nouns:

(a) *Hunter's canal* (< John Hunter, Scottish surgeon), *Golgi apparatus* (< Camillo Golgi, Italian biologist and pathologist)

(b) *Tay-Sachs disease* (< Warren Tay, British ophthalmologist and Bernard Sachs, American neurologist), *Hoffman-Tinel sign* or *Tinel's sign* (< Paul Hoffman, German neurologist and Jules Tinel, French neurologist)

(c) *Wiskott-Aldrich syndrome protein* (< Alfred Wiskott, German pediatrician and Anderson Aldrich, American pediatrician).

DISCUSSION

Numerous Latinate and Greek lexical units were used in the medical terminology in 1858 for specificity and precision to identify human anatomy (muscles, nerves, bones and topographic areas) as well as procedures, operations and diseases. Compared with elements originating from the classical languages, abbreviations and acronyms as well as backronyms are scarce.

Compound patterns divide into regular structures (e.g. *swimmer's ear*) and field-specific structures (e.g. *epicranial aponeurosis*, *foramen cecum of the tongue*). Both studies comprise numerous eponymisms, even if both their use genitival forms have always been discouraged.

From a syntactic perspective, another aspect which is worth mentioning is the presence of numerous complex noun phrases such as: *central nervous system*, *kidney cortex necrosis*, *activated plasma membrane receptor*.

From a semantic perspective mention must be made here of the transfer of meaning from common words or words specific to another terminology to the medical language, acquiring new specialized meanings, for instance: *pathway*, *matrix*, *interface*, *links*, *synthesis*, *folding and transport* (of proteins), *mechanism of the cell*, *(endocytic) pathway*, *intracellular signalling*, *serpentine loops*, *molecules have two heads, two tails, intertwined to form a long rod*, *extracellular matrix*.

Denominative (or scientific) metaphors are extremely rare in anatomy. Nevertheless, the 2015 version of *Gray's Anatomy* makes a brief introduction to the *tennis elbow* and *golfer's elbow*, which are other names for *epicondylitis*.

Adoption of words from other languages are rare, but the 2015 edition includes such adoptions as *peau d'orange* (orange peel in reference to texture) and *cancer en cuirasse* (or woody texture to the skin).

CONCLUSION

Indisputably, the medical terminology is accurate, complex, sophisticated and fairly diversified, including common words, (semi-)technical and highly technical terms, eponyms, complex noun phrases, collocations and Latin and Greek terms that have been preserved up to these days. Moreover, healthcare communication is enabled by the presence of abbreviated terms, leading to numerous acronyms, which are used to facilitate global communication.

The medical vocabulary is not just a simple list of technical terms, but the language used in this specific field, which is a complex system involving not only core vocabulary of this specialized domain but also its specific phraseology.

Undoubtedly, the medical language has always been fascinating to researchers as it enables complex analysis from numerous perspectives. It has developed through time and currently absorbs new concepts and realities related to digital technologies that constantly emerge and need to be named. Due to the fast-paced progress in science and technology, a future investigation of this type would result in different findings.

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