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- Abstract Submission: **6 December 2021**
- Acceptance of Abstract: **4 Weeks after Submission**
- Submission of Paper: **6 June 2022**

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- Submission of Paper: **2 May 2022**

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Chinese and Japanese Characters from the Perspective of Multimodal Studies

By Nadiia Kirnosova* & Yuliia Fedotova‡

This article aims to demonstrate that a character can generate at least three different modalities simultaneously – visual, audial and vestibular – and influence a recipient in a deeper and more powerful way (than a sign from a phonetic alphabet). To show this, we chose modern Chinese and Japanese characters as live signs, and analyzed them functioning in texts with obvious utilitarian purposes – in advertisements. The main problem we were interested in during conducting this research was the “information capacity” of a character. We find out that any character exists in three dimensions simultaneously and generates three modalities at the same time. Its correspondence with morphemes opens two channels for encoding information – first of all, it brings a space for audial modality through the acoustic form of a syllable, and then it opens a space for visual modality through the graphical form of a character. The latter form implies a space for vestibular modality, because as a “figure,” any character occupies its “ground” (a particular square area), which becomes a source of a sense of stability and symmetry, enriching linguistic messages with non-verbal information.

Keywords: advertisement, character, information, mode, multimodality

Introduction

Multimodal studies is a research field that has emerged in recent years and generated a great interest across different disciplines. Modern societies all across the world are preoccupied with the possibilities new digital media give them to deal with information at different levels (modes) at once. It seems to be especially interesting to study texts written in characters from this perspective, as these writing signs, when perceived and interpreted by a recipient, activate more than one channel of processing information in our mind, so any character can be studied as a potential source of *several* different modes of organization of information. This article aims to demonstrate that characters can **generate simultaneously at least three different modalities – visual, audial and vestibular**, and influence a recipient in a deeper and more powerful way, than a sign of a phonetic alphabet.

To show this, we chose modern Chinese and Japanese characters as live signs, circulating in two very populous countries in the world, and analyzed them functioning in texts with obviously utilitarian purposes – in advertisements. We kept in mind that Japanese characters were borrowed from China, so speaking about Chinese and Japanese characters we are actually speaking about one writing

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system. We also know that some signs were created by Japanese people themselves, though based on Chinese elements and structures, and these signs were a major point of our interest in Japanese characters in this article. As we guessed, they would help us to reveal some universal characteristics of characters with multimodality among them, thus is why we decided to study both types of writing in comparison.

So, let us look at these old signs from a new point of view. The first thing to say about the Chinese writing system is that it has a long history – as long as 5,000 years. The earliest known record of Chinese characters comes from oracle bones during the Shang Dynasty (which ruled in the XVIII century before Christ). As this history was never interrupted, the Chinese writing system is considered to be the oldest living one in the world, and Chinese characters have been utilized for over four thousand years (Hanzi 2009, p. 8). Another thing to mention is the figurative nature of its signs: they come from pictures, and even in highly stylized modern versions the characters still remain images, not pure symbols. This latter characteristic marks the main difference between the phonetic writing systems of Western languages, and the Chinese one. Due to this figurative property, Chinese characters may be interesting in the context of multimodality studies, as these characters are images, acoustic recordings (and linguistic) units.

According to the famous historian J. Friedrich, Japan did not have its own writing before the introduction of characters. Japanese scholars also share this view, based on the fact that until now no written sources have been found that would indicate the existence of writing in ancient Japan (Doblhofer and Friedrich 2002, p. 48).

It is believed that Chinese characters first caught the eye of the Japanese in the form of engravings on metal utensils, coins and gold seals, which Chinese rulers gave to Japanese ambassadors. At that time, trade with China and the ancient Korean state of Pekche revived significantly. Products of Chinese craftsmen were imported to Japan, but the Japanese perceived hieroglyphic inscriptions only as beautiful patterns. First, they simply imitated these “ornaments” for decorating ceramic tableware. As the process of unification of the country went on, and along with the strengthening of trade and economic ties with foreign countries, there was a need to create writing. The choice in favor of Chinese characters was due to the territorial proximity of the two countries and China's unconditional leadership on the geopolitical map of Asia.

Beginning from the 6th century, Buddhist books written in Chinese began to actively penetrate Japan. The Japanese often traveled to China to learn Chinese science and the structure of social life. With the spread of Buddhist literature and the emergence of monasteries, the Chinese language attracted more and more attention. Its status resembled that of Latin in medieval Europe. Later Chinese characters were used as a basis for creating a unique Japanese writing – a phonetic alphabet called *kana*. At present, writing in Japan functions in 4 different ways: characters, including *kokuji* – those invented by Japanese themselves; *hiragana* – phonetic alphabet for words of native Japanese origin and flexions grammatical inflection; *katakana* – phonetic alphabet for borrowed lexis; and *romaji* – Latin alphabet. Studies on the multimodality of Japanese writing are first of all based on

different ways of transmitting information through these writing systems and influencing the recipient of the visual message.

We chose advertisements written in characters to demonstrate an effect of multimodality, because these texts are created to influence a recipient. The main problem we were interested in during conducting this research was the “information capacity” of a character. We noticed from our practice of communication that texts written in characters may influence a recipient deeper than texts written in phonetic signs, evoking different emotions and catching your mind in a “trap” of images and associations. Based on this experience, we conclude that these messages are perceived in a specific way and we decided to study the possibilities of characters as very powerful signs for transmitting information. We find this problem very actual because our life is full of messages aimed to influence us, and there is quite an abundance of these messages (advertisements, novels, etc.). Those written in characters, which need to be translated into other languages with non-character writing systems, need to be recoded from a highly sophisticated multimodal way of conveying information into a less sophisticated multimodal representation. In this case translators have to know how to shift between different channels of transmitting information, activated in any particular case, and how to use special means to convey the maximum of possible information.

Theoretical Background

As far as we know, characters have not been studied from a multimodality point of view yet, though the question on how they convey meaning is quite an old one and has more than a 2,000 year history in China and about 1,500 years in Japan. Though characters were studied as information mediums in these traditions, eastern philologists paid attention only to one particular mode of functioning, dominated in conveying meaning from their point of view.

Studies of a Visual Mode

It can be noted briefly that in China it was Xu Shen who initiated a tradition of studying characters within the visual mode of conveying meaning by his famous work 《说文解字》 (“Shuo wen jie zi”, “Description of simple signs and explanation of complex signs”), devoted to the character’s structure. It was written in I century after Christ, and since then there were other conceptions based on it. It is noteworthy that Japanese researchers of hieroglyphic writing also rely on the classic work of Xu Shen. In the Western tradition this line was followed by Wiegner (1965) who used very interesting English equivalents for the Chinese terms, proposed by Xu Shen: 文 he called “simple *figures*” and 字 – “compound *letters*” (Wiegner 1965, p. 10). The term “simple figures” seems to be especially significant in the context of multimodality studies because it represents a character (basic or primitive one) as a visual phenomena (figure) first. For the same reason, the term “imitative drafts” (Wiegner 1965, p. 10), which is replaced by the term “pictogram” now, seems to be more informative from the multimodality point of view. The

detailed analysis of grapho-stylistic functions of Japanese writing is conducted by Y. Mayevskiy — the usage of writing in close relation to the Japanese culture – by V. Alpatov. Both authors describe the visual modality expressed by each type of Japanese writing, i.e., characters, kana and romaji. Mayevskiy also divides graphical stylistics into orthographical and calligraphical means. Orthographical stylistics deals with different types of writing, vertical and horizontal orientation of texts, etc., and calligraphical stylistic means deal with handwriting vs. computer fonts usage and other means of producing texts (Mayevskiy 2000, Alpatov 2003). Rezanenko (1989) is the author of numerous studies in both Japanese and Chinese languages devoted to the problems of the meaning of the graphical system of the Chinese hieroglyphic writing (Rezanenko 1989).

Studies of an Audial Mode

The acoustic mode of a character was not so popular among scholars in China, but still there were surges of interest in it that were connected to the development of ancient transcription *fanqie*. It was Wang Zishao, who considered that *a phonetic*, representing a sound of a word, not *a radical*, pointing out a category, carries its meaning (Xu 2009).

Studies of a Vestibular Mode

As for vestibular mode of functioning, it was (and it is) rather practiced than studied by Chinese calligraphers from ancient times until present, but some aspects of this mode of communication, like orientation of a text (horizontal or vertical) etc., were taken into consideration in such research by Mayevskiy (2000).

Studies of Multimodal Phenomena

In Western tradition we can see a great interest to multimodality studies now, but characters are not a point of interest yet. Still, some approaches to the notion “text” in multimodal discourse analysis as a new emerging field of enquiry can be applied to a character, open a way for understanding *a character as a text*, multimodal by its nature. Such a conclusion comes from Kress’s approach, for example: “Texts, of whatever kind, are the result of the semiotic work of *design*, and of processes of *composition* and *production*. They result in *ensembles* composed of different *modes*, resting on the agentive semiotic work of the maker of such texts” (Kress 2011, p. 36)

Every word, put in italics by the author of the citation above is applicable for characters, so any of them can be considered as a text and an object of a multimodal discourse analysis, because, as any other text, it is “the material site of emergence of immaterial discourse(s)” (Kress 2011, p. 36).

In Japan the interest in multimodal studies is mainly seen in the works on communicative linguistics and pedagogy. Japanese researchers often use the methodology of Western multimodality studies from the works of Kress, O'Halloran, and others.

In trying to apply the multimodal discourse analysis to Chinese and Japanese characters, we used key terms of the field as they are defined in A. Lyons' research (Lyons 2016, p. 278). We also agree with the author that, "adopting a multimodal approach to data analysis has clear benefits: Multimodal communication is central to human interactions, and multimodal analysis enables a more systematic insight into how multiple modes are employed in multimodal ensembles to convey complex meanings. Also, social and cultural meanings are often conveyed in modes other than speech and writing. Video data provides a wealth of details for analysis in a durable and sharable form and provides scope for microanalysis of fine-grained detail" (Lyons 2016, p. 276). We find it a good argument to apply the multimodal discourse analysis to the writing communication, using characters.

Cognitive Studies

A new prospective was opened with the development of cognitive studies and there are some works in China and Japan now, studying a cognitive potential of a character, for example by Zhang (2010) or Guder et al. (2007).

Methodology

While conducting this research we used the methods of multimodal analysis and cognitive analysis. Applying these methods, we try to reveal a piece of information, conveyed in different modes, and mental peculiarities, which are objectified through these modes. The method of structural analysis was also applied to show possibilities of characters' form and what it tells to our eye.

Visual Mode of a Character

The source of **visual modality** of a Chinese character is its shape. To reiterate from above, modern Chinese characters came from pictures, and in the simplest forms they borrow their shapes from material objects in the world, and in more complicated forms characters combine two or more simple forms in particular ways.

The character "rice" (米, Figure 1), for example, is a simple form, while the character "porridge" (粥, Figure 2), was designed on the basis of three simple forms: "rice" + "pot" + "steam" (in the modern version of the character, the element "pot" is eliminated), and, thus, belongs to complex forms.

Figure 1. *The Character “Rice”*

Source: https://gimg2.baidu.com/image_search/src=http%3A%2F%2Fgss0.baidu.com%2F4o3dSag_xI4khGko9WTAnF6hhy%2Fzhidao%2Fpic%2Fitem%2F3801213fb80e7bec10430d822f2eb9389b506b33.jpg&refer=http%3A%2F%2Fgss0.baidu.com&app=2002&size=f9999,10000&q=a80&n=0&g=0n&fmt=jpeg?sec=1625596148&t=5620d5b2e751ae0fd3ce6ffb10ea690c

Figure 2. *The Character “Porridge” (in its Ancient Form)*

Source: https://gimg2.baidu.com/image_search/src=http%3A%2F%2Fcidianwang.com%2Ffile%2Fshufa%2Fzhuanshu%2Ffangquji%2F2016925161515db508.jpg&refer=http%3A%2F%2Fcidianwang.com&app=2002&size=f9999,10000&q=a80&n=0&g=0n&fmt=jpeg?sec=1625596363&t=85f246c4ff55d8fa01f424e77a86212e

It should be stressed here that Chinese characters (neither modern, nor ancient) do not represent (or signify) objects or situations as something material; rather they signify notions of these objects or situations. In particular, simple characters, also called *the basic elements of Chinese writing system* or pictograms, are schematic representations of concrete concepts, and their shapes come from the generalization of sensory experience in the process of perceiving of the world. Complex characters are schematic representations of abstract concepts and designed on the basis of association. But it is important to stress now, that being schematic representations, these characters remain images.

Now let us see precisely what kind of generalization there is and what kind of information they convey. Let us take some simple signs: the character “rat” (鼠, Figure 3) depicts the notion of a rat as an animal with a thin hairless tail, which eats rice, and these peculiarities make it possible to differentiate it from a horse (马, Figure 4), which has a hairy tail and mane, and from a pig (豕, Figure 5), which has a big body and a mane, also, as well as from a tiger (虎, Figure 6), who has big jaws with sharp teeth.

Figure 3. *The Character “Rat”*



Source: https://gimg2.baidu.com/image_search/src=http%3A%2F%2Fwww.diythinker.cn%2Fimage%2Fcache%2Fdata%2Fshare%2Fsku00302886f19989-cover-600x600.png&refer=http%3A%2F%2Fwww.diythinker.cn&app=2002&size=f9999,10000&q=a80&n=0&g=0n&fmt=jpeg?sec=1625596580&t=eb9375eec532189238ea97fa00147e66

Figure 4. *The Character “Horse”*



Source: https://gimg2.baidu.com/image_search/src=http%3A%2F%2F5b0988e595225.cdn.sohucs.com%2Fimages%2F20181106%2F474277b6d22f430a91e87dc966cd1e0e.jpeg&refer=http%3A%2F%2F5b0988e595225.cdn.sohucs.com&app=2002&size=f9999,10000&q=a80&n=0&g=0n&fmt=jpeg?sec=1625596675&t=03a268658de3f5fce4caa163f02f3c88

Figure 5. *The Character “Pig”*



Source: https://gimg2.baidu.com/image_search/src=http%3A%2F%2Fwww.cnepaper.com%2Fggrb%2Fresfile%2F2019-02-24%2F03%2Fp3b.jpg&refer=http%3A%2F%2Fwww.cnepaper.com&app=2002&size=f9999,10000&q=a80&n=0&g=0n&fmt=jpeg?sec=1625596911&t=12c0041c53b8f5e1f161d3f6423e2bae

Figure 6. *The Character “Tiger”*

Source: https://ss1.bdstatic.com/70cFuXSh_Q1YnxGkpoWK1HF6hhy/it/u=2318148763,3846474554&fm=26&gp=0.jpg

We can see that none of these old characters depict signified objects precisely, they are only schemas, or these characters may be called simplified images of objects based on the most vivid features of them, as a type of generalization. As such, they may be considered as visualizations of mental representations of objects, actually as visualizations of concrete concepts, but not necessary in a strict logical sense (like a notion), but in the sense of a prototype, as it is understood in the theory of prototype (they visualize not strict logic concepts, but concepts based on everyday life). This generates images as highly influential from a recipient point of view.

Let us also analyze some complicated characters and see what kind of information they convey. According to the ancient Chinese philologist Xu Shen, there are three types of characters with complicated structure, but as we stay in the visual mode in this paragraph, we pay attention only to two of them – indicators of function and ideograms — because the third type, phonoideograms, contain phonetic elements and will be analyzed later in the section of acoustic mode.

Let us see an example of indicators of function first. The character “root” (本) was created on the basis of the character “tree” (木) by adding a “pointing mark” (一) to it in the place, where “root” should be, and stressing this part (root) in the whole (tree).

This mainly refers to the basic characters derived from China, so it is possible to say that the Japanese characters of this type are formed in the same way. Thus it seems to be the next step of abstracting of our thought (on the basis of generalization), which is mirrored in Chinese characters, is a dividing of a whole into parts and stressing one of those parts. This division and highlighting of a part is important for the particular situation to be fixed in signs.

In a more complex illustration, if we analyze the character “family” (家), we can find that it is constructed from two simple elements, creating an association with a particular abstract concept. Characters of this type are called ideograms. The character “family”, which shows a pig in a house, is based on a conceptual association: as pigs were very important for maintaining everyday life in ancient China, it was obvious for ancient Chinese people that a pig under a roof pointed out the idea (or abstract notion) of family. Thus, the positioning of some elements

together in one sign is a way to visualize ideas with the help of association.


There are many names for fish and marine animals among *kokuji*, which is due to the geographical location of Japan: 鰯 “iwasi” – the name created by the combination of characters 魚 /sakana/ “fish” and 弱 /yowai/ “weak”, due to the fact that iwasi dies immediately as soon as it is pulled out of the water; 鱈 /tara/ “cod” – fish whose meat is as white as snow (魚 “fish” + 雪 /yuki/ “snow”); 鯨 /shachi/ “killer whale” – a predatory marine mammal, “tiger fish” (魚 “fish”, 虎 /tora/ “tiger”). From the examples above we can see that most of *kokuji* are either phonoideograms or complex pictograms, which were formed from the already existing pictograms of Chinese origin. But the Japanese, in the process of creating these signs, combined Chinese pictograms in their own way (Obara and Okazawa 2011, pp. 36–37).

It is necessary to stress that two letter types, based on simple schemes-images, are also essentially images. The first one (indicators of function) proposes a “ready-made” result of abstracting, and is very easy to perceive. The second one (ideograms) is easy to remember due to association.

Thus, just as abstract concepts in our mind are formed on the basis of concrete concepts, complex Chinese characters are formed by combining two or more basic characters in the same space. We can consider characters to be a way of visualizing the steps of development of our mind from concrete thought (based on images) to abstract notions. For modality studies of characters, it is interesting to note that all this cognitive information is stored in images, which are not verbal and present concepts of our mind directly, without the help of language; that is why they are easier to grasp, including all levels of information, like cognitive, emotional, modal etc.

This thesis can be illustrated by an example of a social issue ad presented in Figure 7.

Figure 7. Social Issue Ad in Beijing Metro

	<p>If an elephant loses his tooth, a tiger loses his bones, and a bear loses his liver, what could be said about a human? What about humanity?</p>
<p>Source: Nadiia Kirnosova.</p>	

Characters “elephant”, “tiger”, “bear” are written with blood stains instead of some strokes, representing some parts of their bodies, and a character “human” is written with a “defect” – without a “leg” (it lacks a stroke, also representing a part of its body). It illustrates an idea, that if somebody kills animals with the aim to obtain some of their parts, he/she cannot be called a human.

In comparison with social issue ads in Western countries, this one does not include pictures, only text, but this text, written in characters, generates powerful images on the basis of forms of these signs, and is more vivid and eloquent by means of graphical metaphor.

So, characters (at least a part of them) are presented in a form of image and convey specific, paralinguistic information for the visual channel, that's why they are more easily grasped and remembered.

Acoustic Mode of a Character

Three types of structure, mentioned above, corresponds with the traditional notion of character – a sign, which points out meaning, not sound. They would have been enough to write any idea, and the system of Chinese characters might have stopped its development at this stage, but it faced a problem. When the quantity of signs should be equal to the quantity of concepts, this is not very convenient to memorize and use. So the system continued its development and *pictophonetic* characters were invented, lending characters to sounds. These types of characters also use basic elements (or simplified images) from the first category of signs, but in this case they are linked together not by a semantic association, but by an acoustic one, as a type of rebus. The character “roar” (吼), for example, shows a mouth and a tiger, where the “mouth” (口) means that this word by its meaning belongs to a category of sounds (onomatopoeia), produced by mouth (articulated sounds), and the “tiger” (虎) therefore means that this word sounds like the word “tiger”. Thus phonetic helps to conceptualize a meaning in the frame of a particular category.

It is commonly accepted that phonetic does not specify meaning of a character, but it is not necessarily true. There are some characters in Chinese, whose meanings we realize through phonetic, not semantic (although the semantic, as usually, clarify the category, to which that character belongs to). For example, the character 沁 *qin*, which is used to name a river Qinshui, consists of the semantic *water* (氵) and the phonetic *heart* (心 *xin*), which associated with the “capability” of our heart to be “soaked” by intelligent forces (Luo 2011, p. 102). It is not by chance (or not only by mostly similar sounds) used in the name Qinshui, because this river flows through the most fertile lands in China, soaked with its water. In this case the phonetic also helps to conceptualize the meaning of the character 沁 inside a category of things somehow connected with water.

We can see that phonetic usually is responsible for conceptualization of the “content” of a character, and semantic, for categorization of it. But now let us say that not only phonetic is a source of acoustic modality in the character.

The main source of **audial (or acoustic) modality** in characters is a connection between a character and the language unit with which it corresponds. As any character correlates with meaningful groups of sounds and depicts its meaning, it is broadly accepted now among linguists that it corresponds with a morpheme, which is a *meaningful (but not independent) combination of sounds*, “tied” by tone into a syllable with strict bounds in Chinese language. In this sense,

any character should be considered as a root morpheme, and although there are auxiliary morphemes in the Chinese language, they were converted from roots by losing their lexical meaning.

The issue of correspondence between Chinese characters and language units was actively discussed during the twentieth century, after the first grammar of the Chinese language was published by Ma Jianzhong in 1989. As the object of that first research was an old literary language called *wenyan* in which monosyllabic words made up the majority of words, the idea that “one character = one word” was broadly accepted. However in the XX century the famous Chinese-American linguist Zhao Yuanren (also known as Yuen Ren Chao) showed that the correspondence between characters and words may only be functional, not structural, meaning that it is incorrect to say that characters denote words (Zhao 2002, p. 893). This thesis was especially true for researchers who shifted to the modern Chinese language as an object with a majority of disyllabic words, so they started to search for another formula of correspondence until the end of the twentieth century when it became broadly accepted, that “one character = one morpheme”¹.

Another point to underline is the strong quantitative correlation between morphemes and syllables² in the Chinese language, namely “one morpheme = one syllable”, which were noticed by Ivanov and Polivanov (2007). Now, taking into consideration that “one morpheme = one character,” we can build a next formula, which describes the intersection between characters as a graphical unit, and a morpheme as an acoustic unit in the Chinese language: “one character = one morpheme = one syllable”.

Depicting the meaning of morphemes (not their pronunciation) is a peculiarity of Chinese characters as letter signs, and that is why they are sometimes called “dumb signs” (especially pictograms and ideograms, less pictophonetic signs). This is not actually true because any Chinese character, through its correspondence with a morpheme and association with pronunciation of this language unit, can be read. It means that Chinese characters do represent the dimension of sounds in processes of communication and transmitting information, not directly – like the letters of phonetic alphabets (as for pictophonetic characters, mentioned above, they do have even this property) — but through its correspondence with a morpheme.

So, the correlation with a language unit (morpheme) opens up a way for Chinese characters to generate an audial modality. Like figures of characters divide the continuum of space into equal squares and organize them in a line (horizontal or vertical – does not matter), syllables, associated with these characters, divide the stream of sounds into equal acoustic units which are

¹There are some words in the modern Chinese language, which consist of two syllables or more (like foreign language words, borrowed by transcription), but are considered to be one morpheme. Nevertheless their part in lexical fund is too small, and they are obviously “alien” for Chinese language, that is why these words cannot influence the formula, mentioned above and accepted in general for the modern Chinese language.

²It should be stressed also, that syllable, not phoneme is considered to be the basic unit on phonetic level in the Chinese language.

characterized by clear boundaries. All sounds in one syllable are “tight” by tone and “gravitate” to that vowel, which carries it (tone), like to the certain center of the syllable. Thus there is no ambiguity in cutting the stream of sound in Chinese speech into separate syllables; they are always very obvious and easy to identify.

It is difficult to say now if this phonetic structure determines such a great affection of Chinese people to characters (square signs), or, on the contrary, it is that square writing sets the Chinese phonetic into the frame of synthetic acoustic units like toned syllable, but perceiving articulated signs now, Chinese native speakers demonstrate a strong intention to make any sequence of signs meaningful. This intention is obvious in ways Chinese people adopt names of foreign brands into Chinese – usually they transcribe it, but always choose characters not only close by pronunciation — but also those which contain association with the brand on the level of meaning.

Let us take the name of the brand *Tissot* as an example (Figure 8). It was presented in Chinese through two syllables – 天梭 (tian suo), which made a comprehensible phrase together, meaning “a sky shuttle”, where “shuttle” evokes an association with a mechanism, and together with the epithet “sky” it looks like an ideal mechanism. Though there is not a direct or obvious (visible) resemblance between “a shuttle” and “a watch,” they can belong to one category of things through an indirect association, based on the functional (not formal or visible) resemblance. That is why these two characters (天 and 梭) were chosen for transcription of the foreign name *Tissot* – because they are not only very close by pronunciation, but also associated with the object of advertisement by meaning.

Figure 8. Commercial Issue Ad



Source: https://bking.cdn.bcebos.com/pic/c8177f3e6709c93d5c0dbf93913df8dcd00054d2?x-bce-process=image/resize,m_lfit,w_153,limit_1

The same logic is used in all other cases of translating advertisements and transcribing names of brands. In other cases, if “empty” (not meaningful) signs were used, the new words would not evoke any idea in the minds of Chinese

speakers, so they might hardly remember it and buy the product. In Chinese culture based on characters, names should be meaningful and create images to be noticed and remembered.

In Japanese we can rarely see the same way of the characters' usage as the names of foreign brands are created with the *katakana* alphabet. Acoustic modality is observed in the form of “fuzake-yomi” – sound-play of characters combined for fun or for making associative puns of words. For example, for the arithmetic operation of multiplication, a combination 八十一 (lit. “eighty-one”) was used and it was supposed to be read “kuku” (repeating the number 9, so that the reader could guess that it is a hint for $9 \times 9 = 81$), 十六 (lit. “sixteen”) – “shishi” (repetition of the figure 4, $4 \times 4 = 16$). Onomatopoeia was also used for a wordplay or even a “character-play”: in a certain context a syllable む “mu” was expressed in writing by characters 牛鳴 (lit. “mooing of a cow”), ぶ “bu” – 蜂音 (lit. “buzzing of a bee”) (Sudo 2006, pp. 25–29).

So, we can see that a character is not “dumb,” it becomes a knot, where a particular meaning ties with a particular group of sounds (by acoustic association) and creates the acoustic modality in this way. Promoters of foreign goods in China should take this into consideration if they want to be successful in the Chinese market.

Tones as an extralinguistic and non-linear phenomenon in Chinese phonetics opens a way for a musical dimension in the Chinese language. From the point of view of articulation, tones come from manipulations of air flow during exhalation, and because of that, to pronounce a tone, the speaker must control his/her breathing – just like he/she does when searching for his/her own inner center in the process of writing characters.

Tones evoke a sense of rhythm in Chinese speech, which correlate with the sense of symmetry, produced by quantitative characteristics of text written in characters. Two modalities (vestibular and audial) are naturally coordinated in the process of reception.

Then, it is proposed in this paper to look at Chinese characters from another point of view: depicting objects or situations schematically, they borrow their forms from them and are figures due to their shapes (unlike letters in phonetic alphabets).

Vestibular Mode of a Character

If we use the terminology, proposed by McLuhan and Powers (1989), we can say, that as a *figure*, any Chinese character needs a *ground* – a space, it is situated in. Usually it is a square of the same size for all characters in a particular text, which makes any text in Chinese potentially highly symmetrical (this potential is very often realized in poetry). We propose to consider that this square ground is a source of a **vestibular modality**, as it demands to orient all strokes of a character by its (square) axes and direct these axes to the center of a character (which usually tends to be slightly moved to the bottom left corner in comparison with the center of the square), and this compositional demand is supposed to give a sense of

stability and unity of a character for its reader. This can be illustrated by the character 立 (to stand, Figure 9), which conveys the sense of stability even through its visual form, not only verbally.

Figure 9. The Character “Stand” in its Square “Ground”



Source: https://gimg2.baidu.com/image_search/src=http%3A%2F%2Fs1.sinaimg.cn%2Fmw690%2F0011JShTgy6O9qMSdos70%26690&refer=http%3A%2F%2Fs1.sinaimg.cn&app=2002&size=f999,10000&q=a80&n=0&g=0n&fmt=jpeg?sec=1625597837&t=da29dea0c24f2f11ef61d92b414e8603

Thus, the writing of Chinese characters is usually an experience of searching for a balance of the writer’s own inner center, which usually involves the personal vestibular experience of a writer. Reading the characters also allows a reader to recreate this experience. Chinese calligraphy is known as an exercise of breathing as well, because to write a character in a proper way, we need to balance our inner world, and in a case of failure to reach that balance, a recipient may see it as an orthographical mistake. This is why we propose to call this mode of existence of a Chinese character (and a Japanese one also) a vestibular modality.

The main effect, produced within this mode, is a high sense of symmetry – an extralinguistic phenomenon, generated in this case by the linguistic unit (as letter signs belong to linguistic signs).

Except in old Chinese poetry, which was highly symmetrical for reader’s eye, this effect is also used in modern advertisements. For example, one of the slogans of L’Oreal – *The World Needs Beauty* – was translated into Chinese in this way: 创新美丽，生生不息

A word-by-word translation from Chinese would be, “Creating beauty (should be) endless.” Such a translation is not equivalent, but it is creative and attractive at the visual level (as shown by its content) because this content is put into a phrase divided into two parts of four characters each. This equivalent quantity produces the effect of symmetry and makes the slogan more attractive for readers (consumers).

This sense of symmetry and stability is very important for road signs also, like it is shown in Figure 10, making them “easily-followed.” It is worth noting that there are a lot of road signs in China and Japan written in characters, rather than depicting non-verbal symbols.

Figure 10. *The Character “Car” as a Road Sign*

Source: https://gimg2.baidu.com/image_search/src=http%3A%2F%2Fwww.wenzhousx.com%2Fyujeu%2Fwenzhou%2F1308%2F993_130807154906_1.jpg&refer=http%3A%2F%2Fwww.wenzhousx.com&app=2002&size=f9999,10000&q=a80&n=0&g=0n&fmt=jpeg?sec=1625124852&t=3a1e4f72fc32c748947a5a5dd4f6986f

Conclusion

Thus, we can see that any Chinese and Japanese character exists in three dimensions simultaneously and generates three modalities at the same time. Its correspondence with morphemes opens two channels for encoding information – first of all, it brings a space for audial modality through the acoustic form of a syllable, and then it opens a space for visual modality through the graphical form of a character. The latter form implies a space for vestibular modality, because as a “figure,” any Chinese character occupies its “ground” (a particular square area), which becomes a source of a sense of stability and symmetry, enriching linguistic message with non-verbal information. However, it should be also noticed that it depends on the situation if all three modalities will be “in-use.” Most people use their language as an instrument to exchange information in everyday life, and under these circumstances they prefer to avoid any extra information (like searching for their inner center, for example), which can slow down or even break up the line of circulation of information. But when the language is used with aesthetic purposes, this extralinguistic information, hidden in different modalities, generates value and affects the recipient of information on different psychological levels – the cognitive, emotional, and motivational.

So, any text written in characters should be considered as verbal, visual and vestibular at the same time, and the history of Chinese writing system shows that characters had been developed from image to scheme, from depicting a situation to recording a language.

In other words, there was a precedent in the history of processing information when the image dominated messages and linguistic texts. There is a writing system (Chinese and Japanese characters) in which images still dominate, but it developed to reduce the visual mode and increase a verbal (audial) one.

From this point of view, the audial mode of transmitting information seems to be mostly exact, while images, though capacious from the point of view of

information, are rather ambiguous for understanding and open a wide space for the recipients' imagination. It is a valuable capacity for aesthetic use, but it interferes with other spheres of communication which need more strictness in processing information. The Chinese writing system demonstrates this logic by putting images in the service of words during its more than 5,000-year development, and this logic was followed by Japanese, when inventing their own writing systems.

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Multilingual Content in Teaching the Kazakh Language Courses

By Elmira Orazaliyeva & Fauziya Orazbayeva[‡]*

According to the second state program on the development and functioning of languages until 2020, Kazakhstan concentrates on consolidating the Kazakh language as the state language, where Russian, English or others are foreign languages. New educational programs of the country assume a step-by-step implementation of communicative language skills. Students receive a possibility of relaying certain knowledge in the field of natural, human and technical sciences. The mission of Abai Kazakh National Pedagogical University as the educational center of transforming the results of advanced research in the field of pedagogy, teaching methods are implemented to prepare teachers in order to support multilingual content approaches in education. It is expected that in high schools four natural subjects like chemistry, biology, computer science, and physics will be taught in English, Kazakh, and Russian, while history, language, literature and other art sciences will be the subjects of the Kazakh or Russian languages. The school programs with general educational standards are aimed at creating a base of modernly demanded and replenished knowledge. It explains the creation of the International Nazarbayev University which is unique in Kazakhstan. High admission requirements characterize selection quality, and targets in mastering foreign languages.

Keywords: *multi-academic content, multilingualism, cross-cultural expertises, educational methods and strategies, educational approaches*

Introduction

Nowadays, academic multilingual content for the Kazakhstani education system is important. Notoriously, the country now finalizes the last decade of the second State Program and systematizes the indicators of developing and using languages. The main idea of the Program is to save languages of all ethnic groups in Kazakhstan, and to increase the role of the Kazakh state language as a factor of solidarity. Language policy provides wider uses of three or more languages justifiably by encouraging the delineation of their social role.³ As a result, educational content combines different language sources. The methodology of the learning process, including motivation, needs be analyzed and therefore content materials may be afforded by new approaches. The vocabulary of the Kazakh language is also in the process of developing and systematizing new concepts and resources. In this case, Russian and English languages are the key acquisition

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³The standards for studying the Kazakh language were prepared in 2014 by the Ministry of Education and Sciences of the Republic of Kazakhstan.

zones. Therefore, among other significant characteristics, quantitative data of people who know and can use foreign languages are in the process of preparing the analysis. It means a percentage ratio of citizens with three lingual abilities has its own calculation. These options show that Kazakhstan today has a vital language policy with ubiquitous dissemination.

For Kazakhstan, multilingual education is the topic of explicit and clear needs within essential applications. Based on the evidence cited in the daily lifestyle of citizens, it would seem logical to assume that people, especially the younger generation, use more than three languages for educational and communicative goals. Multilingualism is supported by the state and new institutional programs as a part of crucial economic, political, and social positions worldwide. Firstly, Kazakhstan highlighted the significant role of the Kazakh language by legal, vested and viable comprehensions, and secondly took into account the important impacts of both Russian and English languages. Thirdly, as a country with more than 130 ethnic groups, it promotes and maintains reviving policy of minority languages in the Republic. The dignity and aspiration to perpetuate their roots as a heritage and strength have become long, drawn-out templates. Thereupon, motivation is remarkably valuable and a required element of any educational procedure which increases people's capacity for the reinvention of their targets and views. The logical sequence of this assumption is that today, Kazakhstan simultaneously intends to create an intelligent society to save its national and cultural identity.

In the future it is expected that four natural subjects will be taught in parallel in English; this list includes chemistry, biology, computer science, and physics. Alternatively, history, language, literature and other art sciences will be the subjects of the Kazakh and Russian languages. Today, this form of knowledge transition is used by Kazakh-Turkish, Nazarbayev Intellectual, and Daryn (which means "talent" in the Kazakh language) schools. As officially mentioned in 2015, there were 33 schools with three language instructions in operation. In the same year, 18 Nazarbayev Intellectual Schools' teaching was conducted in English, including the passing of international external exams. Also, in 30 Kazakh-Turkish lyceums, individual subjects of the natural-mathematical cycle were taught in English. For that reason, in 2012, at 42 universities and institutes, English groups were additionally started and enlisted below: 17 groups in Abai Kazakh National Pedagogical University; 19 groups in Taraz State Pedagogical Institute; 57 groups in Pavlodar State Pedagogical Institute; and 19 groups in South Kazakhstan State Pedagogical Institute. Nowadays, 18,006 people are studying in 2,393 groups. Among them are 16121 undergraduate students, 1,662 masters, and 223 Ph.D. students. The pedagogy has its separate calculation in detail—the undergraduate level consists of 4581 students, the master's degree includes 153 and Ph.D. 15 students. There are 4,749 students, 1,710 of which are specialized in physics, chemistry, biology, computer science, and history. Each year, about 427 graduates receive diplomas. According to Muhamediev (2017), in 2008 7,983 people graduated with three lingual specialties; 58.5% of them have a stable operation and consists of 4,690 people.

In a gradual and stepwise manner, Kazakhstan tried to accomplish and

distribute the applicability of new language teaching methods and strategies in education. Therefore, the Roadmap's analytical introduction of the current situation in Kazakhstan in 2014-2015 showed that 111 trilingual groups were created in 7 pedagogical academies.² The nominative faculty who speaks Russian, Kazakh, and English has been appointed. Students of all specialties study the disciplines "Professional Kazakh (Russian) language" and "Professional foreign language". The level system of language teaching has been introduced according to the international standards. Persons who have a certificate of passing a foreign language in special programs are exempt from the entrance examination in a foreign language in the Master's, Post-graduate and Ph.D. programs. Students and undergraduates under the academic mobility program are studying in the countries participating in the Bologna Process, which are countries of the European Union and the USA. Foreign scientists and teachers have been involved (Roadmap for the development of trilingual education for 2015-2020 2015).⁴

As a logical sequence, in the article the outcomes of multi-academic content are described by communicative, cross-cultural and cognitive impacts in a society. According to the article of Nursultan Nazarbayev,⁵ today, "the preservation of national culture and tradition" needs to work as "a platform of past, present and future connections" of spiritual modernization including competitiveness, pragmatism, preserving national identity, open attitude, and evolutionary development. It means "being open to the best practices and experiences of other people and countries," to have a dialog and to be successful, where history and national traditions must be taken into account. Thus, the expected social and economic impacts of this article can be calculated by the conception that the model of cross-language academic content education in Kazakhstan based on the principles of communicative-cognitive, socio-mental and intellectual aspects combines the processes of co-study of sociolinguistic and cultural features in the interaction of historical and global factors.

Literature Review

Currently, the desire to talk and understand without a translator, and to be a highly intellectual person with a wide world outlook is a dream of most people. Most significantly, it is the goal to be productive and communicative in business relations; the conception that bilinguals use their languages for different purposes, in different domains of life, to accomplish different things. Their level of fluency in a language depends on their need for that language.

⁴The Roadmap for the development of trilingual education for 2015-2020 was prepared in 2015.

⁵The national program of Nursultan Nazarbayev "Course towards the future: modernization of Kazakhstan's identity" was published in April of 2017.

Hence, many bilinguals are more fluent in a given language, and some cannot read or write one of their languages, which is investigated by Grosjean and Li (2013, p. 7), which justifies the main points of scholars' discussions about psychological, cognitive and social issues of multilingual capacities.⁶ "Different aspects of life often require different languages (Grosjean and Li 2013, p. 12)," and also reproduce different emotions and feelings. As a consequence, it is necessary to clarify in the educational system setting the basic roles of multilingual cognition, multilingual psychology, and multilingual competences.

Arguably, as mentioned by Baklovskaya (2015, p. 4), "multilingual students have to obtain cross-cultural communicative subsistence." Among them, the scholar expands lingua-cultural, cognitive, educational strategic, behavior competences as the tools of social and cultural inclusion, which can be made possible by teaching foreign languages and developing multilingual content. In this case, the cross-cultural experiences and needs become the objectives of diagnostic approaches with "the content cooperation between a teacher and student" and the creation of a conceptual stage of cross-cultural technology. Therefore, for example, the Institute of Foreign Languages and Literature of Udmurt State University and Abai Kazakh National Pedagogical University have a practice of teaching the specialty "Multilingual Education". Multilingual skills can develop students' social and professional subsistence by comparative analytical opportunities. Thus, cultural heritage and geography of languages distribute new skills and create the conception of Baklovskaya's special "language personality" characteristics (Baklovskaya 2015, p. 5). This also means that multilingual content has an equal interpretation of additional merits and definable measures of cultural, mental, cognitive, and intellectual transitions. The presence of language diversity incorporates plenty of transitive comprehensions and goals, because, "... it is important to note that language dominance in a bilingual can change over time. Thus, a person's first language may not always be his or her authoritative language."⁷

Edwards (2012, p. 176) explained that, "the existence of many languages in the world implies the existence of many cultures. It is the interrelationships among languages and their speakers which create interest and tension." For that reason, any high intellectual person has the opportunity to feel cross-cultural intentions and to reveal the grain of crucial decisions. It is well recognized that a person with wide world outcomes can develop "personal characteristics such as diligence, determination, motivation, discipline, activity, initiative in finding own methods of learning languages." Additionally, a person's multilingual preparation opens the

⁶Wide academic content needs good multilingual basis in positions of personal language history and life description or social recognition and education (Grosjean 1982, Grosjean and Li 2013, Edwards 2012, Lopareva 2015, O'Malley and Chamot 1990, Oxford 1990, Allwright 1990), differences and similarities with types classifications (Weinreich 1974, Appel and Muysken 1987), impacts of Multilingualism on education, communication in society (King and Carson 2016, King 2018, Bogenbayeva et al. 2017, Orazaliyeva 2019) and cognitive benefits or negative effects (Palinkašević and Palov 2014, Viorica and Shook 2012).

⁷It goes to show, that "Personal language history may show quite different bilingual configurations at different moments in time" (Grosjean and Li 2013, p. 13).

“quality of the synthesis of tolerance, empathy, and re-evaluation” (Baklovskaya 2015, p. 14). This assertion might assist in the general understandings of multilingual education, which involves “the physiology of bilinguals and their interests (due to age).” By the Kudryavtseva (2015, p. 29), differences begin in the field of self-perception and attitude. Meanwhile, multilingual content as a model of important and valuable capabilities shows that, “Beyond an individual level at which multilingualism and multiculturalism might overlap, it is also clear that social recognition – perhaps at a policy level – of one involves the other, too” (Edwards 2012, p. 175).

Normally, these species can be results of extra-lingual factors, as mentioned, “the features of the worldview and self-awareness of bilinguals described above stem from the life situation that gave rise to their natural multilingualism.” Furthermore, it is important to make a distinction between learning languages, cultures, and select their content as a “mutual integrative safety triangle” by Kudryavtseva (2015, p. 30). It includes, firstly, “family education and upbringing”; secondly, “regular education: school, university”; and thirdly, “additional and self-education”. It means, language education is the subject of intellectual, pedagogical and psychological sciences and teaching along learning methods indicate an important part of content analysis.⁸

Methodology

Notoriously, Edwards (2012, p. 193) stated: “in bilingual education, teaching through two languages is a permanent feature in the classroom. Again, this can arise for non-instrumental reasons, as part of educational philosophy; more commonly, though, bilingual education is driven by need.” For that reason, needs identification is one of the most significant instruments of outlining the goals of new educational procedures. Among them, Lopareva (2015, p. 42) combines the next types of teaching methods: “smart guessing”, hypothesis testing, new knowledge integration into existing, parallel use of various sources of information and materials, application of words of the native and learned foreign languages, perception and use of related languages, application of metalanguage terminology,” and so on. Oxford (1990, pp. 37–55) indicates two main groups: direct and indirect foreign language learning methods. The first group includes mnemonic (memory-related) strategies, cognitive strategies, compensatory strategies, the second – metacognitive strategies, affective learning strategies, social strategies. O’Malley and Chamot (1990, pp. 137–138) highlighted the types of cognitive, metacognitive and socio-affective strategic methods. The first benefit of using these approaches is the ability to improve cross-cultural opportunities to develop cognitive and

⁸In that case, learning methods and strategies are “specific actions, behaviors, steps, or techniques - such as seeking out conversation partners, or giving oneself encouragement to tackle a difficult language task - used by students to enhance their own learning” (Scarcella and Oxford 1992, p. 63). Methods considered effective when the targets are completed and the learning process has necessary and positive outcomes for the next step of life-long (Allwright 1990, Little 1991) education. For example, the learning strategy description includes two basic concepts - plans or methods, and educational achievements (Ubedh 2016, p. 5).

communicative competences. The second one is concentrated on the refining of individual skills during analyzing or thinking procedures. The next comprehension is based on the increasing of cognitive perceptions as “creating of associative lexical basis,” by Baklovsckaya (2015, p. 6). Lebedinsky and Herbig (2011, pp. 118–119) engaged the classification of foreign language acquisition strategies and foreign language strategies (which means using).

In this article, teaching Kazakh language courses expand by multilingual and academic content interaction. Moreover, outputs of using multilingual contents are analyzed by two conditions: for students with the Kazakh language as a second, and for students with the Kazakh language as a first or native. Based on the pedagogy results, the interesting effects of multilingual skills on the course or discipline outcomes can be identified. It is important to present the influence of cognitive, communicative and social targets to study and use languages. It is true that the Kazakh language courses have common and different commitments or motivations.

According to the theory of Litosseliti (2010), it is necessary to distinguish the main descriptive, explanatory and evaluative research questions for analysis. In our case, this underlined our next questions: “Does multilingual education create high intellectual potential?”; “Does multilingual education form deep cognition?”; and, “Should multilingual education impacts to the cultural values of the individual?” The Kazakh language in the position of a second language focuses on students’ needs to communicate, to talk and to use it for special purposes. In fact, these functions are underpinned by the opportunity for the students to read, write, listen and speak. Students try to learn another language with the help of the first one. As a result, comparative explanations and additional mother tongue materials are helpful. Intrinsically, multilingual skills can create special abilities of the educational platform. For example, Baklovsckaya (2015, pp. 6–7) analyzed “speech abilities (phonemic hearing, the ability to simulate sounds and intonation, a sense of language, etc.); mental functions associated with speech activity (memory in all its forms, attention, imagination, etc.); willingness to communicate in foreign languages (openness, emotionality, sociability, empathy, etc.); motivation for independent study of foreign languages and cultures (acquiring a positive attitude towards them); willingness to form their own learning strategies.” This means that multimethod studies, along with descriptive and comparative methods with deductive and inductive approaches, are useful in clarifying the role of content analysis in language teaching or learning environments.

Studying the Kazakh language as foreign includes the elements of the cross-cultural, geographical, ethnic excursion, and stimulates students’ creativity in cognition and communication. Carlile and Jordan (2012, p. 2) investigated the meaning of the word creativity as, “the new and unpredictable, while the overall aim of education is to develop predictable, learned behaviors for future application.” In fact, Boden (1994) defined creativity as, “a conceptual ability to come up with new ideas that are surprising, yet intelligible and also valuable,” or it can be an “effective surprise” (Bruner 1979). The integrated teaching system of the Kazakh language as a second language consists of the main conception, language standards, typical program, textbooks and methodological complex,

which includes a teacher's textbook, workbook, lexical minimum and didactic materials. The desire to reveal something new starts with the topics of the educational programs at schools. Consequently, each step of the continuous or life-long education (kinder garden, schools, gymnasiums, special professional-oriented colleges, higher education institutions and Academy of Public administrations), is enhanced by the synergy of ontogenetic and methodical approaches with nominative, cognitive, communicative, structural and social texts, and be the subject of conversation or critical discourse analyses (CA or CDA).

Data Analysis

It might be interesting to pay attention to the conceptions at each level. They create the mental root of the Kazakh language and valuable heritage content for non-Kazakh people, or for people who have limited background in the Kazakh language and history. For example, the method of using the Kazakh words as a topic or textbook name form the cognitive basis through summarizing and outlining activities. The program of the Kazakh language as a second language at a primary school called "Tilashar"⁹ suggests the first steps in mastering the language for children in grades 1-4. At the higher level (grades 5-7), the program is called "Boytumar."¹⁰ The main idea at this stage is focused on the teacher's desire to discover the internal capabilities of the Kazakh language, generating interests not only to the language structure, but also respect for its speakers by perceiving its culture and traditions. For classes 8 and 9 at the Pre-Intermediate level, the "Til Orda"¹¹ program has been prepared. The cognitive prerequisites of the course suggest using the language as an instrument of internal harmony, as a fortress of consciousness and readiness for social integration. The intermediate level in grades 10-11 is taught according to the "Aldaspan"¹² program. Thus, students get the opportunity to improve their communicative and cognitive skills in the Kazakh language by delving into the process of socialization and cultural adaptation deeper and quicker. New words with parallel native explanations motivate learners and help them in cultural discourse searches. Also, different pictures and cognitive texts orient them to a new level of communication in a society. This curriculum was prepared by teachers of the Abai National Pedagogical University. The main concept is based on the ideas of the famous Kazakh scholar Khalil Dosmukhamedov: "Only the language of schools can become the language of the government." In the 2015-2016 academic year, this complex was tested by 41 schools of Kazakhstan, among them are schools №31, №53 from Astana (now Nur-Sultan), school №52 from Almaty. In 2016-2017, 67 textbooks were published for school students (grades 1 to 11). In 2016, the East Kazakhstan region conducted a separate experiment by launching the use of these textbooks in all schools. Today, the complex is testing this in China to learn Kazakh as a second or

⁹In literal translation this means "discovering the language".

¹⁰In the Kazakh language it means an amulet, a talisman.

¹¹The translation is "language is the fortress".

¹²The program means elevation or skyscraper.

third foreign language. One of the main priorities today is to understand that any second language with useful content unlocks additional abilities to value, to design, to promote, to consume new cognitive and useful knowledge. The problem is actualized by the desires of people to perceive, to acquire and to evaluate. Cultural symbiosis and multilingual hybridity, intrinsically, create the acquisition of intellectual capital with a meaningful comprehension of social values.

At the beginning of the twentieth century, the famous Kazakh scientist Zhusipbek Aymaulytov asked in his article, “How we can teach the mother tongue?” and noted that, “training should be based not from textbooks to life, but from life to textbooks” (Aymaulytov 2016). Therefore, one of the main points of any curriculum is to be useful in content and concepts. Most significantly, multilingual approaches equally collaborate with multicultural and multidisciplinary facts. Perfect segmentation justifiably combines cross-cultural content and illustrates examples of historical and modern life situations. The cognitive core of these materials aligns plenty of life scenarios, concepts, and perceptions, which argue the integration nature of language sciences with philosophy, psychology, cultural studies, anthropology, political or economic knowledge. The question, “What should a multicultural program look like at school?” has two points of explanations by Edwards (2012, pp. 188–189): “one, now almost entirely rejected at an intellectual level but still much in evidence, is a sort of ethnic show-and-tell in which cultural manifestations are paraded in a self-conscious and often trivial fashion. The second approach involves a broader and less superficial stance on multiculturalism.” For teaching the Kazakh language courses, it is important today to clarify and identify cultural, cross-cultural and academic content minimum cognition. It goes to show, firstly, how such universal human mechanisms as memory, imagination, attention work; and secondly, how knowledge is replenished with the help of the intellectual and emotional activity of the brain. Orazbaeva (2019, p. 179) emphasizes that cognitive goals in the process of teaching the Kazakh language are based on tasks that enable students to understand the national canons of the Kazakh people. The implementation of this direction in the methodology of teaching the Kazakh language coordinated by three aspects: 1) by cognitive texts; 2) through special sections, for example, “It is valuable to know ...”; “Let’s teach ...”; “Speak correctly”; 3) by using situational tasks or cases that improve speaking skills.

The next analytical step is about using multilingual teaching content at Nazarbayev University (NU). As an English-medium university, it can show prominent results and vital career benefits. As it is known, the bilingual issues of using the Kazakh and Russian languages were the subjects of psychological, social and linguistic research. Nowadays, multilingualism, with its explicit consequences, also stimulates scholars to search the contestable issues of language contacts, interferences, intercalation, and code-switching. Using more than one language requires their systematizing in the mind, and language transitions essentially need to save language ecology. Language as a perception of cultural diversity and identity maintains the crucial core of valuable heritage. Here, multilingualism will conceive in a transferable knowledge embedded by subject-based (for example STEM/ STEAM) content, and language-integrated learning (CLIL) courses. The

argument of Edwards (2012, p. 189), he states, is that, “the context already exists in the subject-based curriculum,” and is confirmed by the significant sweeping circumstances of elective courses for native speakers. The relevant grain of this cognitive strategy will be the students’ mental uniqueness, their capacity to combine Russian, English, Turkish materials and to distribute them to the Kazakh informative content analysis.

Subject-based, or CLIL Kazakh language courses at NU, orient to realize necessary conditions of Oxford’s (1990, p. 8) language learning strategies as, “to make learning easier, faster, more enjoyable, more self-directed, more effective, and more transferable to new situations.” The goal is to promote the development of multilingual intelligence with the preservation of national-cultural roots. The student’s interest in multi-vector analysis with the support of various language sources is explained by the desire to deepen the nature of a particular phenomenon, and to understand the prerequisites of formation and features of development. This approach in language education is argued by several results: firstly, conceptual language parallels and inter-language synonyms formed with the help of synchronization; secondly, critical thinking skills and independent ideas are improved; thirdly, with a correct comparison, the features of each language are systematically structured, and linguistic explanation is given to the Kazakh language. In fact, Wulff and Ellis (2018, p. 38) stated that, “learning a language involves the learning of constructions. ... form-function mappings ... conventionalized as ways to express meanings in a speech community.”

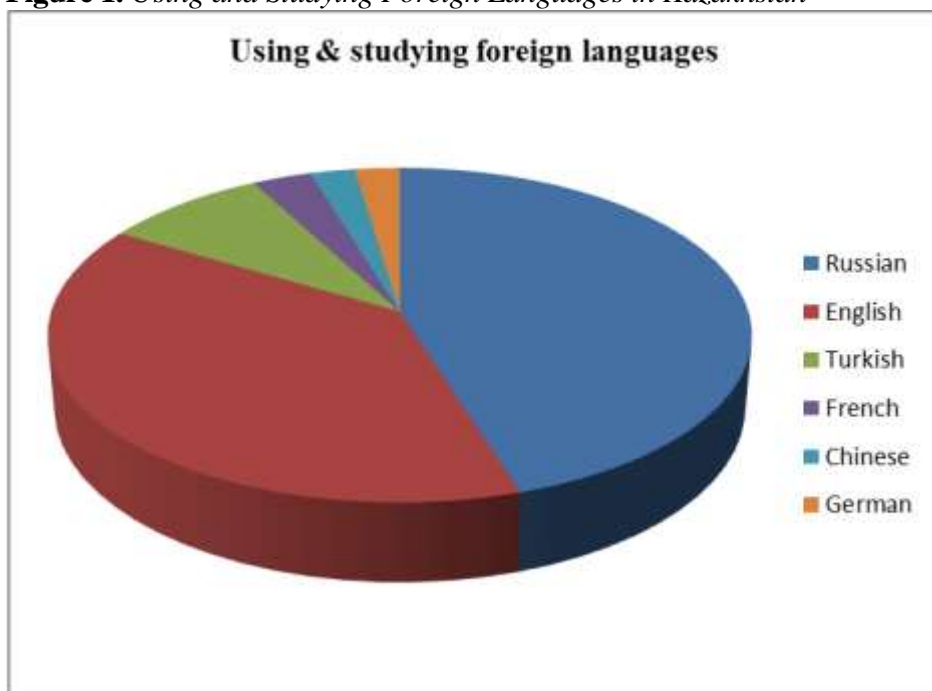
Socio-affective learning strategies include interpersonal relations of students and describe their emotional involvement in the learning process. According to Baklovskaya (2015, p. 45), they are associated with a learning algorithm of teachers’ actions and students’ capabilities and psychological characteristics. For that reason, teaching materials expanded by using technical tools such as films and television programs with subtitles, internet, radio, video, phone, video conferencing, voice chat, etc. In our case, students have equal opportunities to match different language materials, to cite different sources, to give examples from various scientific, journalistic or fictional literature (depending on target indicators), to refer to statistical data and the results of sociological studies, while observing only one rule-requirement: the materials must be processed and translated into the Kazakh language. The principle of Oxford’s (2003, p. 12) reorganizing information to develop stronger schemas (knowledge structures) is working. As a consequence, students try to calculate many interesting facts and arguments and prepare SWOT or XYZ analyses, to draw conclusions, to give feedback to each other and to summarize. Statistics, interesting facts, and official sources not only enrich the linguistic personality as an intellectual, but also give him/her the opportunity for independent and versatile communication.

During the spring semester of the 2020 year were held the sociolinguistic searches. The goal was to understand the role and destination or mission of multilingual content in the youth life environment and educational targets. The research for comparative analysis focused on the students of two universities: Nazarbayev University (NU) and the Eurasian National University named after L. N. Gumilyov (ENU). There were 50 NU students with complete English-medium

competencies including different specialties such as engineers, biologists, chemists, mathematicians, specialists in computer sciences, economics, international relations, and politics. Students of ENU at the undergraduate (16 people) and graduate (10 people) levels were represented in the specialty Kazakh language and Literature (5B011700 & 6M011700).¹³ For analysis, the following questions were proposed: your specialty; level of the Kazakh language; what other languages do you know; does multilingualism or multilingual knowledge help you in your life; how do you use multilingual skills in the lessons of the Kazakh language; what priorities do you notice in the educational process; do you have a desire for additional foreign languages; your purpose of studying.

According to the results of questionnaire, the Kazakhstan's young generation has high interest in foreign languages. In addition, students are speakers of more than two languages. According to the Diagram 1, Russian language speakers are 96%, or 73 students (50 from NU & 23 from ENU). The percentage of English language speakers is 81.6%, meaning 62 students (50 from NU & 12 from ENU); students with Turkish language are 18.4%, they are 14 students (8 NU & 6 ENU). The percentage of students with whom speak French is 6.6% (5 NU students); Arabic 4%, or 3 students (1 NU & 2 ENU); Chinese 5% (4 students: 3 NU & 1 ENU); German 5% (4 NU students), Uzbek 1.3% (1 ENU student), Mongolian 1.3% (1 ENU student) (Figure 1).

Figure 1. *Using and Studying Foreign Languages in Kazakhstan*

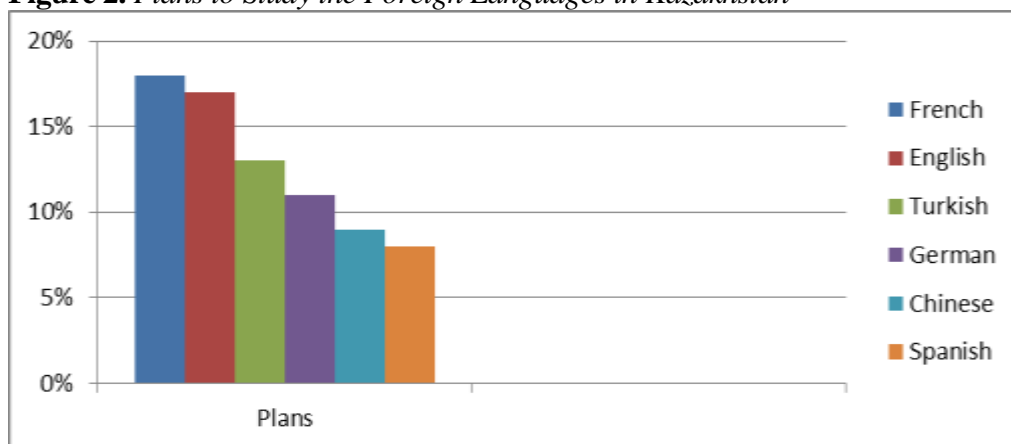


Secondly, most of them stated that they plan to increase the number of foreign languages they study, and often these are the languages of the countries with

¹³Common integrating feature of the participants was their good level at the Kazakh language. The differences included the specialty and areas of using the Kazakh and other languages.

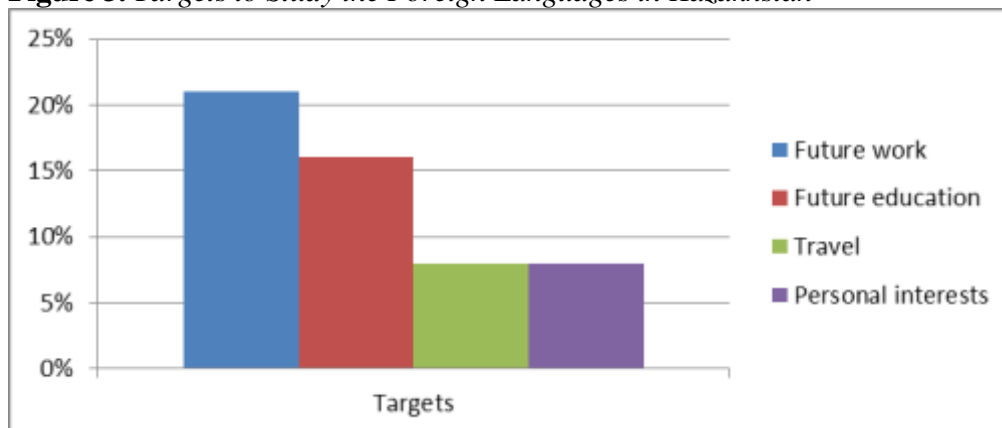
which they associate certain targets. For example, English, French, German, Korean, Spanish, Turkish, Arabic, Italian, Chinese, Persian and Japanese languages were specifically noted. In this series, priority is given to French, the percentage of which was 18% (14 students); to English (in this position are the 13 students of ENU, it is 17%); Turkish – 13%; German – 11%; Chinese – 9%; and Spanish – 8% (Figure 2).

Figure 2. *Plans to Study the Foreign Languages in Kazakhstan*



Thirdly, the following positions determined the list of the main target indicators: future work (21%), future place of study (16%), travel (8%) and personal interest (8%). In isolated cases, the reasons for personal development, the possibility of exchange of experience, career, time requirement, and familiarity with the culture of other ethnic groups were indicated (Figure 3).

Figure 3. *Targets to Study the Foreign Languages in Kazakhstan*



It was very interesting to clarify the role of multilingualism across the Kazakh language courses as a first language. Most significantly, it is necessary to understand the missions of the Kazakh language in two universities: at NU, 300- or 400-level courses have CLIL oriented purposes for native speakers and the Kazakh school backgrounders. Here, the Kazakh language is compulsory and has a content connection with specialties, like professional Kazakh for Engineers,

Kazakh for Medicine, Kazakh for Business, and Kazakh for Civil Service and so on. Also, NU courses align heritage and cognitive knowledge of Kazakh history, literature and culture. In this case, teachers of the Kazakh language create a harmonious union of social needs, scientifically and practically developing language-based communication skills in writing, speaking, reading and listening. As a result, the core of interdisciplinary conceptual relations with the linguistic-pedagogical approaches formed. Subject-based orientation and scientific consequences argue the importance of using multilingual content materials. It justifies the list of goals, which is mentioned by NU students. Among them, the following positions can be emphasized: collecting additional material; using Internet resources; the possibility of comparative analysis; forming an objective approach to the problem; a cumulative approach to the knowledge fund; working with the terminology; expanding the conceptual block; working with sources; and the possibility of expanding specialized literature.

The academic content of the Kazakh language courses involves multidimensional, scientific approaches to the theoretical excursion, also applying experience. Nevertheless, the working language of information transfer, discussion, and debate is in the Kazakh language. Therefore, the students become not only a carrier of multilingual information, but also a translator and processor of academic text materials. This form of synchronous or sequential adaptation of scientific materials requires students' language skills and structural knowledge, and, also thorough work on the conceptual content and vocabulary. As a consequence, 82% of students of NU totally agree that it is necessary to develop the content analysis of the Kazakh language materials across multilingual factors and arguments. In addition, 18% of students with answers – “no” (3 students), “sometimes” (4 students), “did not think” (2 students) – can show that multilingual comprehension not a mandatory obligation.

The situation at ENU is another. The questionnaire results prove that for the Kazakh-medium environment, multilingualism is not so important, but not excluded. As representatives of the specialty with the Kazakh-medium students' answers have more unofficial and personal characteristics. Therefore, the number of explanations follows from their communicative or cognitive desires to discuss, to talk, to understand, to read, to watch TV. Nevertheless, as a requirement of the time, multilingualism is considered as an integral component of the modern educational process. In this regard, the answers indicate such target indicators as academic mobility, education abroad, participation in international conferences, scientific and experimental expeditions, a publication of scientific papers, exchanges of experiences. The second feature is combined by the specialization of the Kazakh language and literature, which involves a comparative historical analysis of Turkic languages with their structural or semantic analysis. The logical sequence of this statement is the list the Turkic languages as a foreign.

Conclusion

Nowadays, according to Palinkašević and Palov (2014), multilingualism with its beneficial and negative effects has debatable outcomes. However, cultural symbiosis and multilingual hybridity, intrinsically, create the acquisition of intellectual capital with a meaningful comprehension of cross-cultural and social values. As an attribute of deep cognitive and communicative activities, multilingualism and multilingual content strategies can unify different educational targets, which was tested through students' feedback and course evaluations. Intrinsically, the reinvention of multilingual capacities is compensated by the opportunity to widely reveal and expand, to equitably compare and amply emphasize. In our case, educational procedures find productive decisions in scientific course projects, parallel readings, searching scientific conceptions, and terminology. Students achieve results with possibility and desire to describe the Kazakh language's academic materials in useful comparison with English, Russian and Turkish languages. The ability to generate and gather information create a self-sufficient intellectual system of education and provide students a significant overview. It is important to make a transitive balance between first and second or third languages as the vital comprehension of cultural and intercultural values. As was mentioned by Palinkašević and Palov (2014, pp. 83–84), multilingualism as bilingualism develops the following cognitive advantages: better ability in reconstructing perceptual situations; greater sensitivity to semantic relations between words; Torrance's greater originality in creative thinking; and the conception of greater metalinguistic ability. Therefore, multilingual education through different languages combines the main learning and teaching strategies of content analysis and informative understandings.

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Hawthorne's True Artist in *The Marble Faun*: The Jewish Miriam?

By Irina Rabinovich*

The Marble Faun (MF), besides being a travelogue account of Rome, is a story about sin, guilt, suffering and abuse; it is also a tale about love and friendship. It is a story about the relationships between four different individuals united by their mutual love of art. The more interesting and convincing woman of the two female characters in the novel is unquestionably Miriam. Miriam is a rebel, an artist, and a compassionate and redemptive figure. Nevertheless, her art has been almost totally neglected, probably because most critics maintained that Miriam is an allegorical character lacking moral development or growth, whose function in the romance is limited to bringing about the Model's murder and enacting the romance's moral drama. The aim of this paper is to rectify a long and undeserved history of neglect and award Miriam her due status of Hawthorne's sole genuine artist.

Keywords: art, Hawthorne's female artists, *The Marble Faun*

Introduction

There were many stories about Miriam's origin and previous life, some of which had a very probable air, while others were evidently wild and romantic fables (Hawthorne 1974, p. 22).

Nathaniel Hawthorne's Jewish heroine Miriam, one of the four protagonists of his last completed romance, is a distinctive figure in mid-nineteenth-century American literature, not only because of her Jewishness, but also because of her status as a female artist. Aside from Hawthorne's Hester, the protagonist of his novel *The Scarlet Letter* and an artist of the needle, no other major figure of a woman artist appears in mid-nineteenth century American literature.

The main questions that have motivated my extensive interest in Miriam's figure are as follows: first, why did Hawthorne, a Christian writer, a New Englander, the son of one of the oldest families in Massachusetts and descendant of devout Puritans, choose a Jewish woman as the main protagonist of his romance? Second, looking at the novel through a cultural lens, I was interested to examine what cultural, historical and societal influences were at play during the process of writing *The Marble Faun*? Finally, from a feminist point of view, it is worthwhile reflect on what makes a Jewish female artist unique for Hawthorne, so that he would choose to construct such a character for his heroine?

In *The Marble Faun* (1860), Nathaniel Hawthorne's last published novel, the only artist whose art Hawthorne's narrator seems to admire is a man, the marble sculptor Kenyon, although it might be claimed that Kenyon's hasty departure from

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Rome (the cradle of art) and his failure to complete his masterpiece, the statue of Cleopatra, undermine his status of a "true" artist. The narrator's treatment of the female artists' (Hilda's and Miriam's) art is even more problematic. Hilda is a copyist, fully duty-bound to the "Old Artists'" works of art. She lacks both artistic originality and genuine insight into human nature. The narrator ironically comments that she has "in some instances, even...been enabled to execute what the great Master had conceived in his imagination, but had not so perfectly succeeded in putting upon canvas" (Hawthorne 1974, p. 59). Clearly, Hilda, the dove-like maiden, the innocent "daughter of Puritans," as she calls herself, cannot execute what the Master could, because she has neither the talent, the imagination, nor the sympathy required to produce a real piece of art. However, speaking on behalf of Hilda, and probably on behalf of Hawthorne, the narrator comments:

The mighty Italian Masters...were not human, nor addressed their work to human sympathies, but to a false intellectual taste, which they themselves were the first to create. Well might they call their doings "Art," for they substituted art instead of Nature (Hawthorne 1974, p. 336).

This remark is even more ironic than the narrator's previous comment on Hilda's valueless art. By stating that the Old Masters substituted Nature by tainted Art, the narrator suggests that Hilda's project is a futile one. Instead of creating "Natural," human and empathic art, Hilda actually preserves and promotes the cold, "false intellectual taste" of the Old Masters. At the beginning of the novel the narrator grants Hilda some scant appreciation as an artist, saying that "she bestowed upon it [a painting] all the warmth and richness of a woman's sympathy," (Hawthorne 1974, p. 30) making the reader believe that Hilda's sympathetic female touch might work some magic on reviving the Old Masters' rigid oeuvre. Yet towards the end of the novel, after describing Hilda's heartless treatment of her best friend Miriam, it is clear that Hilda's fake "warmth" can neither make up for the unnaturalness of the Old Masters' art nor for Hilda's future development as an artist. Hilda's rejection of "the Old Masters [who] will not set me [Hilda] free" (Hawthorne 1974, p. 380) comes after her realization that European art is lacking "earnestness and absolute truth" and "moral value" (Hawthorne 1974, p. 381). This rejection reflects her failure to become an artist, similar to Kenyon's failure to complete his statute. At the end of the novel, Kenyon comes to prefer Hilda's love to art, claiming that "imagination and the love of art have both died out of me" (*MF* 428).

While some critics, such as Kemp (1997, p. 230) and Glazener (1997, pp. 54–55), have briefly referred to Kenyon's art, mainly with the aim of spelling out Hawthorne's artistic credo (since there is almost a unanimous consensus among Hawthorne's critics that Kenyon serves as his creator's mouthpiece), almost no critical attention has been granted to the art of the romance's female protagonists. Hilda's art was dismissed as unoriginal, and thus trivial and irrelevant. Miriam's art has been almost totally neglected, probably because critics such as Bercovitch (1988, p. 633), Brodtkorb (1962, p. 258), and others, asserted that Miriam is an allegorical character devoid of any moral development or growth, whose function in the romance is limited to bringing about the Model's murder and enacting the

romance's moral drama. Perhaps the mystery that surrounds Miriam's story prevents critics from grasping her immense significance both as a multifaceted individual and as a talented artist.

Miriam's Art

Contrary to the prevailing critical opinion, Hawthorne's comparative depiction of his artists reveals that Miriam, and not Kenyon, is the most gifted artist in the romance. Only Miriam is able to produce genuine works of art. To Hawthorne, ideal art seems to be art that excludes "the coarse, sensuous and superficial" and includes "the beautiful, good and permanent." True art is human, comforting; its role is to capture moments of grace and emotional engagement with the artist's subjects. Miriam's studio is described according to these principles as a place that captures "the outward type of a poet's haunted imagination, where there are glimpses, sketches, and half-developed hints of beings and objects, grander and more beautiful than we can anywhere find in reality" (Hawthorne, 1974, p. 41). Leo B. Levy correctly maintains that "for Hawthorne, the tradition draws upon the neoclassical categories of sublimity, beauty, grandeur and picturesqueness" (Levy 1970, p. 147).

Miriam asserts that a good artist cannot come to terms with Nature before he/she learns to put him/herself "at odds" with it. When Donatello asks Miriam, while on a visit to her studio, about the reasons for the darkness in the studio, she replies that "we artists purposely exclude sunshine, and all but partial light... because we think it necessary to put ourselves at odd with Nature, before trying to imitate her...we make very pretty pictures sometimes, with our artfully arranged lights and shadows" (Hawthorne 1974, p. 40). This comment not only foreshadows the later description of Miriam's paintings, but has ironic undertones directed towards copyists like Hilda who "imitate" Nature before learning its dark sides, without going through deep processes of contemplation and inner torment. For Miriam, Nature is "Mother Nature." Miriam personifies Nature as female, referring to it as "her" (not its). Before painting natural scenes, Miriam insists on establishing a closer rapport, even intimacy, with her subjects. Hilda, unlike Miriam, chooses to paint only those scenes that correspond to her moral "ideals" of purity and godliness, thus appreciating the landscape of Rome from her tower at "a height of some fifty feet above the roofs of Rome" and totally ignoring the ugly and decaying parts of the city (Hawthorne 1974, p. 54).

Miriam's art is multifaceted; commonplace harmonious scenes are placed next to paintings of vindictive biblical heroines. A number of her drawings portray

domestic and common scenes, so finely and subtly idealized that they seemed such as we see at any moment, and everywhere; while still there was the identifiable something added, or taken away, which makes all the difference between sordid life and an earthly paradise (Hawthorne 1974, p. 45).

Reality and imagination are brought together; Miriam depicts Nature as an artist who is capable of adding her personal touch, her gentleness and finesse.

Unlike Hilda, who deliberately distances herself from everything "sordid," Miriam's artistic talent lies in her ability to join the "sordid" with "paradise," thus producing works of art that arrest the attention of the viewer thanks to their simplicity and ingenuity. The domestic scene of "the lover winning the soft and pure avowal of bashful attention from the maiden" and her "drawing of an infant's shoe, half-worn out, with the airy print of the blessed foot within" cannot perhaps compete in their intricacy and technique with the paintings of the Old Masters, but the narrator seems to approve of these "so finely and idealized" scenes (Hawthorne 1974, p. 45). However, the presence of a sad woman with Miriam's features, continually peeping at a young pair of lovers from the outside without a chance of partaking in their cheerfulness, breaks the idyllic harmony:

There was one observable point, indeed, betokening that the artist relinquished, for her personal self, the happiness which she could so profoundly appreciate for others. In all those sketches of common life, and the affections that spiritualize it, a figure was portrayed apart, now it peeped between the branches of a shrubbery, amid which two lovers sat; now it was looking through a frosted window, from the outside, while a young wedded pair sat at their new fireside within... Always it was the same figure, and always depicted with an expression of deep sadness; and in every instance, slightly as they were brought out, the face and form had the traits of Miriam's own (Hawthorne 1974, p. 46).

Miriam's self-representation is conveyed by the narrator through his own gaze at the paintings and through Donatello's judgment of Miriam's art. The narrator is the one who comments on Miriam's idyllic pictures; Donatello becomes the narrator's mouthpiece whose task is to report on Miriam's brutal art. The narrator "plays it safe" – the harmony of Miriam's pleasant landscapes and her romantic depiction of lovers are certainly praised, reflecting Hawthorne's appreciation of tender and docile women and domestic bliss. There is even a sense of sympathy with the young artist who peeps at others' happiness from the outside "with an expression of deep sadness." She is doomed to be unfortunate; she cannot partake in the joy of the lovers.

Yet, the narrator's short applause of Miriam's art and his alleged compassion is quickly undermined by the overt criticism of the artist's portrayal of vengeful biblical women. Although Miriam is good at painting idyllic domestic scenes, her efforts are dedicated to the depiction of Jewish women, most of whom are murderesses. Interestingly, unlike the other characters in the romance, Miriam is described indirectly through a portrait of a woman who "seem[s] to be describing nine women out of ten in the person of my [Miriam's] lay-figure. For most purposes she has the advantage of the sisterhood" (Hawthorne 1974, pp. 41–42). Similar to the Jewish-American writer and poet, Rebekah Hyneman, who was Hawthorne's admirer and his contemporary, Miriam deeply appreciates female friendship. Hyneman calls it "a sweet communion" of women, thus suggesting that understanding and mutual compassion amongst women are of great value (Hyneman 1853, p. 107). We should not forget that Miriam's biblical namesake established a "female sisterhood." She was the Israelite women's leader, instructor and friend. Through art (using poetry, singing and dancing) she created a strong

female alliance. When Miriam was sick with leprosy and isolated from the rest of the community, her female counterparts defended and supported her, refusing to continue their journey until their leader was back in camp.

Hawthorne's Miriam sees herself as part of a larger "sisterhood" of persecuted and victimized, but also strong, defiant and vengeful women who form a sort of kinship. She, like the lady in her painting, is "a woman with long dark hair, who threw up her arms with a wild gesture of tragic despair, and appeared to beckon him [Donatello] into the darkness along with her" (Hawthorne 1974, p. 41). The narrator, here takes a certain kind of "objective" stance, as if Miriam is the one who chooses her own depiction, though that description is given through the eyes of Donatello. Donatello, madly in love with his hostess, "was half startled at perceiving duskily" (Hawthorne 1974, p. 41) the image of the beautiful, but wild and despaired woman. The portrait of Miriam that summons the lover "into the darkness along with her" (Hawthorne 1974, p. 41) foreshadows Miriam and Donatello's future murderous association that results in the assassination of the Model, Miriam's persecutor. Here, it is the painting that pulls Donatello into the darkness: "When my eyes first fell upon her, I thought her arms moved, as if beckoning me to help her in some direful peril," says the lover (Hawthorne 1974, p. 42).

During the murder scene, Miriam's eyes entice Donatello to commit the crime. The narrator does not take the risk of being involved; he does not take a stance. Donatello, the innocent youth, is the speaker. The narrator "only" reports about the dread Donatello experiences when looking at Miriam's horrifying portraits. "As it chanced," he comments, "however, they [these paintings] gave the poor youth little delight" (Hawthorne 1974, p. 47). Some interesting questions should certainly be asked at this point: Why is the narrator reluctant to reveal his judgment on Miriam's paintings of Jewish women? Is it because their high artistic quality clashes with the dangerous message they carry? Is it because he is worried that by praising Miriam's art he might be accused of supporting belligerent feminist causes or spreading an anti-patriarchal agenda? These questions will probably remain unanswered.

The paintings Miriam consequently shows to Donatello are those of Jael, Judith and Salome. The narrator implies that she is fanatically obsessed with her merciless models: "over and over again, there was the idea of woman, acting the part of a revengeful mischief towards man" (Hawthorne 1974, p. 44). The narrator emphasizes Miriam's infatuation with her heroines and the sympathy she feels towards their causes. David Howard is right to maintain that "to talk of Miriam's art is really to talk of her character, and also in a way to talk of the artistic life which Hawthorne hints at but does not really come to" (Howard 1967, p. 125). Unlike Hilda's copies, Miriam's art exposes the "passionate and fiery conception of the subject in all earnestness," giving "the last touches in utter scorn" (Hawthorne 1974, p. 60).

Hawthorne's Ambivalence toward Miriam

Hawthorne's narrator's ambivalent treatment of Miriam shows, on the one hand, his fascination with the audacity and zeal of her art, though, on the other, there seems to be a sense of holding back his praise when underscoring the ferocity of Miriam's Jewish models. He seems to be threatened by the "darker powers" and Eros of women in general, and those of the sensuous, defiant Jewish women, in particular. I suggest that Hawthorne would also have wanted to dare, on both literary and personal fronts, to passionately and fiercely conceive his fictional and imaginary subjects, but he fails to do so. It is not clear whether his hesitancy stems from his Puritan heritage, or from the "moral stance" he appropriated as a canonical American moralist.

What is apparent is Hawthorne's recurrent ambivalence towards any bold move or any socially questionable deed on the part of one of his female characters. Already in his earlier description of the Jewish woman whom he met at the Lord Mayor house in *The English Notebooks*, the sense of an inner struggle between the strong attraction and the repulsion, between his wish to build closer intimacy and his dread of impropriety (since the woman is Jewish), is evident. He writes that "I never should have thought of touching her, nor desired to touch her; for, whether owing to distinctness of race, my sense that she was a Jewess, or whatever else, I felt a sort of repugnance, simultaneously with my perception that she was an admirable creature" (Hawthorne 1941, p. 321). Is it only a racial aversion? Or, perhaps, this "sort of repugnance" refers to his inability to bridge the "accepted" norms, thus making it impossible to develop any sort of interaction with the beautiful Jewish lady? Or, possibly, such repugnance is a much broader one, ranging from his difficulty to fully support his other "dark" heroines, Hester Prynne in *The Scarlet Letter*, Beatrice in "Rapaccini's Daughter" (Hawthorne 1982, pp. 999–1005) and Zenobia in *The Blithedale Romance*, to his inability to break through the restrictive societal and artistic conventions.

Miriam, unlike her creator, is able, by means of her art, to form a close intimacy, a "sisterhood" with her models. Hawthorne's depicts Miriam as a "Wandering artist," without a family, a home or a homeland. Her art is her only possession, and the women she paints are her only associates except for Donatello. In the depiction of Miriam there are shades of a stereotype of the tragic "Wandering Jew," walking hopelessly from place to place. Art becomes an avenue through which her personal grief (the reasons for which are never clarified in the romance, though at times are hinted at) is united with the sufferings and the courageous acts of personal defense and national revenge that the Jewish women in her paintings represent. The narrator describes in detail the violent scenes of Sisera's murder by Jael and Holofernes's beheading by Judith:

The first that he [Donatello] took up was a very impressive sketch, in which the artist had jotted down her rough ideas for a picture of Jael driving the nail through the temples of Sisera. It was dashed off with remarkable power, and showed a touch or two that were actually lifelike and deathlike, as if Miriam had been standing by when Jael gave the first stroke of her murderous hammer, or as if she herself were Jael, and

felt irresistibly impelled to make her bloody confession in this guise (Hawthorne 1974, p. 43).

As in all her other paintings, Miriam's metaphorical representations of the acts of murder are of importance. She almost becomes an active participant, which again hints at her sense of personal anguish and communion with the Jewish biblical heroines and foreshadows her own upcoming deed. However, the language the narrator uses here is one of manifest disapproval of Miriam; she is envisioned as a murderess who is about to give a "bloody confession" (but it is clear she will not) while the victim is helplessly lying at her feet, looking up at her. The narrator clearly disapproves of Miriam's art in the following passage:

Her first conception of the stern Jewess had evidently been that of perfect womanhood, a lovely form, and a high, heroic face of lofty beauty; but, dissatisfied either with her own work or the terrible story itself, Miriam had added a certain wayward quirk of her pencil, which at once converted the heroine into a vulgar murderess. It was evident that a Jael like this would be sure to search Sisera's pockets as soon as the breath was out his body (Hawthorne 1974, p. 43).

The narrator again challenges either Miriam's artistic ability or her integrity, this time putting the blame on Miriam herself. He implies that the artist rejects Jael's "terrible story," thus converting her heroine "into a vulgar murderess." The irony is that Miriam would not have painted Jael in the first place had she felt any resentment toward Jael's act. Moreover, by describing Jael as the most ignoble pickpocket, the narrator does not only undercut Jael's courageous act that symbolizes her determination and points at the fulfillment of God's will ("Blessed above women shall Jael the wife of Heber the Kenite be, blessed shall she be above women in the tent" [*Judges* 5: 24]), but insinuates at the widespread stereotype that views Jews as miserly money lenders or rogues.

Miriam's next painting is that of Judith, a pious Jewish widow who killed the King of Nineveh's general, Holofernes, who had been sent to subdue the Jews of Bethulia. Judith captivated Holofernes by her beauty, and eventually took advantage of the general's intoxication to cut off his head. The narrator again emphasizes the heroine's bloodthirstiness, never referring to her bravery or national heroism. The heroine is ironically compared to a cook who is about to boil the calf's head. Judith is compared to a vicious cook; Jael is compared to a thief. Miriam, their creator, is no less a criminal; her excessive passion and fiery makes her an extremely dangerous woman:

In another sketch she had attempted the story of Judith... Here, too, beginning with a passionate and fiery conception of the subject in all earnestness, she had given the last touches in utter scorn, as it were, of the feelings which at first took such powerful possession of her hand. The head of Holofernes... was screwing its eyes upward and twirling its features into a diabolical grin of triumphant malice, which it flung right in Judith's face. On her part, she had the startled aspect that might be conceived of a cook if a calf's head should sneer at her when about to be popped into the dinner-pot (Hawthorne 1974, pp. 43-44).

Hawthorne's emotional ambivalence is apparent again, denoting to his ambiguity towards Jael and towards Miriam. He seemingly admires the "powerful possession" of Miriam's hand, her audacity and her daring. Miriam, similarly to her model, Judith, is a brave and earnest woman. Nevertheless, the audacity of the artist and that of her model is ironically undermined when this model is compared to a cook. The artist, one way or another, becomes Hawthorne's associate: both create powerful heroines. However, Hawthorne's narrator satirizes Miriam's creation, Judith, when describing her as a cook. The Jewish national heroine becomes a cook, killing a calf for dinner. Moreover, the narrator suggests that Miriam seems to totally identify herself with her Jewish model's criminal acts:

It was, indeed, very singular to see how the artist's imagination seemed to run on these stories of bloodshed, in which woman's hand was crimsoned by the stain; and how, too, – in one form or another, grotesque or sternly sad, – she failed not to bring out the moral, that woman must strike through her own heart to reach a human life, whatever were the motive that impelled her (Hawthorne 1974, p. 44).

It is possible that Hawthorne is critiquing himself and his own art indirectly here. Miriam's imagination allows her to "run on" stories, to be carried away to the remote past, and to draw from it her own story, her own unique creation, while Hawthorne, as an artist, seems to be impotent and unable to reach such levels of ingenuity. The narrator overtly accuses Miriam of identifying herself with the Jewish murderesses and of failing to portray the moral, feminine faculties a woman is said to possess. Miriam becomes an "unnatural" woman, a woman who resists her feminine inclinations and a woman who does not only defy patriarchal authority, but also violates accepted social norms that are necessary for the well-being of society. This view fits well with the stereotypical image of Jewish women discussed earlier in this article, portrayed as exceptionally sexually attractive, but at the same time, as unfeminine, defiant and emasculating.

The passage which summarizes Hawthorne's paradigm of a woman's proper behavior – a "woman must strike through her own heart to reach a human life" (Hawthorne 1974, p. 44) – when coupled with the narrator's description of the feminine ideal mentioned earlier in this article, unmistakably points to his poignant criticism of rebellious women. It also ironically alludes to the stereotypical depiction of the Jewish male, often portrayed in literature as passive and impotent. Unlike the male, the Jewish woman is brave, determined and self-reliant.

In addition to Miriam's identification and feeling of close kinship with her biblical Jewish models, her depiction of them is also equated with that of Beatrice Cenci¹⁴, another disobedient woman. Beatrice Cenci, an Italian noblewoman, was

¹⁴Beatrice Cenci (February 6, 1577–August 22, 1599) was an Italian noblewoman at the centre of a lurid murder trial in Rome. Beatrice was the daughter of Francesco Cenci, an aristocrat who, due to his violent temper and immoral behavior, had found himself in trouble with papal justice more than once. They lived in Rome in Palazzo Cenci, at the edge of Rome's Jewish ghetto. The legend is as follows: At home Francesco Cenci behaved as a brute. He abused his wife and his sons, and had reached the point of committing incest with Beatrice. He had been jailed for other crimes, but thanks to the leniency with which the nobles were treated, he had been freed early. Beatrice had tried to inform the authorities about the frequent mistreatments,

involved in a scandalous murder of her father who committed incest with her. Hawthorne maintains that there is a definite physical resemblance between his character Miriam and the historical Beatrice. He also alludes that Beatrice's tragic fate is similar to that of Miriam; both are persecuted by a brutal male/father; both kill the fiend and both are harshly punished. Guido's famous picture of Beatrice, which Hilda so reverently copies, reminds us of Miriam's self-portrait:

The picture represented simply a female head; a very youthful, girlish, perfectly beautiful face, enveloped in white drapery, from beneath which strayed a lock or two of what seemed a rich, though hidden luxuriance of auburn hair. The eyes were large and brown, and met those of the spectator, but evidently with a strange, ineffectual effort to escape.... But, in fact, it was the very saddest picture ever painted or conceived; it involved an unfathomable depth of sorrow (Hawthorne 1974, p. 75).

The two women are youthful and beautiful but are also extremely distressed. Harvey L. Gable argues that by bringing up Beatrice's story, Hawthorne's intention was to emphasize Miriam's fallen morals: "Both unwittingly stirred the beast in a mad and maniacal suitor, rejected him, and caused him to fall into the chasm" (Gable 1998, p. 225). Hilda's view of Beatrice is not surprising. Ironically, although she harshly pronounces the victim guilty, saying that "her doom is just," she is at the same time fascinated by Beatrice's beauty and the possibility of meticulously copying Guido's portrait of his young model (Hawthorne 1974, p. 75). Indeed, I agree with Laurie Sterling's claim that Hilda's criticism of Beatrice foreshadows her future harshness toward Miriam, "just as Hilda passes judgment of Beatrice Cenci, so she will later pass judgment on Miriam" (Sterling 2000, p. 100). Moreover, I believe that in this scene, Hilda projects Hawthorne's intimidation of but at the same time his attraction to Beatrice's, and metaphorically, to Miriam's powerful and defiant character. Both Hawthorne and Hilda are captivated by the mystery that surrounds these "dark" women, but their enthrallment is constantly

but nothing had happened although everybody in Rome knew what kind of person her father was. When he found out that his daughter had reported against him, he sent Beatrice and Lucrezia away from Rome to live in the family's country castle. Exasperated, the four Cenci decided they had no alternative but to try and get rid of Francesco, and all together organized a plot. In 1598, during one of Francesco's stays at the castle, two vassals (one of whom had become Beatrice's secret lover) helped them to drug the man, stab him with a long nail through his eye and his throat, and hide the corpse. Somehow his absence was noticed, and the papal police tried to find out what had happened. Beatrice's lover was tortured, and died without revealing the truth. Meanwhile, the plot was discovered all the same and the four members of the Cenci family were arrested, found guilty, and sentenced to death. The common people of Rome, knowing the reasons for the murder, protested against the tribunal's decision and obtained a short postponement of the execution. But Pope Clement VIII showed no mercy at all: on September 11, 1599, at dawn, they were taken to Saint Angelo Bridge, where the scaffold was usually built. Giacomo was quartered with a mallet and had his limbs torn off and hung in the four corners; then Lucrezia and finally Beatrice took their turn on the block, to be beheaded with a sword. For the people of Rome Beatrice became a symbol of resistance against the arrogant aristocracy and a legend arose: every year on the night before her death, she came back to the bridge carrying her severed head (https://en.wikipedia.org/wiki/Beatrice_Cenci) [Accessed 30 January 2020].

subverted by social constraints. These "dark" women pose a threat to society's morals, and Hilda, the "dove-like" maiden, is unable to cope with decadence. Hawthorne, in a manner similar to his "daughter of Puritans" protagonist, is at once appalled and spellbound to his "dark" heroines.

Hawthorne contrasts Miriam's violent art with a very feminine occupation she is occasionally engaged in: needlework. When Donatello enters Miriam's studio, he finds her sewing. This peaceful domestic scene, soon discordantly undercut by the exhibition of Miriam's violent art, is in my opinion one of the most important passages in the novel, as it quite explicitly states the writer's views on the tasks "appropriate" for women and on the kind of artistic vocation – needlework – women should do. The narrator goes into a lingering, at times even tiresome explanation of the gratification and accomplishments a woman might attain while at her needlework:

The artist was not just then at her easel, but was busied with the feminine task of mending a pair of gloves. There is something extremely pleasant, and even touching, – at least, of very sweet, soft, and winning effect, in this peculiarity of needlework, distinguishing women from men. Our own sex is incapable of any such by-play aside from the main business of life; but women – be they of what earthly rank they may, however gifted with intellect or genius, or endowed with awful beauty have always some little handiwork ready to fill the tiny gap of every vacant moment. A needle is familiar to the fingers of them all. The slender thread of silk or cotton keeps them united with the small, familiar, gentle interests of life, the continually operating influences of which do so much for the health of the character, and carry off what would otherwise be a dangerous accumulation of morbid sensibility... Methinks it is a token of healthy and gentle characteristics, when women of high thoughts and accomplishments love to sew; especially as they are never more at home with their own hearts than while so occupied (Hawthorne 1974, pp. 39–40).

For Miriam, the communion with her own "kindred beings" (victimized women) is expressed through true feelings of sympathy and understanding of "the happiness which she could so profoundly appreciate for others" (Hawthorne 1974, p. 46). She does not need the needle to become an integral part of the feminine sisterhood; her "vast deal of human sympathy" (Hawthorne 1974, p. 46) does not stem from a common occupation (sewing) with other women, but from true compassion and kindness. The narrator's strong alarm about Miriam's non-feminine peculiarity is expressed in the last sentence of his idyllic description of the woman while at needlework:

And when the work falls in a woman's lap, of its own accord, and the needle involuntarily ceases to fly, it is a sign of trouble, quite as trustworthy as the throb of the heart itself. *This was what happened to Miriam* (Hawthorne 1974, p. 40; italics mine).

Miriam, according to the narrator, by preferring to produce original art rather than preoccupying herself with needlework, actually destines herself to moral downfall. By defying "the healthy and gentle characteristics" of women's handiwork and preferring not to become a worshiper of the Old Masters, Miriam

brings about her own ruin. The narrator suggests that there is no place for an original woman artist within the nineteenth-century conservative society. The moment a woman's needle "ceases to fly" it is irrevocably "a sign of trouble." Miriam is "punished" for breaking the social taboos, for daring and for the unwillingness to compromise her art.

Arnold Goldman, for example, suggests that for Hawthorne, Miriam is a dangerous person who might be suspected of "plotting to overthrow the Papal Government" (Goldman 1984, p. 385), and is therefore carefully watched by the Roman authorities. Such a suggestion is in line with Hawthorne's distaste of strong, political women, but it disregards the individual causes Miriam is fighting for, those of personal and artistic freedom.¹⁵ It is true that the Catholic Church, and the Model, disguised as a monk, represent the corruptive power of one religion trying to subdue another; yet Miriam's personal cause is not less important. I will argue in the next section of this article that the Model's character might be traced to Jewish origins, and, hence, if the Model is depicted as a Jew, Miriam is neither striving against the Church nor against Roman authorities, but against her ancestral traditions. Moreover, we should not forget that Miriam's choice of her tormentor, the Model, to be the one to pose for her work of art, makes him in a sense the original of this work. Metaphorically, by killing the Model Miriam is killing her art. Though Miriam tries to defy patriarchal dominance when practicing original art, ironically, the death of her male Model threatens her artistic career.

Instead of reading Miriam's defiance as a political act, I suggest that the feminist and artistic causes she is fighting for have not received the critical attention they rightfully deserve. "Miriam's noncompliance with the socially accepted norms which encourage women's meekness and subordination, her full physical and financial reliance on herself and the threat her personal conduct and artistic achievements pose to male artists such as Kenyon have never been seriously investigated" (Rabinovich 2012, p. 58). I maintain that Miriam's character and her art serve as an antithesis to Hawthorne's own artistic and personal aspirations. As a Jewish woman, a female artist and a foreigner, Hawthorne's figure of Miriam is the ultimate "Other"; actually, she is a triple other. As such, Miriam has the leeway and the audacity to break artistic and societal conventions, which I would speculate that Hawthorne would like to, but cannot, as a canonical writer, a distinguished diplomat and a family man, break. Hence, we note his constant, inexorable fascination with Miriam, but also his meticulous caution as he guards himself from being carried too far away by his dreams.

Miriam's noncompliance with the socially accepted norms, her refusal to remain within the conventional female spheres and the threat she poses to such male artists as Kenyon, who is equally threatened by the power his statue of Cleopatra has over him, remembering, as mentioned, that critics consider Kenyon

¹⁵Augustus M. Kolish maintains that "in her art, Miriam offers overt signs of a suppressed, Jewish identity that remains in spite of Catholic conversion" (Kolish 2001, p. 435). Kolish, who reads *The Marble Faun* in context of Edgardo Mortara's forced conversion, judges Miriam's noncompliant art as a tool of rebellion against the Catholic hegemony and their scheme of converting Italian Jews. He fails, however, to perceive Miriam's art in terms of her inner struggle and her private confrontation with male patriarchal oppression.

Hawthorne's mouth-piece. In his biographical sketch of Anne Hutchinson¹⁶, Hawthorne contends that:

women's intellect should never give the tone of that of man...and woman, when she feels the impulse of genius like a command of Heaven within her, should be aware that she is relinquishing a part of the loveliness of her sex, and obey the inward voice with sorrowing reluctance, like the Arabian maid who bewailed the gist of prophecy (Hawthorne 1883, p. 217).

Hawthorne's ambiguity towards strong women such as Anne Hutchinson and towards the "dark women" of his own creation develops into an even more unconcealed resistance and condemnation when a bold Jewish woman is at stake. Hester, in a similar way to Miriam, violates the accepted norms and thus poses a threat to the social equilibrium and to patriarchal authority, but as an artist of the needle, Hester is depicted as still more "natural" and more feminine than Miriam. Miriam's rebellion is further complicated in Hawthorne's eyes. Hers is not only a revolt against male domination and the corruptive power of the Church, and it is neither just a personal struggle against a diabolic persecutor from the past who constantly haunts Miriam's steps. It is the revolt of an independently-minded artist who dares to confront the rigid moral and artistic norms set by the conservative, male-dominated elite. Nevertheless, though Hawthorne seems to underestimate independent and genuine female art and intellect, he dedicates much more attention and space to Miriam's bold art than to Hilda's practices as a copyist. The question is, why? If Miriam's art is immoral, defiant and anti-social, why does Hawthorne give such an extensive notice to every little detail in Miriam's paintings?

While rejecting Miriam's art as immoral, Hawthorne appropriates a condescending approach towards it and implies a moral lesson in his criticism. He tries to teach other women by scrutinizing Miriam's integrity. Such an attitude is well-summarized by his final remark with regards to Miriam's portrait of the Jewish Salome beheading John the Baptist. Salome, claims the narrator, was so terribly shocked by the saint's face, that "the look of gentle and heavenly reproach, with sad and blessed eyes fixed upward at the maiden," that "by the force of which [his] miraculous glance, her whole womanhood was at once awakened to love and endless remorse" (Hawthorne 1974, p. 44). This rendition of Salome's moral lesson relies heavily upon physical sensation, and denotes a type of learning expressed through physicality.

In fact, body language and sight play a significant role in the romance. While following John the Baptist's reproach expressed by his sad eyes Salome deeply

¹⁶Anne Hutchinson (July, 1591 – July, 1643) was the unauthorized Puritan preacher of a dissident church discussion group and a pioneer settler in Massachusetts, Rhode Island and New Netherlands. Anne held Bible study meetings for women, but because of how popular they were men soon came too, and she went beyond scriptural study to bold declarations of her own religious philosophy. Controversy ensued, and she was eventually banished from her colony. She is a key figure in the study of the development of religious freedom in Britain's American colonies (<https://www.geni.com/people/Anne-Hutchinson/600000005751454048>) [Accessed 26 December 2019].

regrets her crime. Similarly, Hawthorne implies that Miriam is a criminal who killed the Model with one glance: "There was short time to weigh the matter [throwing the Model from the cliff]; but he had his trial in that breath or two while I held him over the cliff, and his sentence in that one *glance*, when your eyes responded to mine!", says Donatello (*MF* 172; italics mine). Jonathan Auerbach insightfully comments that "throughout *The Marble Faun*, sight is an activity analogous to language: just as Kenyon executes Cleopatra 'with a word', so does Miriam execute her Model with a glance" (Auerbach 1980, p. 115).

Conclusion

Hawthorne's ambivalence towards strong women of his own creation, such as Hester, Beatrice and Zenobia, develops into a condemnation when a bold Jewish heroine is at issue. Although Hester, like Miriam, violates the norms and thus poses a threat to the societal equilibrium always carefully cherished by Hawthorne, Hester is much less dangerous than Miriam. An artist of the needle, Hester is safely within the conventional female sphere. Her creator, though disapproving of her act of adultery, remains supportive of the art she practices.

Miriam's rebellion is much more multifaceted, and therefore more dangerous. It is directed not only against the patriarchal domination, the threat that the Catholic Church and the Italian authorities pose; it is not only a personal struggle against a diabolic persecutor from the past. Although Miriam is portrayed as a courageous artist who is not afraid of painting strong, self-reliant heroines in her own way, her artistic and personal freedom is undermined by her vengeful obsession. Such art puts her in danger, especially if we consider Hawthorne's repeated allusions to the possibility that Miriam is constantly followed and watched, though he never makes it explicit who is persecuting the artist. Does her art somehow endanger the Roman authorities or her mysterious associates? Or, perhaps her art is too risky, as it encourages women to challenge the Church's and society's patriarchal values? Maybe it is what entices the Model to follow her? We are never provided with an answer. Yet it is suspect that Miriam never shows her work to her fellow artists except for Donatello, whom she trusts beyond a doubt. Probably the fear of being exposed accounts for her use of a pseudonym – Miriam Schaefer. On the other hand, I believe that Miriam's art, in spite of the dangers it may represent, is also beneficial. Her total identification with her artistic subjects and the choice of themes for her paintings both correspond to her feelings of gloom and empower her. Miriam's isolation from the artistic community of Rome and her resultant loneliness would be unbearable without the communion of "sisterhood" which, though only virtual, her Jewish models offer.

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Retro-Digitization of Croatian Pre-Standard Grammars

By Marijana Horvat* & Martina Kramarić[‡]

In this article, we will present the rich linguistic heritage of the Croatian language and our attempts to ensure its preservation and presentation to the general public by means of the "Retro-digitization and Interpretation of Croatian Grammar Books before Illyrism – RETROGRAM" project. There is a long tradition of grammatical description in the history of the Croatian language. The first grammar book of the Croatian language was written at the beginning of the 17th century and the first grammar book written in Croatian was compiled in the middle of the 17th century. In later years, when literary and linguistic activity were transferred from the Dalmatian area to the northern and eastern part of Croatia, the Latin model for the description of the Croatian language was still present, even though German was also used. There were a large number of grammars written up to the second half of the 19th century, which are considered pre-standard Croatian grammars. They are the subject of research within the project "Pre-standard Croatian Grammars" at the Institute of Croatian Language and Linguistics. This research proposal "Retro-digitization and Interpretation of Croatian Grammar Books before Illyrism" aims to create a model for the retro-digitization of the chosen eight Pre-standard Croatian Grammars (written from the 17th until the 19th century). The retro-digitization of Croatian grammar books implies the transfer of printed media to computer-readable and searchable text. It also includes a multilevel mark-up of transcribed or translated grammar text. The next step of the project is the creation of a Web Portal of Pre-standard Croatian Grammars, on which both the facsimiles and the digitized text of the grammars will be presented. Our aim is to present to the wider and international public the attainments of the Croatian language and linguistics as an important part of Croatian culture in general.

Keywords: *pre-standard Croatian grammars, history of the Croatian language, retro-digitization, Extensible mark-up language, Text encoding initiative, web portal of pre-standard Croatian grammars*

Introduction

Working with historical linguistic material always implies additional challenges for scholars. This is especially so if the works in question were not published or if they were written in manuscripts. Due to their fragility and the possibility of damage, it is only possible to work with them in specialized institutions. On the other hand, the old scripts in which they were written and the lack of standard orthography makes them incomprehensible to the wider public. The transcription of the manuscripts in modern script is time consuming and requires many specialized skills and knowledge (paleography, textology, codicology, comparative linguistics, history of culture, and philology)¹⁷. Critical editions of texts preserved in manuscripts and written in scripts that have not been in use for centuries are therefore of great help and importance to all the interested public. These are the main reasons why scholars and philologists are increasingly

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¹⁷The same is stressed in Renhart (2020, p. 311).

interested in digital technologies which in particular cases¹⁸ can improve and accelerate their work. These technologies can also be very helpful in presenting the historical language heritage to the wider interested public.

Nowadays the digitization¹⁹ of historical material in general is essential because of the need to preserve historical material for the purpose of its future use. One of the main reasons for the digitization of old texts is to protect the original document from possible damage caused by improper handling. At the same time, a digital copy is the most reliable backup of the original document.

Retro-digitization of the Croatian linguistic heritage is an important and comprehensive component of the Digital Humanities network in Croatia, and the main goals of this process are the same as in other areas of cultural and historical activities: the preservation of source material, original documents and making them more visible and more easily accessible to the general public (Bago 2014, p. 78). So far, none of the projects of retro-digitization have included Croatian grammar books from the pre-standard period of the Croatian language (before the establishment of the common standard language and orthography). Besides, these grammars have so far not been presented to the public on an easily accessible website or web portal, which has so far made scientific research of their content more difficult.

Within the current project under the title "Retro-digitization and Interpretation of Croatian Grammar Books before Illyrism – RETROGRAM", funded by the Croatian Science Foundation, the most important grammar books from this period will be digitized²⁰ and their presentation and accessibility to experts and the general public will be improved. In Croatia, this innovative and comprehensive approach of presenting the cultural and language heritage is already used for old manuscripts, vocabularies, etc. but so far not for grammar texts. Even in the European context²¹, this project is unique because it will result in an open-access

¹⁸Such as the OCR (Optical Character Recognition) process to convert manuscript images into Microsoft Word .doc or .docx formats or developed programs like Transkribus for Handwritten Text Recognition (<https://transkribus.eu/Transkribus/>).

¹⁹By the digitization in this context we mean both the scanned images (digitized) and machine-readable (digital) texts. There is distinction between 'digital' and 'digitized' editions and according to scholars an edition cannot be called truly digital if by printing it we do not have a loss of functionality (Sahle 2008).

²⁰According to the distinction mentioned above although our project in its name contains digitization, our goal is to create a digital edition of the grammar text, which will be machine-readable and can be searched full-text.

²¹As an example of good practice in the European context, the Portal of Slovenian grammar and orthography handbooks (from 1584 until today) should be mentioned (<http://www.fran.si/slovnice-in-pravopisi/>). This portal contains facsimiles of each grammar and orthography handbook including metadata (e.g., century, author's name and short biography, original title and the translation of the title if appropriate, language data, information on the importance and purpose of the work, etc.), but texts are not searchable. A similar idea of a digital database of historical linguistic texts appears on the *Classiques Garnier Numérique* website (<https://www.classiques-garnier.com/numerique/>). It contains the *Great Corpus of French Language Grammars, Commentaries and Treatises on Language* (14th–17th centuries) with a searchable database but with no open access. An open access digital resource of Czech historical grammars (from the 16th to 19th century) is available on the website *Vokabulář webový/Mluvnice oddělení vývoje jazyka Ústavu pro jazyk*

web portal which will include facsimiles of selected grammar books, their transcription or translation, and an index of historical grammar and linguistic terminology. It will also be equipped with thematic search possibilities at the morphological level.

History of the Croatian Grammatology

In the history of the Croatian language and long before the standardization of the Croatian language²², there was a lengthy tradition of writing and composing grammar and orthographical books and generally volumes in which historical linguistic material, not only in the Croatian language, was interpreted. Since these Croatian grammars were written before the second half of the 19th century and before the establishment of the common standard language and orthography based on the Štokavian dialect, they describe all three dialects of the former Croatian literary language: Čakavian, Kajkavian and Štokavian. The standardization of the Croatian literary language based on the Štokavian dialect variant began in the 17th century. This process was finalized in the 19th century during the time of the Croatian National Revival or the Illyrian movement. The grammars described in this article thus belong to the pre-standard period of the Croatian language. In the literature, the common title "Croatian pre-standard grammars" refers to a heterogeneous group of grammar books with common structural features and methods of description, and whose metalanguage or object language²³ is one of the Croatian literary languages that precede the modern Croatian standard language based on Štokavian dialect, that is, which were written before the formation of the standard Croatian language. The first grammar books were written within the religious orders, of the Jesuits and Franciscans, and were used to teach the Franciscan and Jesuit youth the Croatian or Latin language²⁴.

The beginning of the standardization of the Croatian language is connected with the Reformation, or the Catholic Revival. The Catholic Church raised the question of a common Croatian language in which religious books would be written and through which it could renew religious life on Croatian territory among the South Slavs. The problem was the lack of a common language because of the dialect diversity of the Croatian language. The goal was to create a common literary language (*lingua communis*) which could readily be understood by everyone in the dialectically diverse Croatian area.

český AV ČR (<https://vokabular.ujc.cas.cz/>). Grammar books are represented by facsimiles and followed by a list of key words that can be traced and attested in the facsimiles.

²²Before the choice of the common standard language and orthography.

²³With the term object language, we refer to the language which is the object of grammatical description.

²⁴Bartol Kašić, the author of the first Croatian grammar *Institutionum linguae Illyricae libri duo* (1604), was a Jesuit. In the established Academy of the Illyrian language (*Academia linguae Illyricae* 1599) at the Jesuit College in Rome, Bartol Kašić was the first teacher of the Illyrian language. Future missionaries, who would be sent to the Croatian territory during the Reformation, were to learn the language of the Croatian people in that Academy. So, Kašić's task was to write a grammar book of the Croatian language for students, future missionaries, to teach them the Croatian language.

With the first grammar book of the Croatian language, which was written at the beginning of the 17th century (Kašić 1604), Croatian was among the first European languages to have its grammatical description. Although the grammar was written in Latin, this was a grammar of the Croatian language that predominantly covered the southeast complex of Croatian literature. This was the reason why the examples in Čakavian/Štokavian literary language stylization with the Ikavian reflex of jat are presented²⁵. This grammar thus contains some grammatical categories (for example, the ablative and the gerund) which do not belong to the structure of the Croatian language. However, some of the grammatical descriptions presented in the Kašić grammar are still present nowadays in the standard language Croatian grammars, such as the three nominal declension patterns determined by the ending in the genitive singular. Kašić names the Croatian language that he describes as Illyrian, which was the common name for the inhabitants on the wider southern Slavic area and their language, to whom Jesuit missionaries were sent to preach the Catholic faith and teach the religious youth the Croatian language²⁶. The name Illyrian was taken over from the Antique tradition. The name Illyrians referred to the old tribes which inhabited the provinces of the Balkan Peninsula, and the name of those tribes led to the name of the Roman province Illyricum which was established in the 1st century BC. Under the name Illyrian, Kašić refers to a language of the southeast complex of Croatian literature which was based on Čakavian-Štokavian literature. Therefore, in Croatian philology, Kašić's name is connected to the beginning of the standardization of the Croatian language where he intentionally chose the Štokavian language, although he was born a Čakavian (Katičić 1981, Gabrić-Bagarić 2010, pp. 151–153).

The first grammar books written in Croatian were compiled in the middle of the 17th century. The first such grammar was written by the Jesuit friar Jakov Mikalja under the title *Gramatika talijanska ukratko ili kratak nauk za naučiti latinski jezik* (1649/1651) but that grammar describes the Italian language (the term Latin refers to the Italian language) while its meta-text is written predominantly in the Croatian language. Italian morphology paradigms and grammatical terms are presented with Croatian language equivalents. Although this is a grammar of a foreign language (Italian), the examples and the declension and conjugation patterns are written in Croatian, and Croatian is also the metalanguage of the grammar. It is a Štokavian grammar and is almost consistently Jekavian. Mikalja's grammar is part of his extensive trilingual dictionary *Blago jezika slovinskoga*

²⁵In his grammar, the Ijekavian reflex of jat is mentioned only once, in the section where Kašić writes about letters (*Pars prima, De litteris*). Čakavian elements are mainly represented in phonology, especially in accentuation, and Štokavian elements are covered in the morphology part of the grammar book (Katičić 1981, p. 30).

²⁶Gessner (1555) describes the Illyrian language in the 16th century. He writes that the Illyrian language is the most widespread language on the European territory and is spoken by many different inhabitants. His review of the Illyrian language is concluded with lists of inhabitants who spoke the Illyrian language, among whom he mentions the inhabitants of the Croatian territory (for example, *Dalmatae, Chroati, Istrii* etc.). Another name for this language is the Slavic language (*Slavonica lingua*). (For more about this topic, see Perić Gavrančić (2020, pp. 7–28)). In the Croatian tradition of writing dictionaries and grammar books, the names Illyrian and Slavic were both used to name the Croatian language until the 19th century.

(Croatian, Italian, Latin) and it is also the oldest source of Croatian grammatical terminology.

Traditional Latin education and the tradition of literacy in Latin in Croatia, and the incorporation of the coastal Croatian part into the wider Mediterranean space, were the reasons for the first grammars to be mainly oriented towards three languages: Croatian, Latin and Italian. Considering the western orientation of the Croatian language and literature and the long tradition of Latin literacy and translations from Latin, the predominant influence of Latin is apparent in the grammatical descriptions as well, on all language levels. The first Croatian grammars were written in Latin or they describe Latin, given that in Croatian schools education was conducted for a long time in Latin. Indeed, Latin was the language of cultural life, science and schooling.

In later years, when literary and linguistic activity was transferred from the Dalmatian area to the northern and eastern part of Croatia, the Latin model for the description of the Croatian language was still present, but the German language was also used.

The description of the language in the first Croatian grammars is based on the grammar of the Jesuit Álvares (1572)²⁷. From the 19th century, Croatian grammar books also followed the model of the grammar written by Grigely (1809) who introduced the syntax of cases, since that grammar was prescribed by the Austrian government for use in schools.

Particular grammars, such as the grammar of the Franciscan friar Toma Babić and the grammar of another Franciscan friar Lovro Šitović are in fact adaptations of the Álvares grammars. Babić's grammar (1712) and Šitović's grammar (1745) follow the tradition of the so-called Álvaresian grammar model. Paradoxically, these Latin language-teaching textbooks provide more information on the formation of the Croatian literary language than the first description of the Croatian language, *Institutiones linguae Illyricae* by Bartol Kašić, where the Croatian language is presented only in the translation of Latin morphological paradigms (Perić Gavrančić 2015, p. 58). Their value stems from the fact that they are the source of the earliest standardization process of the Croatian language, as Latin grammatical paradigms and terms are followed by Croatian translations.

The Jesuit Della Bella is the author of the Italian-Latin-Croatian dictionary *Dizionario italiano, latino, illirico* (1728) with instructions for reading, writing and accentuating Croatian words and a short grammar of the Croatian language written in Italian (*Istruzioni grammaticali della lingua illirica*)²⁸. Its basic purpose was to help in the teaching of the Croatian language in missionary activities on

²⁷The Álvares grammar book, soon after its publication, was ordered as the compulsory hand book for all Jesuits schools and it was published in more than 400 editions. Grammar books in many countries were written using it as a model as was the case in Croatia in the pre-standard period of the Croatian language. In the first Croatian grammars, especially in the grammar written by Bartol Kašić, also the influence of the grammars written by Roman grammarian Donat (*Ars minor*, IV century) and Aldii Pii Manutii (*Grammaticarum institutionum libri IV*, 1501) can be noticed (Katičić 1981, pp. 10, 13, 68).

²⁸It was published also as a separate work (Della Bella 1837).

Croatian territory²⁹. This grammar was published 124 years after the first Croatian grammar (Kašić's *Institutiones*) and thus played an important role in the continuing standardization of the Croatian language. It describes the Ragusan literary language. The special value of this grammar book lies in the fact that Della Bella described the accentual system of the Croatian language where he noticed the connection between the form of the word and its accent, and the accentual variants within one declension type. Another novelty compared with earlier grammar books was perhaps his analysis of the category of animacy, of the verb aspect and the better division of words relating to lexical-grammatical classes and subclasses. Della Bella's grammar book had a great influence on the formation of the Croatian standard language, especially with the regulation of the monosyllabic jekavian replacement of both the short and the long reflex of jat.

Tadijanović's grammar *Svašta po malo iliti kratko složenje imena i riči u ilirski i njemački jezik* (1761) is the first Slavonian-German grammar handbook and the first secular work in renewed Slavonian literature after liberation from Ottoman dominion. It contains a little Croatian and German grammar, a Croatian-German dictionary, conversation forms and letters and a list of proverbs. This handbook is aimed at learning the German language and at expanding knowledge of the author's own Illyrian (Croatian) language, not only for Slavonians but for Croats in general.

Relković is the author of the *Nova slavonska i nimačka gramatika. Neue Slavonische und Deutsche Grammatik* (1767). Relković's handbook is a German-Croatian contrastive grammar and it is very extensive (600 pages). It is written in Croatian but almost all paradigms and grammatical rules are also presented in German. Relković wrote his grammar in the Stokavian dialect but, in terms of lexis, he took all three dialects into account. Relković's grammar is a general language manual but also an extensive source of linguistic terminology. Relković wrote his handbook under the influence of the Enlightenment and his intention was not only to cultivate his mother tongue, but also to encourage young Croatian people to learn German and vice versa.

Marijan Lanosović's work belongs to the opus of Slavonic writers (in the second half of the 18th century) who played an important role in the process of the standardization of the Croatian language. His grammar *Uvod u latinsko riči slaganje s nikima nimačkog jezika bližkama za korist slovinskih mladića složen* (1776) is the first Latin grammar compiled with Croatian as the metalanguage. Its particular value lies in promoting the Croatian literary language, given that Lanosović was a high school teacher in a school in Osijek where German was the official teaching language. In such circumstances, in the period of Germanization, Latin language lessons offered many opportunities for cultivating the Croatian language.

From the 18th century, the Kajkavian literary language is described in grammars as well. The first grammar *Gründe der kroatischen Sprache zum Nutzen der deutschen Jugend verfasset* (1779) compiled by Ivan Vitković remains in

²⁹Jesuit Della Bella (Foggia, Italy, 1655 – Split, 1737), among others, acted as a missionary and preacher in Dalmatian and the Republic of Dubrovnik, and from 1696 to 1702 was the rector of the Jesuit College in Dubrovnik.

manuscript form and thus the first Kajkavian grammar is *Einleitung zur kroatischen Sprachlehre für Deutsche* (1783) written by Ignacije Szentmártony. Although there is no information about the author of this grammar, there is consensus among scholars that this grammar was compiled by Ignacije Szentmártony. The grammar structure differs in a way from other Kajkavian grammars, as it does not contain a chapter on syntax or an added dictionary. Another important Kajkavian grammar is one written by Kornig (1795). In his description, Franjo Kornig largely relied on Szentmártony's grammar, especially in grammar structure and methodology. The grammar is extensive (419 pages) and its structure corresponds to other Kajkavian grammar books, which means that the first part contains a description of the phonology and orthography, while the central part covers morphology descriptions followed by a chapter on syntax and a dictionary as an annex.

The last in a series of pre-standard linguistic handbooks are the grammars written by Josip Voltić and Francesco (Franjo) Maria Appendini. Voltić wrote his grammar *Grammatica Illirica* (1803) as part of a trilingual dictionary of the Illyric, Italian and German languages. If we look back and exclude Mikalja's dictionary, to which the grammar of the Italian language was added, Voltić's *Ričoslovník* is comparable only to Della Bella's *Dizionario Italiano, Latino, Illirico* with a grammar of the Illyrian language as an annex (1728). Voltić was also the first to describe the Croatian language comparatively to Italian and German, bringing his handbook closer to the wider circle of European readers.

Francesco (Franjo) Maria Appendini was born in Italy (Poirino), but from 1791 he lived in Dubrovnik. Although he learned Croatian, he wrote very little in the Croatian language. His most prominent work is *Grammatica della lingua illirica* (1808). It is written in Italian with Croatian examples in morphology paradigms. It is based on Ragusan speech and was compiled for practical purposes – for Italian inhabitants in Dubrovnik to learn Croatian. Appendini used Della Bella's grammar as a template but also relied on Kašić's grammar in some segments.

The first Croatian grammars which were written according to the tradition of the first Croatian grammar, Bartol Kašić's grammar, were not geared towards other Slavic languages at all. The difference was made by Juraj Križanić in his grammar *Gramatično izkazânje ob rúskom jeziku* written in Siberian Tobolsk in 1665. That grammar is, in fact, a grammar of the common Slavic language (a pan-Slavic grammar) and includes a description of Russian, Czech, Polish, Bulgarian, Serbian and Croatian. The grammar is unique in the Croatian grammatical tradition through its content and description of the languages covered. Juraj Križanić created his type of pan-Slavic grammar based on the language facts from the six Slavic languages. Križanić wanted to unite the Roman Catholic and Russian Orthodox churches and he shaped the pan-Slavic language on the basis of Russian. Since the goal of his grammar was to distinguish a particular Slavic language from its general type, Križanić also marked the discrepancies of the Croatian literary language from the general language. The Croatian language that Križanić described is a trilingual hybrid, which includes elements of all three Croatian dialects – (Čakavian, Štokavian and Kajkavian), which was the literary language

used in the 17th century in the northwestern part of Croatian territory.

There are a large number of grammars written up to the second half of the 19th century which are considered pre-standard Croatian grammars. So far, we have mentioned only a small part of that rich Croatian historical linguistic heritage. The grammatical and orthographical handbooks of the pre-standard period of the Croatian language are the subject of research within the project "Pre-standard Croatian Grammars" in the Institute of the Croatian Language and Linguistics. Within that project, there is a long tradition of editing reference books in the field of historical linguistics and it is very important to continue and foster this tradition in the future. Since 2001, fourteen pre-standard grammar handbooks have been published in the Institute of Croatian Language and Linguistics. This valuable linguistic material which is worth researching has not so far been part of the digitization processes. With the research proposal presented here, we will change this situation.

About Project "Retro-Digitization and Interpretation of Croatian Grammar Books before Illyrism"

This research proposal "Retro-digitization and Interpretation of Croatian Grammar Books before Illyrism"³⁰ aims to create a model for the retro-digitization of the chosen eight Pre-standard Croatian Grammars (written from the 17th to the 19th century). The retro-digitization of Croatian grammar books implies the transfer of printed media to computer-readable and searchable text. This project also includes a multilevel mark-up of transcribed or translated grammar text. The digitization process will include the mark-up of grammar book text segments and morphological paradigms by TEI (Text Encoding Initiative) tags and will be conducted on transcriptions or translations of the selected grammar books. The sources include eight printed grammars written in Croatian, Latin, German or Italian in the period from the beginning of the 17th century to the beginning of the 19th century³¹. The Croatian metatext and examples are written in different pre-standard Croatian orthography manners³². The preparatory work, which includes

³⁰The project which began on 25 November 2019 is financed by the Croatian Science Foundation.

³¹Kašić (1604), Mikalja (1649), Della Bella (1728), Tadijanović (1761), Szentmártony (1783), Voltić (1803). These grammars have already been published as reference books by philologists from the Institute of Croatian Language and Linguistics and associates of this project. In addition, two more grammars which have not yet been published as reference books are added as source grammar texts which will be digitized: Appendini (1808), Lanosović (1776). These two grammars will be published as reference books in 2021.

³²The first centuries of Croatian literacy in the Latin script are characterized by great inconsistency in writing and orthography because the letters were combined differently to mark the same voice. For example, the digraph *ch* could be read nowadays as *c*, *č*, *ć*, *h* or *k*. We can see the reasons for this obstacle in the attempt to write the Croatian phonological system with Latin letters (there were no Latin letters to mark the special Croatian voices, mainly palatals) and in the fact that the Latin script was taken over as the Croatian script from two different directions: from the Latin and Italian source in southern Croatian territory and from the Latin and Hungarian source in the other parts of Croatia. They are three main alphabet manners: Dalmatian, Kajkavian and Slavonian. The Dalmatian alphabet was modelled on the Italian way of writing, and was used by south Croatian and

the transcription of the Old Latin script or translation into Croatian, on the corpus of historical Croatian grammar books has already been done by philologists from the research group³³. The manner of grammar editing depends on the particularities of each grammar, as not all grammars are written in Croatian, nor do all the grammars describe the Croatian language. The grammar books which are not written in Croatian are already translated and their text is edited in the reference books. The text of the grammars written in Croatian, but in the old script, is transcribed and edited as the reference book. For each particular grammar the transcribing manners are described in the study of the reference books according to their alphabet, and the main differences in the transcribing procedure are written in the TEI Header as the part of the full bibliographical description of the each digitized grammar. XML (Extensible mark-up language)³⁴ enables the preservation and digital edition of the text. TEI³⁵ is one of many XML languages, and can be easily modified for the editing of historical documents of any kind³⁶. Further, it will guarantee the standardization of the digital editions and will offer a seamless exchange with other platforms, or their transformation into other formats. With TEI, the encoding process can be adjusted to the specific needs of each editor and to the special demands and purposes of the digital edition. It also guarantees the interoperability and possibility of exchange of digital resources with other platforms and their mutual communication (Bago 2014, p. 77, Renhart 2020, p. 310). Furthermore, it will guarantee the standardization of digital editions or their transformation into other formats.

The main challenge of the project is the fact that the TEI module for grammars has not yet been established, so our work in establishing this standard may have a significant impact on similar undertakings in the future. TEI tags are

Bosnian Franciscan writers. The Kajkavian alphabet was modelled on the Hungarian way of writing in the north-west (mainly Kajkavian) part of the Croatian language area. The Slavonian alphabet was formed in the 18th century combining the graphical solutions from the Kajkavian and Dalmatian alphabet. It became the most stable and most acceptable way of writing and was used over the whole territory, that is, outside its regional framework. Finally, it was chosen as the writing manner for schools. The alphabet issue was present in Croatian orthography ever since the Latin script entered into use as one of the former Croatian scripts (along with Glagolitic and the West Cyrillic script). This problem was resolved in the 19th century when Ljudevit Gaj composed the Croatian alphabet (*Kratka osnova horvatsko-slavenskoga pravopisa*na (Budim 1830), and later in an article *Pravopis* in the magazine *Danica*, 1835). This alphabet is still in use in Croatia with minor adaptations. Ljudevit Gaj gave his name to the Croatian alphabet which is still called *gajica*.

³³For this type of text, it was not possible to use any digital tool developed to accelerate transcription because Transcribus is not trained yet for the Old Latin Croatian script. All the transcription work was done manually and in cases where the metalanguage of the grammar was foreign, that text was translated into Croatian as part of the tasks in the process of editing reference books.

³⁴Retrieved from: <https://en.wikipedia.org/wiki/XML>.

³⁵"TEI is a consortium which collectively develops and maintains a standard for the representation of texts in digital form. Its main deliverable is a set of Guidelines which specify encoding methods for machine-readable texts, chiefly in the humanities, social sciences and linguistics. The TEI Guidelines have become an accepted standard for digital text especially where there are concerns about long-term preservation, interchange, or interoperability" (TEI 2007).

³⁶TEI is one of many XML schemas, and, from its development in 1987, it has become the most used standard for the digital encoding of literary and language texts (Pierazzo 2014, p. 14). It is widely used by librarians, publishers, and individual scholars to represent all kinds of text material for online research and teaching, and can be easily modified for editing any historical documents.

used to encode features crucial to the linguistic, philological, and textological interpretation of texts to enable further scientific research and interpretation of these grammar books. In this particular case, TEI tags will be used to encode the morphological paradigms of the pre-standard grammar books.

Web Portal of Pre-Standard Croatian Grammars

The next step of the project is the creation of a Web Portal of Pre-standard Croatian Grammars, on which both the facsimiles and the digitized text of the grammars will be presented. Since there is no common historical linguistic portal in Croatian philology on which we can present our digitized material, the web portal that we are planning will be unique in its content and in the material presented³⁷. The planned portal will include metadata of the grammars and will present the results of comparative and philological research and analysis at all levels, from phonology to syntax. Since the pre-standard grammars are a rich source of pre-standard Croatian linguistic and grammatical terminology, we will compile an index of Croatian pre-standard linguistic terminology as part of the portal³⁸. The portal will also be equipped with thematic searching possibilities at the morphology level. Connection to the facsimiles will enable comprehensive research on the orthography and traductological aspects of the selected texts.

Conclusion

There is a long tradition of grammatical description in the history of the Croatian language. But, the creation of retro-digitized resources in Croatia is still in its early stages and the existing resources do not include historical grammars. With the project "Retro-digitization and Interpretation of Croatian Grammar Books before Illyrism – RETROGRAM" this situation will change. The importance of this project is therefore significant not only for linguists and philologists, but also for historians and those interested in cultural heritage in general. Our aim is to present to the wider and international public the attainment of the Croatian language and linguistics as an important part of Croatian culture in general. Above all, the project will make it possible to link and exchange knowledge with other institutions and experts and similar ongoing processes in the digitization of historical heritage (*Europeana*, *Manuscriptorium* – Czech Digital Library etc.). The web portal of the pre-standard Croatian grammars will be open to further upgrading and will offer a model for similar research and a model for the preservation and presentation of the historical linguistic heritage. It would also lay the foundations for creating a

³⁷For more on the lack of a central historical web portal and on existing platforms, see in Kramarić (2020, pp. 186–206).

³⁸Croatian pre-standard linguistic terminology will also be extracted from the following grammars, which are not part of the grammars included into the annotation process: Matijević (1771), Mikloušić (1796), Rožić (1820), Rožić (1821).

reliable historical grammar of the Croatian language. The project in general, in its comprehensiveness, would give full insight into the Croatian pre-standard grammatical tradition, enabling further research, especially comparative research, opening new perspectives on pre-standard grammatology and systematizing pre-standard linguistic terminology.

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