

Defining, Blurring, and Crossing Boundaries

In this issue, we continue our research into defining and crossing boundaries – the subject of issue 28 of the journal. We have explored various ways in which boundaries operate in literature – giving rise to forms of liminality, transgression, taboo, and trauma, as well as to boundaries between genres, across countries, between the human and the non-human world, and within national literatures.

One of the most memorable encounters with the boundary in contemporary Croatian literature is undoubtedly the traumatic return home of Filip Latinovicz, a secondary school pupil and the protagonist of Miroslav Krleža's novel *The Return of Filip Latinovicz*. After a night of revelry and debauchery with promiscuous women, and inflamed with passion, he faced his mother's cruel prohibition against crossing the house's threshold – the young man collided with a painful, insurmountable barrier. Paradoxically, after crossing all boundaries, he found himself confronted with new ones. Breaking down the barriers and taboos of bourgeois upbringing, succumbing to turbulent boyish urges and crises, the adolescent Latinovicz encountered new, unbearably insuperable dividing lines. In the opening scene of *The Return of Filip Latinovicz*, Krleža masterfully depicted an uncontrollable desire to cross and break boundaries, while not forgetting to warn against their power, capable of instantly suppressing the supernatural pleasure of transgression. Boundaries exist to be crossed; without them, there would be no creative (albeit destructive) force. Literature often confuses this seemingly simple dialectic. It is itself borderline, existing at the intersection of languages, genres, styles, eras, nations and ideas, while simultaneously attempting to irreversibly erase and invalidate them. Filip stubbornly asked

himself: "Where are the limits of my self?" Krleža treated this question of identity with open derision toward any effort at a clear-cut response.

Literature situates us at the border; we do not know where we are, to whom or what we belong, whether we are on one side or the other. It encourages us to make a decision and move in a certain direction, towards a specific goal, while showing us that other directions are possible and that other goals are achievable and no less attractive. These are circumstances in which, having lost our bearings, we can find something valuable. Like Derrida's *hymen*, literature simultaneously joins and separates, unifies and differentiates, bestows and withdraws identities, elevates and questions worldviews, establishes and annihilates meanings. It teaches that no decision to cross a boundary and take a stance is ever neutral or devoid of risk. Literature is a hardened linguistic materiality, refined by the most astonishing forms of spirituality. The language of literature gives body to immaterial intellectual and sensual phenomena.

By swallowing leaden letters, we cross the boundary of the tangible, often inscribing our elusive hopes, fears, desires, and ideas in the lead of these letters. Literature is borderline because it persistently confronts us with the impossibility of clearly distinguishing between good and evil, right and wrong, beautiful and ugly, exciting or tense and boring, valuable and worthless. And again, like Lacan's Thing (*chose*), literature is a sublime form of our impenetrable and deepest conflicts. Poems, novels, and plays often provoke questions with no easy answers. When Baločanski bit Bobočka's throat at the end of Krleža's novel and, covered in blood, disappeared into the darkness like a wild beast, we ponder the boundaries between the human and animal worlds. When Filip, in his intellectual disputes with Kyriales, recognised his own fears, doubts, and desires in a stranger, we reflect on our authenticity and whether others are not an unrecognised and unspoken part of ourselves, a part from which it is difficult to separate.

Literature is borderline because it addresses the issue of boundaries, encouraging us to cross them or set new ones. Sometimes it pushes us to the limits of our patience, other times to the limits of our knowledge or understanding. And then what? What happens when we reach the line beyond which cognition ends? Literature is less concerned with abolishing and erasing boundaries than with distorting and bending them.

It engages with boundaries also when it demonstrates that personal limitations can be overcome through creative transformation.

Literary texts are just one way of talking about boundaries and borderlines. The texts collected in this issue address establishing, maintaining, and crossing boundaries and the insurmountable nature thereof in language, film, translation, visual arts, theatre, performance, theory, philosophy, literary studies and even archaeology.

In the group of papers dealing with language, linguistics, stylistics and translation, the text *Between Autonomy and Crossing Boundaries: An Essay on Linguistics as a Discipline of Science* by Anna Chudzik provides a look at the development of linguistics through the lens of the latest research trends. It offers an overview of the changing methodological positions and research objectives of linguistics as a scholarly discipline from Ferdinand de Saussure to the present day. It focuses on highlighting changes in the understanding of the essence of linguistics and provides a synthesised overview of the mechanisms of 20th-century modifications of methodological tools and the subject of linguistic research, as well as the mechanisms resulting in changes to the boundaries of linguistic research.

Starting from three classical Proto-Slavic accent paradigms, Helena Delaš describes the accentuation of Croatian verbs ending in *-ovati* and *-evati*, among which two accent patterns stand out (the *vjèrovati* type and the *stanòvati* type). Her article *Archaic paradigms in standard Croatian accentual patterns on the example of verbs ending in -ovati / -evati* provides an answer to the question of the degree of preservation of the deep Shtokavian accent structure in contemporary standard Croatian. It advocates preserving the boundaries of accent penetration from spoken styles such as *vjeròvati*, *razlikòvati*, etc. into the written norm, as this drastically disrupts the continuum of the normative language.

Perceptions of the Ukrainian-Russian idiom referred to as *suržik*, in the context of recent history, are the subject of Tetyana Fuderer's work *Suržyk: transformation of perception in the Ukrainian mass consciousness about the mixed Ukrainian-Russian idiom in the context of current socio-political events in Ukraine*. The author reviews attitudes towards *suržyk* in Ukrainian linguistics and society, pointing to the emergence of its intimate variety. She analyses the crystallisation of the idea of *suržyk* in major linguistic, sociological, literary and journalistic studies. Among these,

what stands out is the conviction that many mixed spoken forms have a colonial origin, along with their present negative perception in collective consciousness.

In her article *Fuzzy boundaries between hyponymy and meronymy*, Tatjana Pišković enters the as yet unexplored research field of the Croatian language, examining the issue of meronymy and the boundaries between meronyms and homonyms. The author draws attention to the diverse perceptions and definitions of the lexical hierarchies under study, which she then analyses in terms of their interrelationships, thereby pointing to their ambivalence (which manifests itself in so-called quasi-hyponymy and quasi-meronymy). In addition to (re)defining familiar concepts and their relationships, the author of the article points to new research on this hybrid, paradigmatic lexical-semantic relationship.

Leonard Pon deals with written statements in his native Croatian and foreign languages (English and German), focusing on connectors: *The use of connectives in the written production in Croatian as a mother tongue and English and German as foreign languages*. The author discusses the existing but still poorly researched issue of text organisation, especially in the context of the Croatian language. It is valuable to include student texts in considerations and analysis, i.e. empirical verification of theses, drawing conclusions based on actual data, and combining quantitative and qualitative analysis. The research shows that the incorrect use of connectors is not only due to a lack of knowledge of the meaning of a specific connector, but also to problems with the rhetorical organisation of the message and precision in formulating sentences.

Gabrijela Puljić conducts research at the intersection of linguistics and literature in her article *Eavesdropper, not (only) reader. Transgression possibilities of doubly deictic "you"*. Interpreting Espi Tomičić's play *Ne zaboravi pokriti stopala*, the author considers the difficult and interesting issue of focalisation, the position of the narrator-recipient in the context of the use of the personal pronoun "you" (singular). This is an innovative analysis of the use and meaning of the word "you" from the point of view of cognitive linguistics. The author reveals how the grammatical mechanism of the text entangles the reader/viewer in the complex problem of the split "self". The key point, however, is the manifestation of double

deixis in the pronoun “you” (singular) which simultaneously addresses the other character and the reader/spectator. The article presents the reader as an eavesdropper, a notion that seems truly ground-breaking and thought-provoking. The boundary between the different addressees (being “you”) is precisely examined here.

Natalya Didenko's research takes us into the world of audiovisual translation. In her article *Some features of the translation of the contemporary film adaptation of P. Yershov's fairy tale The Little Humpbacked Horse*, she focuses on the translation of the film adaptation of the 19th-century magical fairy tale *The Little Humpbacked Horse* from Russian into Polish. The linguistic code of the work, essential for identifying the fairy-tale world and character traits, manifests itself in phrases, repetitions and elements of folklore. However, as the author argues, voiceover translation often results in the reduction of these elements. She considers the preservation of the original soundtrack, visual setting and stylistically coloured vocabulary to be compensation. The author considers the translation of *The Little Humpbacked Horse* into Polish to be an example of a flexible and contextual approach to the transmission of colloquial and folkloric speech in the audiovisual space in the context of voice-over narration.

The limits of language are explored (albeit in a non-linguistic context) by Urszula Kowalska in her work *The Limits of the Language. Holocaust(s)? Between Decorum and a “Rhetorically Useful Concept” (The Case of Discourse in Poland)*, presenting various forms of use (and abuse) of the term Holocaust in contemporary public discourse in Poland. The author analyses examples of socially important discussions in which analogies to the Holocaust were used, and compares them with works on the legitimacy of using this term outside its historical meanings and acts of violation or even playing with the concept. She points to the crossing of various boundaries in the context of the use and abuse of the term Holocaust(s).

The section devoted to the visual arts and questions situated at the crossroads of artistic practice and the theory of literary and visual studies opens with Anna Boguska's article *Different Dimensions of Borderlines in War Situations. Once Again on Vinko Brešan's Witnesses* which examines a Croatian “reckoning” film about the war of the 1990s, virtually

unknown in Poland. The argument is guided by the philosophical thought of Karl Jaspers and his concept of limit situations. The article explores the intellectual and social implications of the film, drawing on a scholarly framework bordering on ethics and psychology. Notably, it shifts attention to a secondary character, whose radical gesture takes on central importance. Applying the category of the limit situation – understood in two variants (guilt and the experience of death) – to the interpretation of this case has produced observations particularly relevant to the Croats' confrontation with their role in the post-Yugoslav wars.

The issue of what is representable and unrepresentable in film art as a representation of reality (*Representable and unrepresentable in film art: the limits of visual representation of reality*) is addressed by Krunoslav Lučić. The author discusses various cinematic methods that shape the possibilities of visually representing reality, focusing both on the constraints and the potential of film in the domain of stylization. He demonstrates how the film medium balances between the concreteness of the cinematic image and its indeterminacy. The discussion is illustrated with a wealth of examples from film works. The article makes an important contribution to film studies, particularly to the exploration of the possibilities and limitations of cinematic expression.

The subsequent two texts address issues within the field of theatre studies. In her article *In or Out: Boundaries of Institutional and Noninstitutional Theatre Scene in Croatian Theatre*, Višnja Kačić Rogošić analyzes the boundaries between institutional and non-institutional theatre in Croatian drama. The author examines the terminology and its ambiguities, the historical circumstances and temporal limitations, the stage spaces and the aesthetic characteristics of both types of theatre. The article draws attention to numerous historical and contemporary, legislative and terminological, scholarly and theatrical aspects of the problem, to the advantages and disadvantages of various research approaches or definitions, and points to the necessity of properly defining and systematizing professional terminology. The observations contained in the study reveal the intricacies of cultural and theatre policy, providing a foundation for further systematization of the research subject.

Martina Petranović addresses the borderland between art and social action (*Between Performance and Action: Igralke*). The author focuses on the

activities of the theatre quartet *Igralke*, founded in Rijeka in 2019. The collective's performances can be classified within the broadly defined category of engaged theatre, sensitive to groups threatened with exclusion on account of "social otherness" (class, race, nationality, age, economic status, etc.), but also to those "excluded" from the horizon of interest of Croatian theatre. She is interested in the boundaries between art and social engagement, as well as in their transgression. The article concerns the place of the *Igralke* collective within contemporary Croatian performance art and expands the scope of research on applied and social theatre.

Another form of transgressing boundaries in art is addressed by Suzana Marjanović. Her study, entitled *On trans-genres or Nick Cave without Laibach at the coronation of Charles III*, concerns the outcomes of individual gestures by cross-media artists, interpreted as anarchistic. The issue of anarchy is analysed here through a variety of theoretical and cultural approaches, ranging from ethnology, through intellectual political history and art history, to anthropology and philosophy. The article is conceived as a comparison of the reactions of the Australian musician Nick Cave and the Slovenian band Laibach to the coronation of Charles III, alongside the individualized anarchist performances of Croatian cross-media artists, juxtaposed with Željko Kipke's concept of the anti-museum and Vladimir Dodig Trokut's distinctive anti-lexicon

The boundary between image, text, and context in Mary Kelly's installations *Post-Partum Document* (1973–1979) and *Interim* (1984–1989) is examined by Ivana Žužul and Barbara Martinović. Their study, entitled *Boundaries of text in the works of conceptual artist Mary Kelly*, analyses works that hold an important place in the canon of feminist visual art, relying primarily on text. Mary Kelly is concerned with establishing and transgressing discursive boundaries between artistic and theoretical practices. Both series of installations rest on the immediately apparent thesis that the idea of transgressiveness is immanent at the level of form, its spatial placement, and also its subject matter (the representation of female identity). The authors draw special attention to other traces of transgressiveness (which, in their view, are stronger), namely transgression understood as problematic conformism – not as an expression of rebellion, but of futility – hence the installation was placed

within the closed frame of the museum. The deformation of boundaries in the analysed narrative installations suggests that without boundaries there could be no transgressive narrative. These boundaries are, however, arbitrary, while transgressiveness lies in the refusal to determine the limits of the narrative, since all signs, both inside and outside it, are narrative in nature and open up the possibility of infinite combinations.

In the article *The Status of Theory in the Study of Literature and the Visual Arts* seeks to answer the question of what happens to the concepts of literary and visual art theory in their contemporary updates. The author argues that in current research on the visual arts, theory is often marginalized or overlooked by scholars, and therefore he calls for its more systematic incorporation into art history. He presents (briefly and in overview) the state of theory in literary studies, comparing this situation with that in the visual arts. He regards the historiography of art history as a substitute for theory in the visual arts and proposes the implementation of post-structuralist visuality theory, highlighting the benefits of its application to the study of visual arts. The author argues that the boundaries between individual disciplines within the humanities should be dismantled, as maintaining them may lead to stagnation in their development.

The concept of the third space (Homi K. Bhabha) is the focus of Kristina Peternai Andrić and Ivana Kirin in their text *Third space and beyond*. According to the authors, literary works often depict encounters, clashes and the intermingling of different cultures, languages and identities. This is why literature can and should be perceived as a third space that opens up the possibility of creating new, hybrid identities that transcend binary oppositions (between colonisers and colonised, native and foreign, male and female, black and white, etc.). The article presents the origins of the concept of the third space and its links to related theories of contemporary post-colonial theory (Edward W. Soja, bell hooks, Edward W. Said, Gayatri Chakravorty Spivak, and others) and contemporary spatial theory.

The last of the texts dealing with boundaries in theory focuses on phenomenology. Josip Periša recalls the concepts of Edmund Husserl and Wolfgang Iser: *From Edmund Husserl to Wolfgang Iser: Phenomenological Reduction and Literary Text*. The author focuses on the assumptions of

the phenomenological approach to literary text from the perspective of Wolfgang Iser, considering how Iser's statements on the phenomenological approach to literature – a departure from the world of familiar literary experience (reading) – remain valid in relation to Husserl's thought and the (im)possibility of applying phenomenological reduction to literary texts.

The disciplinary scope of the issue is wrapped up by texts from the fields of cultural studies, archaeology, and literary studies.

In the article *Biography as an Interpretative Model of Cultural Transfers: The Case of Peter Paul Vergerio the Younger and the Habsburg Borderlands*, Maciej Falski argues that the biography of Vergerio (c. 1498–1565) – a theologian, publicist, and Reformation activist from Koper in Istria – helps to reveal the unique character of the Habsburg borderlands and illustrates the usefulness of the category of cultural biography for understanding the process of cultural transfers. Despite its transitional position between major cultural regions: Italy, the German lands, Hungary, and Slavic Croatia, this area, according to the scholar, represented a coherent whole that should be viewed not merely as a zone of cultural reception but also as a space where those influences underwent a distinctive transformation. The example of Vergerio makes it possible to trace the directions and local specificity of these transfers, as well as the process of the region's "shaping."

Krešimir Filipc refers to archaeological documents when discussing the Croatian-Slovene linguistic border between the Drava and Sava rivers in his work *Historical characteristics of the Croatian-Slovenian language border between the Drava and Sava rivers until the 12th century according to archaeological indicators*. The author focuses on the period between the 8th and 12th centuries. Analyses of archaeological data, especially concerning cemeteries and settlements, represent a potential contribution to the discussion on the spread of the Croatian and Slovenian languages in the indicated borderland during the period in question. Filipc emphasises that these were "culturally mixed areas", unevenly populated, inhabited by ethnically undefined, Slavic populations, as well as other settlers and indigenous inhabitants.

Concluding the issue, the article by Weronika Hendrys and Magdalena Szulc, *A homeland in pieces: the problem of borders in Goran Vojnović's*

Yugoslavia, My Fatherland, serves as a link connecting both volumes devoted to the theme of borders. The authors examine Goran Vojnović's novel, in which borders, real and mental alike, form a narrative map. Referring, among other things, to research approaches associated with the spatial turn, the authors analyse the complex consequences of the breakup of Yugoslavia and the emergence of state, linguistic, familial, generational, and emotional borders, which Vojnović illustrates through the fate of a single family.

The scope of research related to the issue of borders can, of course, be expanded beyond the humanities and social sciences. In our fluid reality, borders are constantly being redefined, crossed, reinforced, and devalued – yet they continue to draw our attention. Geopolitical questions about the borders of states and worlds, provoked by wars and armed conflicts; questions about the limits of self-awareness, raised by the rapid development of artificial intelligence; and questions about the boundaries between life and death, emerging in the context of new biomedical discoveries and experiments – these are only some of the issues that will continue to accompany us.

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