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***Navigare necesse est*, Eds. Katarina Lozić Knezović and Anita Runjić-Stoilova. Split: Faculty of Humanities and Social Sciences in Split Press, 2020.**

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The continuous inheritance of maritime culture has made Croatia a maritime country, not only in terms of its geographical location, but also due to historical and social factors that have maintained the traditions of maritime, fishing and shipbuilding for centuries. Transcending maritime boundaries, when viewed through a broader ethnographic, cultural anthropological and socio-psychological context that created a specific way of life as a universal weft of the Mediterranean maritime world, Croatian maritime heritage is part of the Mediterranean cultural universe. As is often said, sailing in these areas is more important than a crust of bread.

It was precisely Professor Emeritus Joško Božanić who dedicated his research impulse to maritime culture with a focus on oral traditions and vernacular stylistics within philological research with interdisciplinary touches of ethnology and cultural anthropology. In his honour, in 2020, the monograph *Navigare Necesse est* was edited by Katarina Lozić Knezović and Anita Runjić-Stoilova, and published by the Faculty of Humanities and Social Sciences in Split. The monograph covers 373 pages and gathers fifteen contributions from the professor's associates, colleagues and friends that are thematically related to Božanić's scientific and professional interests, and relate to the maritime backbone and study of linguistic, literary and cultural phenomena.

In the editorial ("Riječ urednica," 9–15), the editors refer to the scientific, literary and cultural contribution of Joško Božanić with a brief overview of the monograph, presenting the papers and their authors and emphasizing that Božanić, as one of the key figures of Split and Croatian humanities, stands out with "excellence, inspiration and ingenuity, dedication and perseverance" (15). This is followed

by a rich bibliography of Božanić's scientific and professional papers ("Bibliografija znanstvenih i stručnih radova Joška Božanića," pp. 17–31), of which seven scientific monographs, five popular science books and a large number of notable scientific and professional papers can be singled out.

The monograph is symbolically opened by an article, written in the memoir manner, by Roko Markovina from the Faculty of Electrical Engineering, Mechanical Engineering and Naval Architecture, University of Split entitled "Joško Božanić – čovjek koji je širio neizlječivu 'zarazu' zvanu maritimna baština" ["Joško Božanić – a man who spread an incurable 'contagion' called maritime heritage"] (pp. 33–44) in which he writes about his friendship with Božanić and their common love for the sea and seafaring. Markovina notes that Božanić's poetry collection *Perušće* *besid* (1984) became a signpost to his love of the organic idiom and the Chakavian dialect, allowing him to get acquainted with the speech of Komiža, small fishing town on the island of Vis, Božanić's homeland. They were united by a love of the sea and an interest in maritime heritage, and this path led them to participate together in various projects of preserving maritime heritage, such as research of Komiža and Korčula shipbuilding terminology and revitalization and reconstruction of traditional ships. Markovina's paper brings interesting events and anecdotes from the lives of two men joined by the sea, literature and heritage.

Velimir Salamon from the Faculty of Graphic Arts, University of Zagreb has written an extensive, comprehensive halieutical study of the boat *gajeta falkuša*, the traditional fishing boat from Komiža, "Iskustvo gajete falkuše – struka ili znanost, pitanje je sad?" ["The gajeta falkuša experience – a professional or a scientific activity?"] (pp. 45–82). Initially, the goals of the project of the revitalization and reconstruction of *gajeta falkuša* are explained, and the general recognition of domestic and foreign experts for the construction of the boat and the approach to its reconstruction carried out by the non-governmental organization Ars Halieutica is highlighted. Solomon views the ship on several levels: as a subject, object and living female being, then he observes the symbolism of the ship and the ship as a "vessel of collective memory" and as an element of the man-ship-environment system. He also looks at the strong tendency of humanity to shorten everything that is within reach, whereby man loses measure and resorts to extremes. Therefore, he tries to more clearly state the difference between science and the profession with an approximate logarithmic computer and an "accurate" electronic computer, because often, the author is convinced, the profession is taught under the name of science. His article represents a valuable contribution to halieutic

cultural anthropological interpretation.

"Otok kao topos" ["The island as a literary topos"] (pp. 83–98) is the title of an article written by Inoslav Bešker, external associate from the Faculty of Humanities and Social Sciences, University of Split, in which he considers the island as a general, permanent stylistic place, or a typified motive in literature. Initially, he problematizes the island in an imagological context in the form of an imagotype or stereotype, i.e., auto-images and hetero-images. Further, he views the island as a possible bridge between the real and the unreal, i.e., imaginary. Bešker interprets the position of the island as an isolated place that can mean protection for contemporary man, but it is also a trap. Therefore, he offers interpretations in the form of islands as places of anticipation, apparitions, identity that guarantees affiliation and uniqueness (noting that there are more identities on islands than inhabited islands), space of freedom, but also prison. He concludes that the island is certainly not unambiguous in its literal representations because it can be magical, frightening, desolate, mysterious, utopian, dystopian, etc. Bešker's paper is a significant contribution to the observation of the island as a constant *topos* in literature from the aspect of imagology.

Ivo Žanić from the Faculty of Political Science, University of Zagreb in his paper "Nema 'hrvaštine' do 'talijanštine': Hrvatski jezični Mediteran, 'kopnena standardizacija' i popularna glazba" ["How 'Italianisms' turn out to be the best 'Croatianisms': Croatian linguistic Mediterranean, 'dry-land' standardization and popular music"] (pp. 99–123) problematizes the modern standard language norm of the Croatian language, which has excluded the Mediterranean cultural circle from its corpus, i.e., the traditional lexicon of maritime provenance. He notes that popular music is the only medium in the public sphere that uses autochthonous vocabulary related to maritime environments and culture. Research shows how, thanks to popular music, Mediterranean vocabulary and phraseology, and with them maritime ambiances and landscapes, enter the national imaginary. The paper also reveals that in certain lexical cases romanisms, i.e., pan-Mediterraneanisms, were perceived as the foundation of Croatian identity. This interesting research leads us to a comprehensive understanding of linguistic, normative grammar issues, and the inseparable interlingual interaction of languages in contact.

In her paper "Kratka priča: neistražena tradicija ili tradicija neistraženog" ["Local short story: the unexplored tradition or the tradition of the unexplored"] (pp. 125–136) Antonela Marić from the Faculty of Humanities and Social Sciences, University of Split discusses in parallel the *facenda*, which is etymologically derived from the local idiom of the island of Vis and collected in the short story collection *Viški facendijer*

by Joško Božanić, and the Trieste short story with humorous content from the short story collection *Le Mardobie*. Marić notices the existence of compatibility between comic forms and mental characteristics, as well as the presented society as a whole, where humour, as a fundamental paradoxical turn, is one of the basic elements of both local collections of short stories. Thus, within the framework of the Mediterranean climate, the universality of humour as a communication medium is confirmed where the Mediterranean is understood as the anthropological and spiritual link of a common cultural and historical heritage or a determinant of linguistic and cultural differences. With this article based on a comparative approach, Marić shows that a short story, as a humorous form that addresses the reader commenting on collective identity, discussing tradition and the transformation of society, keeps oral culture and memories of the “little man” from oblivion.

Anita Runjić-Stoilova from the Faculty of Humanities and Social Sciences, University of Split also deals with the facendas of the island of Vis in her paper “Modalni izrazi u viškim facendama” [“Modal expressions in facendas of Vis island”] (pp. 137–164), but from the point of view of oral narrative as a rhetorical act. Namely, Runjić-Stoilova studies modal expressions in facendas of the island of Vis as short, stereotypical, redundant comments that the speaker makes during speech. In her paper, she extracts modal expressions from the *Viški facenduijer* and classifies them according to the division of modal expressions according to functions: qualifications, intensification, reduction, subjectivity, reflection, discernment, connectors, populist, phatic, stylistic marking. Research has shown that modal expressions are very common in facendas (1,366 modal expressions were recorded). The most numerous are modal expressions of connectors (particles, conjunctions, exclamations), and the smallest number is recorded among populist modal expressions. This quantitative research in the domain of rhetoric suggests that we can observe facendas within the framework of rhetorical and narrative discourse.

Katarina Lozić Knezović and Vanda Franičević from the Faculty of Humanities and Social Sciences, University of Split bring an onomastic piece of research concerning family nicknames in Komiža on the island of Vis entitled “Komiške kažote” [“Kažotas of Komiža in the island of Vis”] (pp. 165–210). Based on written data and field research, 546 Komiža family nicknames were processed and they were systematized regarding motivation and foreign language influences. Thus, the authors distinguish *kažotas* between those created from or motivated by: anthroponyms, kinship and interpersonal relationships, titles and social status, characteristics of their bearers, behaviour of their bearers, appearance, human body, useful and clothing items, dish or

drink, names of plants and plant products, animal names and animal parts, natural phenomena, shipping and fishing terms, arable land, built object, toponyms, ethnics and ethnonyms, religious elements and beliefs, event or act, number. However, unknown and non-transparent motivations were also noticed. This research pointed to the fact that the subjects of anthroponymic studies, in this case family nicknames, are reflections and living witnesses of linguistic influence, but also a list of lexical treasure.

A piece of morphological research entitled "Glagolski oblici u govoru Komiže na otoku Visu" ["Verb forms of the local dialect of Komiža on the island of Vis"] (pp. 211–224) has been written by Filip Galović from the Catholic University of Croatia. Galović has recorded six simple verb forms (infinitive, present, imperative, active participle, passive participle and present participle) and eight complex verb forms (perfect, possible perfect, pluperfect, past imperative, future I, future II, conditional I and conditional II) of the local dialect of Komiža. He also singled out more important characteristics of verb forms such as formation and suffixes. The results of this research contributed to the completion of the morphological picture of Komiža speech.

The topic of Croatian folklore tradition in the central part of the Pelješac peninsula has been analyzed by Marijana Tomelić Čurlin from the Faculty of Humanities and Social Sciences, University of Split in her paper entitled "Magični svijet peliških virovanja (prilog tradicijskoj kulturi poluotoka Pelješca)" ["The magical world of folk beliefs from the Pelješac peninsula (contribution to traditional culture studies of the Pelješac peninsula)"] (pp. 225–236). The research starts from manuscript diaries as a literary and oral heritage in which various customs, stories and beliefs have been written. In addition, field research has been conducted. As a research sample, the author has chosen stories that concern beliefs. The results of this research have shown that one part of the stories showed how the belief in the existence of certain supernatural beings such as fairies, witches, werewolves, scarecrows, etc. has remained among the people to this day, and the other part testifies to the belief in supernatural phenomena and places. This paper represents a valuable contribution to the oral tradition of the central part of the Pelješac peninsula in the context of the Croatian traditional culture.

Josip Lisac from the University of Zadar contributes an article on the philological work of scholars of Šibenik origin entitled "Prinosi šibesnkoga područja hrvatskoj filologiji" ["Contributions of the Šibenik area to Croatian philology"] (pp. 237–244). Lisac explores the work of linguists and literary historians from the earliest founders (16th century) to today's young scholars who contributed to Croatian philology,

and are related to the Šibenik area. In his review, Lisac concludes that the most accurate results have been achieved in Šibenik's philology, emphasizing the merits of greats such as Faust Vrančić, Blaž Jurišić, Petar Guberina, Miroslav Kravar, Vladimir Vratović, Goran Filipi and Mate Zorić. Such papers are important because they reveal and confirm the power of Croatian philological thought at the level of the entire community and not just major centers.

An article dealing with glagolism has been written by Ana Šimić from the Old Church Slavonic Institute entitled "Glagoljaške pustinje usred mora: otočna kulturna baština poljičkih glagoljaša" ["Glagolitic deserts in the middle of the sea: The island cultural heritage of the glagolites from Poljica"] (pp. 245-273). In her paper, Šimić studies interactions between eremitism and glagolitism on the middle (central) Dalmatian islands (Brač, Čiovo and Šolta) on two levels: in texts about desert fathers in the medieval Croatian Glagolitic codices and exploring glagolites who were eremites. The most known earliest eremites were Croatian Pauline Fathers, and from the 16th to the beginning of the 20th century they were priests from the region of Poljica. This paper, in addition to highlighting the connection of the coastal area with the islands through Glagolitic and secluded eremitic locations such as Dračeva kula and Blaca on Brač or Prizidnica on Čiovo, points to the cultural heritage written in the Cyrillic script called *poljičica* which is still waiting on comprehensive philological and cultural analysis.

Tanja Brešan Ančić and Petra Božanić from the Faculty of Humanities and Social Sciences, University of Split in their paper "Imenički sklonidbeni sustav u Vinjalićevoj gramatici 'Principi della grammatica'" ["Noun declension system in Vinjalić's grammar book *Principi della grammatica*"] (pp. 275-294) have researched the manuscript grammar book of Fr. Gašpar Vinjalić, which has not been the in the focus of philological studies so far. In morphological analysis, the authors referred to the declension system of nouns in Vinjalić's grammar book, studying case suffixes that they compared with the grammatical achievements of Vinjalić's predecessors and contemporaries, especially Franciscan grammar books. Based on the presented research results, authors conclude that Vinjalić, although he values the work of his predecessors and contemporaries, also develops his own thought on normative grammar. This research thus provides a complete picture of the Franciscan grammatical reflections and achievements of Croatian normative studies of the 18th century.

The article "Historicističko i/ili suvremeno čitanje (dekonstrukcija) 'Krležina malograđanskog hrvatstva'" ["Historicist and contemporary reading of 'Krleža's concept called Provincial Croatian nationalism'"] (pp. 295-337) has been written by Boris Škvorc from the Faculty

of Humanities and Social Sciences, University of Split. In his extensive study, the author, through the analysis of two of Krleža's essay collection (*Davni dani* and *Eseji*) and two novels (*Na rubu pameti* and *Banket u Blitvi*), problematizes the different hegemonic discursive practices in which these pieces have survived from their publication until today. The change of the discursive paradigm on several levels (political-pragmatic, ideological-hegemonic, colonial-dominant and post-colonial-renewing) is questioned in order to confirm Krleža's view on the idea of Croatian nationalism and the definition of provincial, colonial and national stereotypes. This paper reveals the place and role of Krleža's construction of national narratives in the context of Croatian, but also wider South Slavic literary history.

Eni Buljubašić from the Faculty of Humanities and Social Sciences, University of Split in her paper entitled "Od 'Mitologija' do 'Carstva znakova' i natrag: Barthesovi (nad)jezični znakovi" ["From *Mythologies* to *The Empire of Signs* and back: Barthes' (meta)linguistic signs"] (pp. 339-355) problematizes the position of Barthes' essay *The Eiffel Tower* in the context of usual division of his opus into structuralist and poststructuralist phase. Buljubašić's analysis is based on the inclusion of semiological, linguistic and ideological determinants, focusing on the relationship between semiological analysis and ideological critique in Barthes papers, confirming the presence of so-called Barthes' paradoxes.

The last contribution in the monograph entitled "La misurazione del mare. Il Mediterraneo come eterotopia" ["The measurement of the sea: The Mediterranean as a heterotopia"] (pp. 357-373) has been written in Italian, and the author is Srećko Jurišić from the Faculty of Humanities and Social Sciences, University of Split. Jurišić considers the Mediterranean in terms of its plurality, multiplicity and internal heterogeneity through its personal reflections and various literary works. He connects the various components of the Mediterranean poetically and reflectively. Jurišić's paper thus symbolically closes the monograph by questioning Mediterranean representations.

In conclusion, this book is a valuable tribute to the scientist and writer who left an indelible mark in the humanities, especially philology and Croatian studies. Apart from the fact that this monograph has been edited in honour of Professor Božanić, so that each of the articles is a link with his research interests, it is also a multidisciplinary mosaic of papers that highlight, question and problematize challenging phenomena in language, literature and culture. Taken as a whole, the monograph *Navigare necesse est* and all the papers in it reveal some new horizons and invite us to sail the unexplored vastness of the sea of our cultural heritage because *navigare necesse est, vivere non est necesse*.

Aidan O'Malley, *Irska književnost i kultura, 1600. – 2000.: Stvaralaštvo na jeziku kolonizatora.*

Rijeka: Filozofski fakultet u Rijeci, 2021.

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Knjiga Aidana O'Malleya, izuzetno vrijedna za hrvatsku znanost o književnosti, predstavlja pregled irske književnosti i kulture napisane na engleskom jeziku od 1600. godine naovamo, a već sam naslov knjige naglašava temu koja određuje veliki dio O'Malleyeve analitičke perspektive: pitanje jezika. U knjizi O'Malley opširno ukazuje na složenu političku i kulturnu povijest, a napose na činjenicu da je kroz razdoblje engleske (britanske) političke dominacije na irskom otoku engleski jezik postao dominantni jezik irske književnosti. O'Malleyeve analize usredotočene su na rekonstrukciju načina na koji su se irski pisci kroz razmatrano razdoblje odnosili prema specifičnostima irskih povijesnih iskustava, a posebice prema estetičkim i političkim pitanjima vezanima uz stvaranje irske književnosti na engleskom jeziku.

Knjiga je podijeljena u šest poglavlja koja kronološki obrađuju različita razdoblja irske književnosti. Iako se knjiga bavi uglavnom irskom književnošću na engleskom jeziku, u "Uvodu" knjige u općim crtama predstavljen je i "kratki pregled rane irske književnosti na irskom jeziku, jedne od najbogatijih književnosti europskog srednjovjekovlja" (10-11). U tom pregledu naglašava se važnost ranih irskih tekstova ne samo u kontekstu njihova vremena već i zbog njihovih kasnijih prijevoda i književnih uporaba, što se često javlja kao tema i u sljedećim dijelovima knjige. U prvom dijelu Prvog poglavlja opisano je razdoblje engleske političke dominacije u Irskoj od 12. do kraja 17. stoljeća, koje je dovelo do postupnog slabljenja gaelske irske kulture. Drugi dio Prvog poglavlja posvećen je razmatranju irskih pitanja u 18. stoljeću u tekstovima prominentnih Anglo-Iraca kao što su Jonathan Swift i Edmund Burke, te u romanu *Castle Rackrent* Marie Edgeworth (iz 1800. godine).

Prvo poglavlje se u trećem dijelu bavi stereotipnim prikazivanjem irskih likova na londonskim pozornicama u 18. i 19. stoljeću, odnosno likom “scenskog Irca” (*stage Irishman*). Drugo poglavlje usredotočeno je većim dijelom na raspravu o književnim konstrukcijama irstva u 19. stoljeću, dočim u prvom dijelu ukazuje na utjecaj “antikvarijanizma” u 18. stoljeću, odnosno na zanimanje Anglo-Iraca za drevnu irsku kulturu, koje se očitovalo i kroz prevoditeljsku djelatnost (primjerice u prijevodima Charlotte Brooke irske pjesničke baštine na engleski jezik). Poglavlje nadalje raspravlja o elementima kelticizma u irskoj književnosti prve polovice 19. stoljeća, napose u pjesništvu Thomasa Moorea. Naposljetku, u poglavlju se O'Malley bavi i prozom 19. stoljeća, a pogotovo čestim gotičkim elementima u djelima irskih pisaca. Treće poglavlje donosi pregled jednog od najproduktivnijih i međunarodno najznačajnijih razdoblja irske književnosti, razdoblje irskog književnog preporoda (1890-1930.), te se osobito dotiče pitanja zamišljanja nacije u djelima iz tog razdoblja. Četvrto poglavlje bavi se “postkolonijalnim antiklimaksom”, odnosno književnošću u Republici Irskoj u razdoblju 1930-1970., kada je irsko društvo prožeto društvenim konzervatizmom, pri čemu su velikog utjecaja imale konzervativne političke stranke i Katolička crkva. Peto poglavlje bavi se razdobljem od 1960. do otprilike 2000., a u tom poglavlju O'Malley osobitu pozornost posvećuje sjevernoirskoj književnosti kao i ženskoj književnosti u Republici Irskoj. U šestom poglavlju prezentiran je pregled književnih trendova na samom kraju 20. stoljeća te u 21. stoljeću, u razdoblju u kojemu je Republika Irska prošla veliku transformaciju udaljavajući se od prethodnih konzervativnih politika; O'Malley se u ovom poglavlju bavi obilježjima recentnog književnog stvaralaštva u kontekstu sve veće raznovrsnosti glasova u irskoj književnosti, osvrće se na ekonomski rast 1990-ih i ranih 2000-ih, ekonomsku krizu krajem 2000-ih, globalnu prisutnost suvremene irske popularne kulture, nove demografske i jezične trendove, ali i na jačanje stvaralaštva na irskom jeziku, a ukratko ocrtava i širok raspon interdisciplinarnih pristupa irskih studija u recentnom razdoblju.

Jedan od izazova u pisanju pregleda nacionalne književne povijesti jest pitanje razmatranja književne povijesti u odnosu spram opće povijesti. S jedne strane, O'Malleyev pristup književnim pojavama i tekstovima obilježen je snažnim naglašavanjem važnosti političke povijesti; doista, ne bi bilo pretjerano kazati da je većina tekstova na koje se osvrće čitana u ključu raznih (najšire shvaćenih) političkih pitanja—pri čemu je, u suglasju s naslovom knjige, značajan dio analize posvećen raspravljanju tema vezanih uz pisanje na engleskom jeziku u opusima irskih književnika. Autorova vještina u političkim čitanjima očituje se osobito u raznovrsnosti perspektiva kojima su povijesne okolnosti prizivane u analizu, pa tako knjiga uranja u povijesna pitanja

ponekad preko kratkih biografskih crtica o pojedinim autorima, koje pak ne zapadaju u puki biografizam već su u funkciji naglašavanja povijesnosti tema samih književnih tekstova, ili pak preko kratkih citata i analiza političkih dokumenata i drugih neknjiževnih izvora, što pak služi ocrtavanju složenih kulturnih i političkih okvira. Na taj način i čitatelji koji ne posjeduju osobito detaljno znanje o irskoj povijesti, kulturi i književnosti, mogu steći dovoljno informiran uvod i o širim povijesnim pitanjima, ali i o specifičnom značaju pojedinih književnika u određenom povijesnom kontekstu.

Premda je najopširnije poglavlje u knjizi posvećeno onom razdoblju koje je irskoj književnosti (na engleskom jeziku) dalo visoki stupanj prepoznatljivosti na globalnoj razini—razdoblju Irskog književnog preporoda (od 1890-1930.), kada nastaju djela W.B. Yeatsa, J.M. Syngea i Jamesa Joycea, O'Malley s podjednakom pažnjom i metodičnošću pristupa i drugim razdobljima irske književnosti, a osobito kasnijim razdobljima, ukazujući na formiranje novih književnih estetika u kontekstu transformacija irskog društva. Knjiga na taj način pruža mogućnost praćenja važnosti određenih tema (poput odnosa prema jeziku, politici, te kulturnom nasljeđu na engleskom i irskom jeziku) kroz perspektivu duljih povijesnih razdoblja, odnosno načina na koje su te teme obrađivane u književnim djelima s obzirom na njihovu uronjenost u raznolike povijesne dinamike. Osobito su efektne periodizacijske analize u kontekstu naznačivanja elemenata društvenih i kulturnih kontinuiteta i diskontinuiteta, pa je u tom smislu primjerice vrlo zorno opisana konfiguracija područja kulture nakon stvaranja Irske Slobodne Države 1922. godine.

U analizi književnih tekstova O'Malley se koristi efektno izabranim citatima iz tekstova, te ih interpretira na koncizan ali i perceptivan način, nalazeći ravnotežu između usredotočenosti pomnog čitanja i potrebe za pružanjem informativnog okvira za razumijevanje raznolikih aspekata irske književnosti. Valja posebno istaknuti O'Malleyevo nastojanje da se uz kratke analize književnih tekstova bavi i važnošću društvenih i kulturnih pojava i institucija. Primjerice, u raspravi o povijesnom trenutku u kojemu se događa irski književni preporod O'Malley se dotiče i uloge Gaelskog atletskog saveza (GAA), utemeljenoga 1884. godine, te promoviranja irskih sportova i nacionalne standardizacije njihovih pravila; aktivnosti GAA su opisane u kontekstu kulturnog nacionalizma koji snažno obilježava irsko društvo na prijelazu stoljeća. U tom kontekstu O'Malley opisuje i djelatnost Gaelske lige, koja je osnovana 1893. godine i koja se zalagala za afirmaciju irskog jezika. Premda je među Gaelskom ligom i anglofonim književnicima preporoditeljskog razdoblja postojalo značajno nesuglasje oko pisanja irske književnosti na engleskom jeziku, O'Malley ističe i dodirne točke,

pa tako naglašava interes za ruralnu Irsku (primjerice u dijelu Yeatsovog stvaralaštva ruralna Irsku figurira kao mjesto svojevrzne opreke prema engleskom modernitetu). U istom razdoblju jedna od najutjecajnijih institucija irske kulture je novoutemeljeno kazalište Abbey u Dublinu, u čijem je stvaranju sudjelovao i W.B. Yeats; kazalište je postavljalo djela niza irskih dramatičara, među njima i možda najznačajnijeg irskog dramatičara u razdoblju preporoda, J.M. Syngea. Sredinom 20. stoljeća važnu ulogu imao je časopis *The Bell*, kao platforma za generaciju pisaca koja se formirala u određenom suprotstavljanju estetikama prethodnog razdoblja preporoda i modernizma te u odnosu prema novoj stvarnosti postkolonijalne Irske. Detaljno je opisan i projekt *Field Day*, koji su pokrenuli glumac Stephen Rea i dramatičar Brian Friel kao kazališni projekt u Sjevernoj Irskoj, a u koji su se ubrzo uključila i druga istaknuta imena, poput Seamusa Heaneya te Seamusa Deanea. Uz projekt se vežu značajna dramska djela (primjerice postavljanje Frielove drame *Translations* 1980. godine), kazališna aktivnost koja je uključivala i postavljanje prevedenih dramskih tekstova, ali i vrlo utjecajna izdavačka djelatnost koju je pokrenuo Seamus Deane. U okviru izdavaštva *Field Day* projekta objavljen je "niz ključnih tekstova koji su diktirali smjer irskih studija nekoliko desetljeća" (298), a koji su nastojali uključiti aspekte postkolonijalne teorije u pristup irskim temama. U sklopu rasprave o djelatnosti *Field Day* projekta, O'Malley ukazuje i na propust urednika antologije *The Field Day Anthology of Irish Writing*, iz 1991. godine; u prva tri toma te antologije žene su bile slabo zastupljene, što su urednici nastojali ispraviti u naredna dva dijela antologije.

U O'Malleyom pristupu očituje se snažan utjecaj postkolonijalnih perspektiva, te interdisciplinarnog pristupa irskih studija. Knjiga se povremeno referira na gledišta utjecajnih irskih kritičara iz novijeg razdoblja poput Seamusa Deanea, Declana Kiberda i Joea Clearyja, i premda bi se pomnijom analizom mogao ustanoviti i svojevrсни afinitet između O'Malleyevih analiza i metodoloških perspektiva spomenutih kritičara, O'Malleyev analitički glas oblikovan je ponajprije interesom za široku perspektivu irskih studija kao discipline koja se na osobito intenzivan način razvija posljednjih desetljeća. U najopćenitijem smislu, valja istaknuti da O'Malley smatra da je dijalog s postkolonijalnom kritikom važno sredstvo analize složenosti i specifičnosti irskih kulturnih situacija i tekstova. No, posebna vrijednost ove knjige jest da su upravo književni tekstovi i kulturne prilike stavljeni u prvi plan analize. Drugim riječima, autoru je u ovom pregledu irske književnosti na umu ponajprije napor sagledavanja kulturne i književne povijesti, odnosno pojedinih tekstova u njihovoj specifičnosti i konkretnosti (pri čemu se kao jedna od središnjih tema provlači pitanje jezika, vezano

uz iskustvo življenja i kulturnog stvaralaštva na jeziku kolonizatora). Izabrani tekstovi nisu obrađivani u ovom pregledu jednostavno kao ilustracije nekih širih trendova ili kulturnih obilježja irskog društva kroz povijest, a elementi posebnosti svakog teksta ili autorskog opusa jasno su naznačeni—što uostalom ovakvi pregledi književnih povijesti preuzimaju kao svoju prvu zadaću. Konkretnost O'Malleyevog pristupa u tom se pogledu očituje u vještom sastavljanju kratkih pomnih analiza određenih tekstova u kombinaciji sa stalnim naglašavanjem općenitijih tema (u pogledu jezično-stilističkih aspekata, estetskih ideologija, identitetskih pitanja, ekonomskih i klasnih dinamika, političkih i ideoloških okvira, književno-institucionalnih okvira, itd.). Važno je naglasiti i da O'Malleyeve analize različitim tekstovima i pojavama pristupaju s istom razinom analitičke rigoroznosti, izbjegavajući reduktivnost ili formulaičnost u ocjenama.

Knjiga Aidana O'Malleya se ističe visokom razinom informiranosti (o čemu svjedoči i vrlo opširna bibliografija), kao i analitičkom vještinom, što znači da bi i zahtjevni stručni čitatelji mogli u knjizi pronaći poticajan resurs za daljnja čitanja ili istraživanja irske književnosti i kulture. Međutim, autorov stil, odmjeran i precizan, sklon izbjegavanju šabloniziranog književno-kritičkog žargona, te nadasve čitljiv, čini knjigu potencijalno zanimljivom i čitateljima bez specijalističkog odnosa prema književnosti. To je zadaća koju u pisanju književne povijesti nije nimalo lako ostvariti, no ova knjiga vrlo se uspješno obraća kako stručnoj tako i široj publici. Knjiga ne govori o književnosti iz daljine, već obiluje citatima iz književnih tekstova: citati su u pravilu prezentirani i u izvorniku i u hrvatskom prijevodu (bilo u postojećim prijevodima, ili u prijevodima Antonije Primorac, koja je i prevela autorov rukopis s engleskoga na hrvatski jezik). Pisanje povijesti književnosti neizbježno oblikuju i estetske i političke pretpostavke; stoga je odmjeranost u pristupu i tonu posebno važna osobina tog oblika proučavanja književnosti. Iako analitički i tematski blizak postkolonijalnim kritičkim perspektivama, O'Malley istodobno iskazuje i određenu razinu kritičnosti spram nedorečenosti takvih pristupa. Preglednim prikazima složenih i teških pitanja irske povijesti, kao i erudicijskim ocrtavanjem ostvarenja irske književnosti od 1600. godine naovamo, knjiga se u prostoru hrvatske znanosti o književnosti pojavljuje kao izuzetan temeljni resurs za daljnja čitanja i proučavanja irske književnosti.

Nataša Govedić, *Stil za stil: živa rampa adapt-autorstva*. Zagreb: Hrvatski Centre ITI, 2021.

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Style for Style: Life on the Proscenium Line of Adapt-authorship (Hrvatski centar ITI, 2021), written by Nataša Govedić (a theatrologist, theatre critic, activist, writer, independent scientist and lecturer at the Centre for Women's Studies, Centre for Peace Studies and the Faculty of Humanities and Social Sciences in Zagreb), is an elaborate study in the theory and practice of artistic adaptation and authorship. Interested in the adaptational process both in general and in finer details, Govedić's book strives to draw attention to the complexity of metaphorical thinking, something she identifies as a foundation that enables one style of artistic expression to be interchanged for another. According to the Croatian filmologist Hrvoje Turković, as much as it is original research in the fields of adaptation studies, theatre studies and filmology, *Style for Style* could also be considered something of a handbook for playwrights, screenwriters and scriptwriters, focusing on the complexity of dramatic creation across different visual media: theatre, film, TV series, and comic books.

The question that occupies Govedić's research in a broader sense, pertaining to both adaptation and theatre studies, is the principal focus of the creative practice she identifies as "adapt-authorship": how do we manage metaphors and metaphorical thinking in order to generate art? Nataša Govedić explicitly treats artistic expression as language, where the clarity of enunciation and affective articulation of subjectivity leads to expressive artistic originality. The adapt-authorial endeavour is an unmistakable exercise in originality, and it is an activity that Govedić (ever the theatre person) perceives as an act of perpetually residing at the proscenium line of creation, actively balancing between what was and what will be, while never fully crossing this imaginary line to either side. Artistic work born from adapt-authorship should be acknowledged as an assembly, a conference, or a great meeting point of various influences, keeping its translational

originality, which makes its adapt-authorial descendants intentionally different. Unlike in actual translation, but quite like when it comes to the concept of metaphor, the creative point of adapt-authorship is to create something possibly very different with the help of that which is recognized as similar. The adapt-authorial act of “translating” one author’s style into another is, therefore, an active exchange on the proscenium line of creation where we articulate and discuss our intimacy and personal viewpoints with the assistance of others. For Govedić, adapt-authorship is, essentially, the art of innovating and generating unexpected relationships between conceptual domains.

Written in a professionally and scientifically adept manner, the book also manages to keep a light and somewhat conversational tone, engaging the reader in a way which makes even the most discussed and well-known theoretical frameworks seem fresh and intriguing. The foundation for Govedić’s book is quite solid. She builds her own theoretical insight on cues from Paul Ricoeur, George Lakoff, Maria Calzeda-Pérez, Michael Taussig, Michel Foucault, Linda Hutcheon, Thomas Leitch, Roland Barthes and Gérard Genette, who function as an extraordinary supporting cast of this endeavour. What is particularly interesting in the composition of *Style for Style* is the organisation of its chapters. True to her perception of adapt-authorship through a linguistic lens, Nataša Govedić offers chapters in a sequence of grammatical cases, all of which are indispensable in the adapt-authorial process. Most of them are the standard seven grammatical cases well-known to the Croatian language. However, for the sake of better articulation of the adapt-authorship phenomenon, Govedić creates a couple more. She throws in a second accusative case, followed by a luditive case, while later on, she adds the category *time* in addition to *space* in the form of a temporative case, and then completes the grammar of adapt-authorship with an imaginative case. This extensive list of eleven cases might appear dull and dreary even to a hard-core grammar book aficionado, but it is, in fact, far from it. Quite the contrary, it is possibly one of the liveliest grammars you will ever read.

As for the main cast of this book, in order to articulate the process of adapt-authorship and explore its features, Nataša Govedić provides interesting examples of adapt-authorship from contemporary visual art, popular culture, and classical drama and literature. The effortless analysis of authorial signatures of the likes of David Lynch, Quentin Tarantino, Alfred Hitchcock, Gus van Sant, Agnès Varda, Lynne Ramsay and Hayao Miyazaki, contemplating the structure of the Marvel Cinematic Universe and TV series like *Breaking Bad*, reflecting on the creative authorship of artists such as Rade Šerbedžija or Frances McDormand, combined with a rich and fluent vocal exchange of insight

with authors such as Plato, Shakespeare, Euripides, Chekhov, Genet, Beckett, Derrida, Kravar, Geertz, and Pristaš, to name only a few, provide Govedić's arguments with a wide range of interesting and contemporary examples of both national and international significance, and point out a never-ending dialogue between high and popular culture, which proves to be a great strength of this book. In addition to her insightful and engaging analyses, Govedić offers a list of "work questions" to conclude each chapter, thus creating a possibility of further engaging its audience. The additional questions cleverly make *Style for Style* not only a theoretical, but also a practical addition to visual media, theatre and adaptation studies, and the phenomenon of adapt-authorship.

Nataša Govedić is a firm believer in artistic dialogue, therefore, her book on adapt-authorship consults a congregation of distinctive and clear authorial voices. The necessity of collaboration is what she identifies as the nominative of adapt-authorship, where the first person is always in the plural, and the content exchange is often communal and anonymous in nature, something Govedić accepts as an endless accumulation of knowledge and experience in creative tendencies. The genitive case of adapt-authorship is precisely this: a dialogue-generator between markedly heterogeneous communication domains. Govedić perceives adaptation as the primary creative methodology, seeing as it enables us to recognize and consider the context of our own work in progress, and this kind of dialogic interaction breeds innovation. The adapt-authorial genitive is especially important because it opens the creative process to communication, generating awareness and acceptance of a story's mythical configurations, historical dimensions of the voices we mediate between, negotiate with or often contradict, and the perpetual incompleteness of artistic work.

The chapter on the dative case explores the question of how to capitalise on the mutual pervasiveness of different media in adapt-authorship and how to use it for personal artistic representation. A big part of this is what Govedić dubs "the Shakespearean theorem" – the intentional hybridization of expressive domains, which she deems a basic modality of contemporary adapt-authorship, involving an entire spectrum of media. Govedić states that hybridization is a form of erudition, and the sooner one accepts its omnipresence, the better for their artistic endeavours (she offers an interesting comparison of Tarantino and Godard). The first accusative of adapt-authorship is all about style, a seminal part of what makes art recognizable. Govedić highlights the openness and clarity of a strong artistic style, which harbours the potential for stylistic (and therefore, formal) transformation. Adapt-authorship thrives on the inviting clarity of another's

artistic style because it demands its radical re-evaluation in a new style. For Govedić, this is like jazz: one knows a style so well they can intervene and make their own conceptual variations. Govedić's second accusative emphasizes the importance of a fictional character's entire disposition probing into relevant ethical and philosophical problems in order to get strong and far-reaching reception. The luditive rightfully takes the central spot in the book, as it is the case of playfulness and play, prerequisites of adapt-authorial creativity. The chapter on the locative considers adapt-authorial space, pondering how one work envelops another, and showing how even a most faithful remake provides a new relationship to the space of what we perceive as the classic or the original. Adapt-authorship, therefore, engages in the rhetoric of artistic space, as shown in the example of Van Sant's *Psycho*. In the case of the temporative, adapt-authorship intervenes in chronology and history, imaginatively manipulating the time dimension, as is the case with Marvel Studios. The vocative is an interesting case of live-action adapt-authorship, while the instrumental is all about the exchange of what is personal as a tool of adapt-authorship, which implies an intimate, stylistic exchange. Finally, the imaginative case exposes imagination as a cognitive experiment and the main reason for any adapt-authorial process.

For some, Govedić's conversational delivery might seem somewhat too subjective and casual from a scientific discourse perspective; however, these stylistic choices also neatly reflect the book's main point, pertaining to the adapt-authorial articulation of subjectivity through negotiation and dialogue with other (subjective) voices. If there is one thing Govedić's book achieves, it is the clarity of her (adapt-)authorial voice. This voice is, in fact, so clear it inspires the urge to articulate a reply and explore her arguments through practice. What more could an author hope for?

Michael E. Mann, *The New Climate War: The Fight to Take Back Our Planet*. New York: Public Affairs, 2021.

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Lately, the media is rife with news about the supposed hazards of toxic chemical solar panels, the dangers of wind turbines for bird populations, concerns about highly flammable batteries in electric vehicles, etc. At the same time, those same media outlets claim that individual choices such as switching to a vegan diet, recycling, and reducing personal air-travel are essential in combating climate change. Then there is news which is pro-nuclear, claiming that transition to nuclear power is the only viable option if we're aiming to net zero emissions by 2050. Surprisingly, however, most of this news have very little to do with the concerns about the environment. What they all have in common is the fact that they are knowingly or unknowingly, serving the interests of fossil fuel industry, which is set to disinform, deceive and divide the public, and ultimately delay climate action.

In his book *The New Climate War*, renowned climatologist Michael E. Mann takes on the task of debunking some of the most popular misconceptions surrounding the debate about climate change. As one of the world's leading climate scientists, Mann is most famously known for the "hockey stick," the graph published in 1998 that shows the average global temperature over the past 1000 years with a sudden, sharp increase in a short period of time. As one of the key figures to demonstrate that human activity was the cause of global warming, he was himself the target of attacks by fossil fuel lobby. And, as someone who has been facing the enemy since the beginning, throughout the pages of *The New Climate War* he shares with his readers the "decades of experience on the front lines of the battle to communicate the science of climate change" (15).

According to Mann, the roots of climate denial campaigns can be traced back to the early sixties and seventies, when two interesting cases appeared. The first one he describes as the "cautionary tale of the clash between science and industrial or corporate interests" (20). It

was the attempt of tobacco industry to hide the health threats of their products from the public, even though these were well established by their own scientists. The second one is the case of Rachel Carlson who, after warning the public about the dangers of the pesticide DDT in what later became one of the most important environmental books *Silent Spring* (1962), became the victim of a “full-on character assassination campaign” by corporations such as Monsanto (21). The strategies that were used for discrediting these health and environmental concerns are still implemented today in climate denial campaigns. Even more so, many people involved in discrediting the data behind these cases are part of an organised climate denial movement. In other words, these two cases of denial campaigns are just the beginning of an intricate story about the ongoing climate war.

The New Climate War contains nine chapters organized around various forms of inactivism, all of which mnemonically begin with the letter D: denial, disinformation, deflection, delayism, and doomism. The chapters cover a wide spectrum of topics related to climate misinformation campaigns, beginning with the roots of climate deflection, which are traced back to the gun lobby, the Big Tobacco, and the beverage industry. Each of these actors have resorted to instilling doubt and shifting responsibility from governmental regulations to individual consumers in strikingly similar manners. In the case of the gun lobby, under the moto “Guns Don’t Kill People, People Kill People” from 1920s, the aim was to divert attention from criminal violence caused by weapon possession. The tobacco industry resorted to similar rhetoric, coining the company’s internal memo: “Doubt is our Product”. Another example of such campaigns was the iconic “Crying Indian” ad from 1971, which featured a supposedly Native American (but in reality an Italian American actor) under whose tearful portrait appears a familiar statement: “People start pollution. People can stop it.” Once again, both the blame and the responsibility are shifted to the individual.

All of these cases serve as introduction to the unfolding story of pervasive denial of anthropogenic climate change, starting from the narrative of individual responsibility. Here we encounter various claims about meat consumption being worse than burning oil because animal agriculture apparently exceeds fossil fuel industry in polluting the environment. The author reveals that even the concept of a personal carbon footprint was promoted by the oil company British Petroleum in 2000s. While it is indeed necessary to stress the importance of individual responsibility, these claims serve as a mere deflection tactic for shifting the burden to the individual, whose “personal actions mean little without systemic change” (96).

Mann then proceeds to the debates about carbon pricing, revealing

how various interest groups sabotaged such regulations, which, in his opinion, could be an effective solution to battling climate change (an opinion, we might add, that is quite unpopular amongst the progressive left). In addition to this, Mann argues that we need to turn to what he calls the fossil fuel industry's main competition: renewable energy (139). Combined with market-based solutions such as carbon tax and cap-and-trade system, renewables are the answer to our burning issue, even though both solutions were sabotaged by the fossil industry from the very beginning. The narrative that the fossil industry is trying to instil in the public domain consists of various examples of technofixes and geoengineering solutions, which are discussed in a separate chapter ("The Non-Solution Solution"). These range from already implemented, but nonetheless problematic technologies like carbon sequestration, to more science fiction-like scenarios such as Mars terraforming. However, Mann shows that these supposedly miracle technologies are only delaying climate action, instead of offering real long-term solutions.

Furthermore, there are those narratives that do not even pretend to care about climate action, playing into the feeling of fatalism and defeatism. Such climate doomism that nowadays abounds in the media is one of the main subjects of Mann's book. Take, for example the title of an article by the American novelist Jonathan Franzen: "What If We Stopped Pretending? The Climate Apocalypse Is Coming. To Prepare for It, We Need to Admit That We Can't Prevent It" (*The New Yorker*, September 2019), or a more recent journal tag line: "Soon it will be unrecognisable: total climate meltdown cannot be stopped, says expert" (*The Guardian*, July 2022). Assumptions like this, Mann argues, not only paralyze our actions, but also are often based on bad science, which makes them perfect allies to fossil fuel industry interests. Contrary to such dire predictions, the book offers a whole chapter about why there is still reason to stay hopeful ("Meeting the Challenge").

At the end of the book, Mann concludes this saga of attempts to sabotage climate action with a "four-point battle plan", stressing the importance of fighting the climate war on multiple fronts (16). The first step is to *disregard the doomsayers*, who can immobilize any meaningful effort to make change. Equally important is to *educate* those who are the victims of the so-called "doom porn" (276). In Mann's words, it is important to acknowledge both the sense of urgency and agency. This means that, while it is important to be aware that it is too late to prevent harmful impacts of climate change, we must not fall prey to defeatism, as there is still time to act. "Every ounce of carbon we don't burn", Mann notes, "makes things better" (279). Moreover,

we must model our actions after the youngest generation which are “the game-changer that climate advocates have been waiting for” (16). Finally, we must work towards *systemic change* through supporting policies that will incentivize the transition to clean energy (276–282).

In a time when we just recently witnessed Covid-19 related disinformation campaign and conspiracy theories about the Russia-Ukraine war, this is truly a timely book. Through its comprehensive analysis of the climate denial campaign cases, it can teach us about broader issues, namely about how to differentiate between media sensationalism and/or pure political propaganda, and unbiased facts. Its importance lies not only in arming its readers with critical-thinking tools to fight the climate war, but also the larger war against disinformation, which is the trademark of these odd and turbulent times we are living in.

***Translating and Interpreting in Korean Contexts: Engaging with Asian and Western Others*, Eds. Ji-Hae Kang and Judy Wakabayashi. Routledge: London and New York, 2021.**

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A valuable recent addition to Korean and translation studies is, without doubt, the title *Translating and Interpreting in Korean Contexts. Engaging with Asian and Western Others*. This monograph, edited by Ji-Hae Kang and Judy Wakabayashi, both with an impressive track record in the world of translation with Asian languages, consists of thirteen chapters written by various authors that coherently present Korean achievements in the field of translation.

The book is very well written and edited, providing a solid research basis for further work on various materials and from various perspectives, presenting the interdisciplinarity of Korean translation and its various dimensions, e.g. historical, contemporary, oral, written, environmental, audiovisual, and more. The monograph opens with an insight into the past, and closes with a vision of the future. The well-thought-out structure of the book emphasizes with every chapter that translation has been a bearer of modernization and progress, allowing for contact with other countries and civilizations. In the *Introduction*, the editors give a signal of what the readers can expect, and what they will receive on reading the entire book – and so the technical layout and thematic arrangement of individual chapters also allows for the gradual assimilation of the presented information. As one reads, one appreciates the clear structure of the two parts: the one made up of chapters with a more historical background and one made up of texts focusing on more contemporary translation issues.

The first chapter by Baek Okkyoung (2021) introduces the world of the historical conditions which translators worked in during Joseon times. The translators' duties and rights, and also human vices, often

resulting in behaviour unworthy of an official in Confucian Joseon, are shown. Speaking about the status of translators at that time, their social perception both by *yangban* (양반) and the lower social strata *chungin* (중인) is also presented.

Yu Jung-hwa (2021), on the other hand, introduces the reader to the world of changes at the end of the 19th century, which was marked by constant social, political and economic tensions, resulting in contesting stagnant conservative norms. Emphasizing the shift in education from “China-focused” to “Western-oriented” (31), she paints a noteworthy track record of the development of translation studies education in Korea, pointing to the factors shaping education and history, relationships and impact on society, as well as the flexibility and changes within institutions. The determinants of Japanese policy and, during the occupation, the shift of emphasis to practical subjects and Japanese language teaching, lead to a summary of historical, political and economic factors.

In the next chapter, Choi Jinsil (2021) describes the problems of translating religious texts with the example of the achievements and profile of the Canadian missionary, Gale, who undertook work on the hagiography of the Buddha. The very fact that it is the work of a missionary is surprising. The author’s social perception in Korea was weighed down by his religion, through the prism of which Gale’s output was assessed without a deeper analysis of his skills. The examples given in the text indicate that Gale translated *The Life of the Buddha* with a deep understanding and a positive attitude. The analysis of the translation of the story beautifully shows the internal transformation of the translator, maturing and consciously making decisions that also show his path of transformation (a kind of a religious paradox). The examples, in turn, show how much the translator has ‘christianized’ the translation of the Buddha’s hagiography through the use of biblical style and terminology.

Yu Han-Nae (2021) surprises the reader with the issue of social Darwinism in Japanese, Chinese and Korean specialist translations. Against this background, the author emphasizes the problem of borrowings expressing previously non-existent concepts in translation, and by quoting the explanations of the translators she highlights the phenomenon of neologisms of various types (old, with a meaning shift, and new). The author discusses social changes as a step towards the modernization of Korea, Japan and China.

The chapter by Theresa Hyun (2021) is devoted to literary translation. The author constructs her chapter around literature during a Japanese colonial period (1910-1930) and North Korean writing (1940-1950). She writes about the work of Han Yong-Un and the influence of Tagore’s

poetics also in the context of translation as a medium of new ways of expressing lyrical mood. Tagore's then Korean translators (Kim Ok and Yang Ju Dong) showed a different approach to the output, not only in the vision of the translation (free vs. faithful) but also in terms of subject matter, which led to a fierce polemic between them. This dispute led, paradoxically, to the flourishing of literature and literary translation. The occupation period led to social changes resulting in women's activity. Foreign feminists, writers and translators also marked their presence at that time, such as the writer Im Sun Duk (who moved later to North Korea), whose output is analysed through the prism of Western trends in translation. In her works, she shows an approach bearing the features of domestication, and thematically, her works show and promote the ideal of woman in North Korea that combines family roles (mothers, wives) and professional roles (activists and workers).

Newspapers as another medium for publishing translations of various kinds of texts as a means of disseminating knowledge are mentioned in the text by Kim Ye Jin (2021). During the Cold War period, newspapers were a propaganda tool, with particularly careful selection of content. The text focuses on the title *Wolgan Amerika*, thanks to which the US could create its own image in South Korea and also influence the policy-making process. The Koreans saw in this cooperation a way to improve the level of education. Particularly valuable are examples showing decisions that perfectly illustrate errors in the light of the art of translation, but which were made consciously in order to manipulate the recipient. They also show problems with the lack of equivalence. One of the most interesting measures was transliteration for foreign proper names.

An interesting chapter is Kang Ji-Hae's (2021) text about the translation of Samuel Smiles' work. The chapter focuses on the phenomenon of retranslation and paratextual elements referring to the background of the translation publication process and its reception. Retranslations discussed over the centuries are a significant contribution to the development of translation in Korea. The discussed eighteen examples of text translation show different approaches to the original (adaptations, versions under different titles, etc.). The author conducts her argument by grouping the retranslations historically, showing also changes in the translation approach and technical and editorial elements as a background in order to create a specific perception. Therefore, it can be said that translation shapes reality in a specific way. It is emphasized that in re-translations, paratextual elements are sometimes more obvious, sometimes more hidden, but thanks to such analyses not only is the phenomenon of translation discussed, but also the

often-overlooked phenomenon of indirect translation.

Institutional translation with the use of the media as a medium disseminating knowledge and shaping certain attitudes and perceptions, and the translator associated with it, but often without specialized knowledge, is looked at by Hong Jungmin (2021). Institutional translation based on industry press texts assumes the presence of three elements, so she examines whether and to what extent the model was implemented in the Korean-English translation process. The article discusses the individual stages until the desired result is achieved, together with examples of errors in the production of the translated text, and provides valuable comments indicating the importance of the translator's competence, the cooperation of the client in translation and cooperation with the proofreader.

Kim Kyung Hye (2021) looks at translation that is *de facto* voluntary work, but done by professionals who care about content with the lack of censorship. She pays particular attention to trans-editing procedures in its various areas. The article focuses on texts devoted to the subject of 'comfort women', and in particular how translations of articles reflect, or to what extent they change the meaning of the topic in this discourse. This shows another face of translation, in which juxtaposition gradually makes the reader aware of the importance of 'correct' translation and the enormous impact of words on the world. The article interestingly shows how different the approach to the original can be, depending on whether the translator is an independent person, or related to an ordering institution.

Lee Seryun (2021) introduces the reader to the world of translations made on online fan forums for serials, while emphasizing the contribution of translators as "productive agents of popular culture" (166). They deal not only with translation (e.g. subtitling), but also information-related activities as they supplement entries on the web, create graphics with text elements from the series or write popularizing texts for a given series. Thus, the author highlights the future fields of exploration for amateur translators, translator-fans or professional translators, often cooperating in the name of popularizing a given element of mass culture and using various types of translation in a variety of manners.

The chapter by Lee Jieun, Choi Moonson, Huh Jiun and Chang Aili (2021), dedicated to environmental translation, sheds light on the current South Korean context, highlighting the increasing demands on limited human and material resources. The authors refer to the most important translation services provided by MOGEF to multicultural families, in light of the demand for specific languages and types (interpretation/translation) over the years, and in specific circumstances.

An important element is to pay attention to the motivation to work and satisfaction with work. The chapter is based on a survey and qualitative research conducted among employees (senior and lower level) in the MOGEF T&I services help centres, which provides holistic comprehensive information to improve services and communication within the centres, and not only to enforce obligations from employees.

The penultimate text by Lee Hyang and Yun Seong Woo (2021) is a departure from the previous review of historical or empirical translation studies and focuses on philosophy in translation. Shedding light on the theoretical approach to contemporary Korean concepts of translation, the authors pay special attention to European philosophers, with particular emphasis on French ones. From the place of translation in philosophy, through the philosophical discourse in translation studies, the authors skilfully paint a picture of the internal development of this research discipline. Thus, areas, approaches, and types of research are discussed, in order to lead the reader ultimately to future, potentially new, interdisciplinary (or not) fields of science and philosophical practice.

Changes in the paradigms of translation, including interpreting, are discussed in the final text at the end of the book. It focuses on interpreting and gives an insight into the South Korean educational foundation for the discipline. However, it not only lists the main academic centres where young students can learn interpretation, but also lists the main journals devoted to the subject. Of particular value is the list of paradigms observable in this discipline (see Won Jong Hwa 2021: 222) in South Korea in the years 1997-2014. It forms the basis for the subsequent quantitative analysis of achievements in particular dimensions of interpreting, which in turn provides and constitutes the basis for the authors to draw conclusions and indicate some prognoses for the future.

Reading these thirteen chapters provides the reader with a comprehensive insight into the topic of translation in Korea, both historically and in contemporary terms. Therefore, this ranking is valuable, because it allows you to sail through the ocean of theoretical knowledge and practical examples, not only referring to individual eras and stages of development of this field, but also to various areas of its implementation. The meaning of the translator, and the knowledge and competences which are particularly desirable in selected types of translation becomes visible. The monograph shows problematic areas, but also gives hope, because in addition to the quality of the work performed, more and more attention is paid to the comfort of work performed by the contractor – thus an attempt to reconcile the interests of both parties, the translation contractor and the client, is visible. What is

particularly valuable in this book, among many other elements, is the examples of errors cited, which for various reasons happens relatively rarely. The book is a valuable asset for Korean scholars and philologists, as well as theoreticians and practitioners of translation.

Fisher, Mark. *Postcapitalist Desire: The Final Lectures*, edited by Matt Colquhoun, Repeater, 2020.

Mueller, Gavin. *Breaking Things at Work: The Luddites Are Right about Why You Hate Your Job*, Verso, 2021.

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As Mark Fisher's titular, ambiguously named farewell playlist suggests, across the Left there is a strong consciousness of the obsolescence of labor. *Postcapitalist Desire: The Final Lectures*, a collection of Fisher's five final lectures named after his seminar at Goldsmiths, teems with this knowledge. As with most of Fisher's works, it radiates a deep desire to rekindle futuristic tendencies in pop culture and construct a positive leftist project for a radically transformed future. Each of the five chapters, or seminars, is dedicated to reckoning with particular political issues that have led to the present malaise of what Fisher terms "capitalist realism."

The first chapter, which simultaneously serves as an introduction to the course, analyzes three different outlooks on the future, Srnicek and Williams's accelerationist one, Gibson-Graham's appeal for economic diversity and new affects, and Paul Mason's open source politics. In the second lecture Fisher couples Herbert Marcuse and Ellen Willis to shed light on the failure of the 60s counterculture. In the third lecture he analyzes the concept of consciousness raising, proposing that the subordinated are the only social group that can develop a consciousness and in so doing change objective reality. In the fourth lecture he tackles the splitting that occurred between class and all other forms of consciousness, which brought about today's identity politics largely divorced from class concerns. In the fifth, he grapples

with a seemingly inimical text – Lyotard's *Libidinal Economy*, in which Lyotard infamously argues that workers experience *jouissance* in their own exploitation.

As Fisher mentions numerous times, the syllabus does not contain any texts by Deleuze and Guattari, yet the whole course is heavily indebted to their writings. One of the concepts in their works which the course recurrently explores is that of acceleration. Relying on Srnicek and Williams's book *Inventing the Future*, Fisher seems to be arguing in favor of an accelerationist viewpoint according to which automation can usher in a labor-free future with plenty of leisure time to be used at will, although he does not condemn seemingly “folk localist” projects as readily as Srnicek and Williams do. This is a point which Gavin Mueller strongly contends with in his recent publication *Breaking Things at Work: The Luddites Are Right about Why You Hate Your Job*.

In this work, Mueller notes that numerous contemporary leftist writings rest on the premise that automation will be liberating for workers. From the aforementioned *Inventing the Future*, through Peter Frase's *Four Futures*, which, as Mueller notices, holds automation as a constant in all of its four projected planetary futures, to probably the most radically techno-optimistic book of the bunch, Aaron Bastani's *Fully Automated Luxury Communism*, which maintains that a fully automated future with artificial food and asteroid mining is not only desirable, but readily available, most leftist authors hold that automation will break workers free from the necessity to work and allow them, aided by some form of guaranteed income, a better, leisurely future. However, Mueller's point of view is quite different. In his viewpoint, “to be a good Marxist is to also be a Luddite.”

Mueller's argument against automation escapes the trap of “folk localism,” as described by Srnicek and Williams. He rejects fantasies of a pre-technological world and reunion with a pure, natural human essence. Mueller's argument is that technology is never value-neutral and that it reproduces the power structures which develop it, always managing to divide and defeat workers who try to fight it. He contends with “full automators” views and reminds his readers that automation is never full, and that rather than eliminating jobs, it simply recomposes the labor market and polarizes work into highly paid occupations and the lowest paid jobs that cannot be automated away. The middle tier occupations are completely wiped out except for a stratum of work that remains ineradicable. He goes on to argue that automation reproduces productivist values inherent to capitalism and latently adheres to a teleological belief that technological advancement is necessary and necessarily good. His goal, in line with what he perceives as essential for any Marxist writing, is thus to outline various workers' struggles

related to automation in order to understand them and be able to theorize ways out of them. He goes on to outline the history of the original Luddite movement as well as many other instances of workers' sabotage of machines like Wobblies in the US, or the subversive 80s IT magazine *Processed World*, which, for him, serve not only to disrupt work, but also to forge a shared consciousness.

Mueller makes a lot of very compelling points, for example, he argues that introducing scientific methods into work organization was never done with the intention to find ideal ways to organize work, but to limit the workers' power to disrupt the work process. He also astutely describes how some processes, such as self-checkout at grocery stores, pose as automation, but actually proliferate unpaid labor, where customer labor replaces that of unemployed cashiers. As is ultimately revealed in the final pages of *Breaking Things at Work*, Mueller adheres to a degrowth perspective. He proposes to replace the accumulation of capital with an output similar to that from the 60s or 70s and focus on technological maintenance rather than innovation.

However, as Fisher points out relying on Lyotard, there is no outside or previous state to which we can retreat in the combat with capitalism. To take one example – even if we fully ceased emitting carbon dioxide, we would still be unable to stop, let alone reverse, climate change. What's even more, and what Mueller does not at any point take into account, is the *jouissance* of capitalism, the fact that humankind would not so readily give up on their comfort and consumerist abundance. Moreover, Mueller does not make it fully clear how technology necessarily entails power asymmetry. For example, when he disputes the belief of certain feminists, such as Shulamith Firestone, that technology could enhance women's political position and denaturalize gender, by saying this would only give more power to the male-dominated field of science, it remains unclear why in a socially transformed world science should stay fixed as a male-dominated domain.

Breaking Things at Work, thus, fails to fully articulate its critique and remains too entangled in the present to be able to imagine current injustices ever being reversed. Although Fisher grapples with far more complex and nihilistic theories, he manages to distill a positive project out of them. Sadly, his exploration ended before he could provide us with more than glimpses into what he believed was a pathway out of capitalist realism, but it leaves an exciting, and much more potent blueprint for future considerations than Mueller's retreat to the past.

L'importanza dell'amicizia femminile in L'amica geniale di Elena Ferrante

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L'amicizia è uno dei primi ed essenziali sentimenti che gli esseri umani incontrano e tale rimane anche nella vita adulta dopo l'adolescenza in cui gli amici sono spesso più importanti per l'individuo dei propri genitori. L'amicizia, nelle sue molteplici forme e declinazioni, è incardinata e cardinale in quasi tutte aree sociali nel corso della storia eppure è spesso una relazione sociale trascurata da parte della critica letteraria. Eppure, non è soltanto un "volersi bene", non si esaurisce in quel legame semplice incentrato sull'affetto, aiuto reciproco e voglia di divertirsi insieme, ma è, riprendendo il concetto da Aristotele, ciò che ci fa sentire che esistiamo.

L'intimità dell'amicizia, scrive Derrida, sta nella sensazione di riconoscersi negli occhi di un altro, nello sguardo. Continuiamo a conoscere il nostro amico, anche quando lui non pensa più a noi. Dal momento in cui facciamo amicizia con qualcuno, sostiene, ci stiamo già preparando per la possibilità di sopravvivere a lui, o lui a noi. Dei tanti desideri che leghiamo e che proiettiamo sull'amicizia, poi, "none is comparable to this unequalled hope, to this ecstasy towards a future which will go beyond death". (Derrida 3)

Derrida vede quindi l'amicizia come un concetto potenzialmente eternizzante, ma anche particolarmente illusorio, non facile da definire o descrivere. Nel volume *The Politics of Friendship* mette in evidenza i paradossi che i concetti di amico/nemico comportano. Questi paradossi si rivelano sin dalla nota citazione "O my friends, there is no friend." (Derrida 1) con cui apre il libro. Attraverso questa citazione, Derrida cerca di dissociare l'amicizia non solo dalla fratellanza e figure fraterne, ma anche da ogni rappresentazione del rapporto tra amici. Ogni relazione di amici, in altre parole, si può interrompere ed è quindi anche una non-relazione che comporta una "morte", una "perdita". Derrida critica anche le possibili analogie tra l'amicizia e la fratellanza chiedendosi:

Why would the friend be like a brother? Let us dream of a friendship which goes beyond this proximity of the congeneric double, beyond parenthood, the most as well as the least natural of parenthoods, when it leaves its signature, from the outset, on the name as on a double

mirror of such a couple. Let us ask ourselves what would then be the politics of such a 'beyond the principle of fraternity. (Derrida viii)

Tradizionalmente si ritiene che l'amicizia debba implicare reciprocità, vicinanza e devozione, ma Derrida si chiede piuttosto se la vera amicizia non debba riconoscere piuttosto l'importanza della separazione, della distanza, dei confini. Leggendo il romanzo di Elena Ferrante *L'amica geniale* (2011), che inaugura l'omonima tetralogia, si ha l'impressione che protagonisti vogliano confermare proprio questa tesi. Il tema dell'amicizia è, veniamo ammoniti sin dal titolo, il tema centrale nel romanzo, ma anche negli altri tre volumi del polittico: *Storia del nuovo cognome* (2012), *Storia di chi fugge e di chi resta* (2013), *Storia della bambina perduta* (2014). La stessa "Elena Ferrante", è lo pseudonimo di una scrittrice italiana dall'identità biografica incerta, sembra voler istaurare un rapporto di assenza col il proprio pubblico dei lettori negandosi se non nei dati tutti da decifrare nei romanzi in un percorso amicale derridiano. I suoi romanzi, d'altro canto, vogliono essere una narrazione volta proprio a ovviare a un'assenza: recuperare il corpo e la voce femminile dalla loro posizione subordinata all'interno di una cultura dominata dalle voci maschili. La Ferrante sviluppa una poetica che contiene "something post-ideological about the savagery with which Ferrante attacks the themes of motherhood and womanhood. She seems to enjoy the psychic surplus, the outrageousness, the terrible, singular complexity of her protagonists' familial dramas"¹. Di conseguenza, negli ultimi anni, i romanzi di Ferrante hanno attirato un'impressionante attenzione popolare e critica in tutto il mondo. Questa crescente visibilità delle voci femminili ha rinvigorito la scena letteraria anche in Italia, incoraggiando una nuova ondata di scrittrici e sconvolgendo l'istituzione letteraria dominata dagli uomini, producendo il cosiddetto "Effetto Ferrante":

When viewed within the framework of world literature, the "Ferrante Effect" complicates Moretti's (2000) metaphor for the development of the modern novel as a tree or a wave. While growing out of a local context (tree), Ferrante's literary imaginary has spread (wave) throughout the world, but it has also returned to its original culture revitalizing and innovating it, importing its literary capital accumulated through translation (Milkova 9).

Il lungo arco temporale del romanzo *L'amica geniale* che racconta gli eventi dell'infanzia e dell'adolescenza di due ragazze, Elena Greco, detta Lenù e Raffaella Cerullo detta Lila, rivela anche l'influenza formativa dell'amicizia che per molti versi plasma ciascuna di loro in

1 James Wood, "Women on the verge. The fiction of Elena Ferrante", in *The New Yorker*, 21 gennaio 2013.

un evolutivo gioco di rimandi e rimpalli emotivi. Iniziata quando entrambi erano bambine, l'amicizia nel contesto del rione postbellico ha trasformato Lila ed Elena nelle persone che sarebbero state da adulte. Il romanzo presenta l'amicizia in termini inevitabilmente ambivalenti: è dolorosa e talvolta distruttiva e devastante, soprattutto per Elena ma fondamentale, esistenzialmente stimolante attraverso la sempre presente positiva rivalità tra le due ragazze. Il romanzo di Ferrante in questo senso non è convenzionale e richiama l'attenzione sugli aspetti oscuri dell'amicizia femminile. I romanzi della tetralogia non narrano solo gli avvenimenti che si susseguono nella vita delle due ragazze, ma la condizione delle donne in un determinato periodo storico, il dopoguerra del *boom* economico. La vicenda imbastita da Ferrante non sono solo le vite parallele di Lenù e Lila che s'incrociano nell'amicizia, ma una storia di contrasti forti, esterni e interni, che mettono a dura prova le scelte delle due ragazze. Leggendo i romanzi come corali, andando cioè oltre le due protagoniste, il lettore nota la costante presenza di tematiche sociali che conferiscono spessore alla vicenda e ai personaggi: la povertà, la miseria, la camorra, la lotta sociale. Pur nella loro importanza, sono temi che fanno comunque da sfondo al *fil rouge* del romanzo: l'amicizia come percorso di formazione nella vita delle due donne, molto diverse fra loro sia caratterialmente che fisicamente.

Esaminando l'intero *opus* della Ferrante fino ad oggi, Stiliana Milkova esamina le realtà linguistiche, psichiche e corporee-spaziali che costituiscono i soggetti femminili che Ferrante ha teorizzato. Nel suo *Elena Ferrante as World Literature*, Milkova stabilisce metodicamente come Ferrante articoli una soggettività femminile incarnata che inizia quasi sempre con la disintegrazione dell'identità della protagonista dopo anni di violenza patriarcale nelle sue molteplici forme:

Ferrante's writing constructs and sustains a new female embodied subjectivity emerging from the structures of patriarchal oppression and producing new expressive forms that bypass or eliminate altogether these structures. The modes of patriarchal oppression her novels dramatize—physical and symbolic violence; objectification and commodification of the female body; imprisonment within traditional constructs of femininity; linguistic and intellectual subordination; and topographic and spatial configurations of power—are both uniquely situated and easily relatable. They evoke a long-standing cultural tradition of marginalizing, vilifying, silencing, or subjugating women who challenge existing hierarchies. (Milkova 10)

In effetti, ciò che l'analisi della Milkova mostra nel volume è soprattutto la potenza della narrativa di Ferrante che si fonda sull'uso sapiente (recondito) delle teorie femministe, della psicanalisi che,

assieme alla componente storica amalgama, all'interno della propria narrazione: "Instead of rehashing the principles of psychoanalysis and feminist theory, she uses them as narrative building blocks, as points of departure and exploration of the female body and psyche" (Milkova 14). Elena Greco, che ha sessantasei anni e abita a Torino, si accinge a scrivere la storia della sua amicizia con Raffaella Cerullo. Il romanzo comincia con un prologo, in cui Rino, il figlio dell'amica, comunica a Elena, che sua madre è scomparsa. Dal 2005, Elena non ha più contatti con Lila. Quando sente che la sua amica ha abbandonato la propria casa senza lasciare nessuna traccia di sé, si mette a scrivere la storia della sua relazione con Lila impostandola quasi come l'ennesima sfida all'amica: "Vediamo chi la spunta questa volta, mi sono detta. Ho acceso il computer e ho cominciato a scrivere ogni dettaglio della nostra storia, tutto ciò che mi è rimasto in mente." (Ferrante 14). Questa competizione è tra il desiderio di Lila di "cancellare tutta la vita che si era lasciata alle spalle" (Ferrante 13) e il desiderio di Elena di ricostituirsi quella vita raccontandola. Quando lancia la sfida, Elena insinua la natura ripetitiva, quasi ciclica, del loro conflitto e il rapporto ambivalente e spesso teso tra le due donne evidente punti più importanti della tetralogia. Si tratta di una relazione complessa perché accompagnata da sentimenti contraddittori di amore e di rivalità. Nel primo romanzo si raccontano l'infanzia e l'adolescenza delle due amiche che abitano in un difficile rione operaio di Napoli dove la violenza e le faide sono comuni. Elena e Lila si conoscono quando hanno sei anni e sono compagne di classe. Elena ammira la ribellione di Lila² e l'ostinato coraggio. Lila è un'intelligenza precoce: all'età di soli sei anni è in grado di leggere e scrivere da autodidatta. Elena è gelosa dell'intelligenza di Lila e dell'attenzione che riceve dalla Maestra Oliviero, ma è anche incuriosita da lei. Le due ragazze giocano spesso insieme: hanno ognuna la propria bambola e queste bambole sono quasi dei totem della loro infanzia, la loro amicizia. Nei loro giochi, spesso creano trame violente o orribili con loro bambole da protagoniste riflettendovi la dura realtà che le circonda e che le priva dell'innocenza. Quando Lila, spirito audace e spericolato, lascia cadere le bambole in una cantina è un gesto che annuncia gli altri rischi che andrà a correre più in là, nel corso della vita adulta. Suggerisce anche il modo in cui si intrecciano le esperienze e le identità dei due: ciò che accade all'una influisce sul destino dell'altra. Il primo periodo della loro amicizia mette in evidenza l'influenza della rivalità e dell'ambivalenza sulla loro relazione. Lila

2 Secondo Anna Nozzoli, l'educazione repressiva rietra tra i *loci communes* della condizione della donna, assieme all'enfatizzazione del ruolo della madre e al rapporto subalterno con le figure maschili (Nozzoli 157).

sembra dominare Elena. Mentre Lila non è una bambina simpatica e risulta socialmente ostica, Elena è più docile e obbediente. Elena può sfruttare la sua capacità di controllare le sue emozioni e nascondere ciò che sente veramente. Lila, con il suo temperamento più volubile, ha meno probabilità di farlo. Lila è per Elena un importante modello comportamentale contrapposto al modello femminile stereotipico: è cattiva, creativa, aggressiva, coraggiosa, intraprendente, assertiva, indipendente:

Sembrava la più forte di noi bambine, più forte di Enzo, di Alfonso, di Stefano, più forte di suo fratello Rino, più forte dei nostri genitori, più forte di tutti i grandi compresa la maestra e i carabinieri che ti potevano mettere in prigione. Sebbene fragile nell'aspetto, ogni divieto davanti a lei perdeva consistenza. Sapeva come passare il limite senza mai subirne veramente le conseguenze. Alla fine la gente cedeva e addirittura, per quanto a malincuore, era costretta a lodarla. (Ferrante 57)

Questa citazione rivela la percezione infantile di Elena su Lila evidenziando la sua ammirazione e paura per l'amica. Gli scontri sempre più frequenti sottolineano la forza, mentale e fisica, di Lila: il testo appena riportato inizia paragonandola ad altri bambini e termina paragonandola a figure di autorità adulte. Si crea così una giustapposizione tra la fragilità fisica di Lila, che viene rimarcata per tutto il romanzo, e la forza della sua volontà, del suo intelletto e della sua capacità di persuasione. La descrizione di Lila da parte di Elena suggerisce che lei le invidia la capacità di evitare le conseguenze, ma crea anche la prefigurazione che un giorno l'incoscienza di Lila potrebbe raggiungerla.

I loro progetti futuri rivelano i diversi aspetti della loro personalità. Lila è pragmatica, scaltra e sempre con i piedi per terra: si concentra su piani immediati e fattibile, riflette sulle reali esigenze del mercato e vuole portare prosperità materiale per sé e per la sua famiglia. Elena, invece, vuole conoscere l'orgoglio di aver scritto qualcosa, di esser riuscita a lasciare una traccia permanente, di avere un riconoscimento diffuso, di essere considerata un'intellettuale. È più interessata alle ricompense psicologico-emotive o persino morali che pratiche, quando sogna di diventare un giorno una scrittrice, benché immagini anche la ricchezza. Lila ed Elena tendono a essere gelose l'una dell'altra. Elena spesso invidia Lila per il suo coraggio, la sua capacità di difendere sé stessa e per il modo intuitivo in cui impara, anche dopo la fine della sua educazione formale. Man mano che invecchiano, Elena diventa anche gelosa dell'effetto che la capacità seduttiva di Lila ha sugli uomini. La concorrenza è uno stimolo importante per la loro carriera scolastica. Elena studia con grande fatica per restare al passo con Lila. Questa

rivalità intellettuale a scuola permette loro di diventare le migliori della classe. L'atto di Elena di sfidare l'insegnante di religione è segno di una maturità intellettuale oramai acquisita e caratterizzata da libertà e fiducia. Non è un caso che compia questo gesto proprio sotto l'influenza di Lila: continuando uno schema che esiste da quando erano bambine: Lila dà a Elena forza e fiducia in sé stessa, rafforzandola semplicemente con la sua presenza.

Ferrante usa l'amicizia come sfondo per altri temi, come una sorta di specchio in cui la politica, la società e il femminismo si specchiano con sullo sfondo di una Napoli povera. È chiaro che Elena e Lila siano consapevoli della 'vita bugiarda degli adulti', della violenza e delle lotte di potere, da sempre parte integrante della loro vita. Alleanze, divisioni e inimicizie in continuo cambiamento modellano il modo in cui i vari scolari interagiscono tra loro. Nella Napoli del 1950, come sottolinea costantemente Elena, la violenza domestica era una cosa quotidiana e le donne erano solo uno strumento di riproduzione e un premio da esibire nel quartiere come segno di potere, della potenza del maschio. L'amicizia era per le donne un beneficio, un lusso sociale che pochi potevano permettersi:

Nessuno ci capiva, solo noi due – pensavo – ci capivamo. Noi, insieme, soltanto noi, sapevamo come la cappa che gravava sul rione da sempre, cioè fin da quando avevamo memoria, cedeva almeno un poco se Peluso, l'ex falegname, non aveva affondato il coltello nel collo di don Achille, se a farlo era stato l'abitante delle fogne, se la figlia dell'assassino sposava il figlio della vittima. C'era qualcosa d'insostenibile nelle cose, nelle persone, nelle palazzine, nelle strade, che solo reinventando tutto come in un gioco diventava accettabile. L'essenziale, però, era saper giocare e io e lei, io e lei soltanto, sapevamo farlo. (Ferrante 101)

Questa citazione rivela la violenza e il caos dell'infanzia delle due amiche; fattori poi determinanti nella loro amicizia e paradossale forza d'attrazione che le spinte l'una verso l'altra. Lila ed Elena crescono in un ambiente esistenzialmente opprimente, un ambiente che è un limite; è un ambiente che le induce a condividere capacità intellettuali e immaginative, assenti negli altri residenti del quartiere, trovano conforto nella reciproca compagnia. L'immaginazione condivisa attraverso cui creano proiezione delle proprie vite diventa fonte di speranza e incoraggiamento.

Lila inizia ad essere gelosa quando Lenù sceglie di lasciare il quartiere per andare in un'altra città a studiare mentre lei deve restare in quartiere e lavorare nel negozio di famiglia. Allo stesso tempo, vede anche nella sua amica il suo unico modo per sfuggire alla miseria. Entrambe sono intelligenti e ambiziosi, ma solo Elena ha la possibilità di studiare e diventare qualcuno definibile come intellettuale. Essere

donne ambiziose in una società patriarcale come quella del “Rione” è ciò che le due ragazze odiano di più, e trovano l’una nell’altra, nella incessante reciprocità – talvolta palesantesi persino nei duri confronti – la forza per superare il sentimento di ansia paralizzante che viene dalle persone che le circondano. Si trovano in una bolla gigante mentre qualcuno fuori sta facendo le regole guardandole combattere l’una contro l’altra. Le donne devono essere consapevoli che la loro amicizia può essere davvero la scintilla di una rivoluzione, una dichiarazione politica e un credo sociale.

Derrida voleva sottolineare invisibilità dell’amicizia femminile all’interno della politica, un concetto in parte dovuto al fatto che le discussioni sulla politica spesso implicano riferimenti alle relazioni ostili e belliche, delle battaglie. Inoltre, in questa cornice tradizionale della politica come spazio di conflitto c’è spazio solamente per il maschio. L’identificazione della politica con la guerra significa che, poiché le donne di solito non sono associate alla guerra per via della loro presunta ‘debolezza’, vengono automaticamente obliterate anche dalla politica. Di conseguenza, non solo la guerra e l’inimicizia sono incentrate sugli uomini, ma anche l’amicizia è descritta in termini maschili: “What does ‘a friend’ mean? ‘A friend’ in the feminine? ‘Some friends’ in the masculine or feminine? ‘No friends’, in either gender? And what is the relationship between this quantum of friendship and democracy, as the agreement or approbation of number?” (Derrida 101). L’associazione dell’amicizia al genere maschile ha significato che al maschio è stata data la priorità e che l’amicizia è stata “fraternizzata”. Paragonando l’amicizia con la fraternità, le donne vengono neutralizzate diventando così invisibili. Ferrante, in questo senso, introduce due neologismi oltremodo interessanti, “frantumaglia” e “smarginatura”, e li usa quasi come una nuova cornice politica nella rappresentazione e nell’interpretazione delle sue protagoniste femminili.

Lila usa espressione “frantumaglia” per descrivere uno stato di sofferenza femminile, alludendo alla completa cancellazione, all’annullamento delle donne come soggetti: al loro esilio al di fuori persino di quello stato di emarginazione e degli spazi emarginati che già occupano. Lila lo sperimenta principalmente all’interno di situazioni di genere e di potere, quando l’arroganza maschile e la forza brutale minacciano i confini del corpo e della soggettività femminile. Stiliana Milkova pertanto definisce “frantumaglia” come “a feminine expression of internalized violence, of fragmentation and mutilation.” (Milkova 18). “Frantumaglia” sembra già nell’etimo voler indicare quell’osmosi eccessiva che porta alla cancellazione dei limiti del sé, al proprio ridursi a carne macinata:

It seems to suggest a certain fear of the undifferentiated self, that is, of losing control over one's language and body, of the dissolution of corporeal contours. The fear of death as the ultimate form of non-differentiation and liquefaction of the flesh underlies *frantumaglia* as well. Then *frantumaglia* is the loss of boundaries, the porousness or reversibility of inside and outside, self and other, past and present, life and death. It is the female body out of control, incontinent and leaking (Milkova 36).

Sebbene la "smarginatura" e la "frantumaglia" siano associate soprattutto a Lila che ne articola gli effetti, è Elena la persona che prima ne sperimenta i sintomi nell'infanzia:

Fui presa da una sorta di disfunzione tattile, certe volte avevo l'impressione che, mentre ogni essere animato intorno accelerava i ritmi della sua vita, le superfici solide mi diventassero molli sotto le dita o si gonfiassero lasciando spazi vuoti tra la loro massa interna e la sfoglia di superficie. Mi sembrò che lo stesso mio corpo, a tastarlo, risultasse tumefatto e questo mi intristiva. (Ferrante 46)

Questa "smarginatura" espande e modifica lo spazio attorno ad Elena che si sente "schacciata" e "incatenata" dentro le anguste coordinate spaziali del suo quartiere. Lila sa che sposando Marcello Solara rinunciarebbe alla sua indipendenza e alla sua autonomia. È così protettiva nei confronti delle proprie scarpe perché simboleggiano qualcosa che ha concepito e realizzato da sé, senza l'aiuto di Marcello. La strategia di corteggiamento di quest'ultimo rivela il conflitto tra l'indipendenza femminile e l'autorità maschile. Né il padre né il fratello di Lila appoggiano il suo desiderio di indipendenza tentando piuttosto di minare le sue certezze e i suoi progetti con Marcello. Nel frattempo, Elena sta lottando per differenziare la propria identità da quella di Lila. Mentre Lila diventa più concentrata sulle proprie lotte, Elena teme di non avere un senso di individualità sufficientemente forte per dare uno scopo alla propria vita. Le due ragazze fino a quel punto sono esistite come l'immagine speculare l'una dell'altra con un attaccamento che dava loro sicurezza e stabilità, ma il senso di perdita che Elena sente mostra come l'intensità della loro amicizia ha in seno ha il potenziale per essere distrutta. I privilegi che Lila inizia a ricevere una volta fidanzata portano un distanziamento tra lei e la sua vecchia vita, le amicizie incluse: molti dei suoi amici d'infanzia sono gelosi e pieni di risentimento nei suoi confronti. Elena è meno preoccupata dell'invidia per Lila che della paura che porta con sé la perdita dell'amica. Proprio come quando Elena ha continuato i suoi studi e Lila no, questa separazione delle loro esperienze minaccia di mettere in pericolo la loro vicinanza quasi tattile:

Mi mancava soltanto Lila, Lila che però non rispondeva alle mie

lettere. Temevo che le accadessero cose, belle o brutte, senza che io fossi presente. Era un timore vecchio, un timore che non mi era mai passato: la paura che, perdendomi pezzi della sua vita, perdesse intensità e centralità la mia. E il fatto che non mi rispondesse accentuava quella preoccupazione. (Ferrante 207)

Questa citazione descrive i sentimenti di Elena durante l'estate che trascorre a Ischia. È felice e sollevata di condurre una vita indipendente fuori dal quartiere, ma d'altra parte è ossessionata dalla paura per Lila che non vede. Poiché è spesso invidiosa di Lila ed è abituata a supporre che la vita di Lila è più interessante della sua, crede che Lila possa dimenticarla. La citazione rivela come, anche in un momento in cui gli orizzonti di Elena si allargano, senta un forte legame con il suo passato e con il suo rapporto con Lila mentre alla fine del romanzo Lila rivelerà a Elena che la sua vocazione di essere l'amica geniale.

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