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## WAR IN LITERATURE

**COURSE AREA:** Literature and Creativity, Culture and Media

**GRADE:** 4th grade

**TOPIC:** War in Literature

The focus of the topic is war, the fundamental question that arises is how to tell a story about war and whether war trauma can be expressed through storytelling. In addition, the problem of the culture of memory and cultural identity that is shaped by memory also runs through. During the school year, works that directly or indirectly address war and its impact on the individual, as well as the collective, will be discussed. There will be no emphasis on one specific war and one historical period, but students will read works inspired by the First and Second World Wars, the Homeland War, as well as the war in Bosnia and Herzegovina.

- **REQUIRED READINGS (read by all students and discussed in class)**
  1. Miroslav Krleža, *Baraka Pet Be*
  2. Ranko Marinković, *Kiklop*
- **TEXTS THAT ARE READ AND ANALYZED IN THE CLASS**
  1. Gottfried Benn, *Morgue* cycle (selected poems)
  2. Miroslav Krleža, expressionist lyrics (*Rat, Plameni vjetar*)
  3. Miroslav Krleža, *Kraljevo*
  4. Ivan Goran Kovačić, *Jama*
- **OPTIONAL READINGS – GROUP STUDENT PRESENTATIONS**
  1. Bertolt Brecht, *Majka Courage i njezina djeca (Mother Courage and Her Children)*
  2. Josip Mlakić, *Živi i mrtvi (The Living and the Dead)*
  3. Nedjeljko Fabrio, *Smrt Vronskog (The Death of Vronski)*
  4. Ratko Cvetnić, *Kratki izlet: zapisi iz Domovinskog rata (A Short Trip: Notes from the Homeland War)*
  5. Ivana Bodrožić, *Hotel Zagorje*

6. Josip Mlakić, *Kad magle stanu (When the Fogs Clear)*

**NUMBER OF HOURS:** The topic is spread over the entire school year, and is covered through both mandatory and optional readings, as well as texts read in class. One introductory hour is planned, which is also an hour for reviewing new material (it builds on the treatment of avant-garde), 6 hours of student presentations of optional readings, 8 hours of treatment of mandatory readings, 5 hours of treatment of selected texts in class, and one hour of synthesis. A trip to the theater is also planned for approximately two school hours.

**Educational outcomes at the Curriculum level:**

- B. 4. 1 The student expresses his/her literary experience and judges how the literary text influences his/her emotional, cognitive and value development.
- B. 4. 2 The student judges different interpretations of literary texts with regard to the reader-oriented approach, the literary text or the writer.
- B. 4. 3 The student explains the sequence of literary poetics and periods and critically judges the influence of different contexts on the literary text.
- C. 4. 1 The student critically evaluates the influence of media texts on the perception of reality and the formation of the identity of the recipient.
- C. 4. 2 The student judges the connection between his/her own and Croatian cultural identity with a certain cultural circle based on different texts.

**Development of the outcome:**

- The student interprets and re-examines his/her literary experience of the text and understanding of the literary text as a whole.
- The student argues his/her opinion and attitudes about the literary text based on his/her own reading experience and knowledge of literature.
- The student compares the theme and issues of a literary text with phenomena in the world - critically judges how the literary text enriches his/her knowledge, imagination, feelings and values.
- The student critically evaluates his/her views on worldview, moral, political, emotional or social problems and issues based on the text he/she has read.
- The student compares different media texts and critically evaluates how they present information, ideas, attitudes and opinions and how they influence the perception of reality and the formation of the identity of the recipient with regard to age, gender and cultural context.
- The student compares phenomena from different cultural circles and describes their influences on the formation of cultural identity.

**Educational outcomes at the topic level:**

- The student reads texts inspired by war.
- The student analyzes and interprets the selected texts by placing the depiction of war at the center of the analysis.
- The student critically reflects on the text and its impact on readers.
- Based on the text read, the student asks questions for discussion and moderates it.
- The student critically reflects on the issues of memory and storytelling as a means of shaping collective identity.
- The student critically reflects on the phenomenon of war and its impact on the collective and the individual.
- The student creates a presentation on a given topic.
- The student writes a review of a war film.

**Educational outcomes at the level of the cross-curricular topic:**

- Learning A.4/5.4. Critical thinking - the student independently critically reflects on and evaluates ideas.
- Learning D.4/5.2. The student communicates well with others, successfully cooperates in different situations and is ready to ask for and offer help.
- osr A.4/5.4. The student independently critically reflects and evaluates ideas.
- osr B.4.2. Learns collaboratively and works in a team.
- ikt C.4.3. The student independently critically evaluates the process, sources and results of the search, selects the necessary information.
- osr C.4.2. Refers to the interdependence of members of society and the process of social responsibility.
- osr B.1.2. Develops communication competencies.
- osr B.4.1. Recognizes the consequences of their own and others' attitudes/actions/choices.

**Methodological system(s):** analytical-explanatory, problem-solving and creative

**INTRODUCTORY LESSON - INTRODUCTION TO THE TOPIC AND DIVISION OF TASKS**

**TEACHING AREA:** Literature and Creativity

**TEACHING UNIT:** Expressionist Lyrics – G. Benn, *Little Chrysanthemum* and *Beautiful Youth*

**TYPE OF LESSON:** processing new material, division of tasks for group work

**DURATION OF ACTIVITY:** 45 min

**FORMS OF WORK:** frontal and individual work

**METHODS:** oral presentation method, conversation method (directed, heuristic, discussion), writing method (writing down key information), reading method (interpretive reading, directed reading)

**TEACHING RESOURCES:** live word of the teacher, written text (template prepared by the teacher)

**TEACHING TOOLS:** blackboard, PowerPoint presentation, template prepared by the teacher

**STUDENT ACTIVITIES (according to the phases of the lesson):**

**Introductory part:**

Students recall the characteristics of the avant-garde and avant-garde movements. The teacher places special emphasis on expressionism and asks the students how war and its impact on the individual are manifested in expressionist art. The students state the motif of the scream as a response to the state of the world, but also the use of colors that become a reflection of the subject's inner state. The teacher then interpretively reads to the students selected poems by Gottfried Benn (Little Chrysanthemum and Beautiful Youth), one of the main representatives of German expressionism. The students then express their impressions of the poems they have read and connect Benn's poetics with the avant-garde, i.e. they recognize the aesthetics of shock.

**Central part:**

After expressing their impressions, the students independently read the selected poems and analyze them with the help of the teacher. The fundamental question that the teacher asks is - What is man reduced to in the mentioned poems? The students conclude that man is reduced only to the body, more precisely a mutilated corpse that has been stripped of all humanity. Then the students analyze the methods of describing the man-body and recognize in the mentioned poems the aesthetics of ugliness with which G. Benn shocks the readers. After that, the teacher asks the question of what is the relationship of the lyrical subject towards the

deceased man, does he show any empathy? The students conclude that there is no empathy at all, that the poem is devoid of any emotions towards the man. Paradoxically, the lyrical subject shows emotions (at least apparent) only towards the flower and the small rats that have settled in the girl's corpse. Then the teacher leads the students to conclude, bearing in mind the context of the creation of the poems, why G. Benn depicts the man in such a way and why death is so depathetic that it causes only disgust in the readers. The students conclude that such a picture of the world and man was influenced by the war (the period of the First World War). The teacher presents the information that G. Benn worked as a military doctor, so it is not surprising that he places a mutilated body on an autopsy table at the center of his early poetic phase. The teacher then says that this kind of dehumanized depiction of man is common in the avant-garde period, or rather, it is the response of expressionist artists to the state of the world at that time, and especially to the suffering and horrors of war. He points out that Krleža will also have a similar depiction of the wounded in his anti-war novella *Baraka Pet Be*, which will be a reading for them.

### **The final part of the lesson:**

The teacher then tells the students that this school year they will encounter a lot of literary works inspired by the war and introduces them to the topic of their project assignments. The teacher briefly explains to the students the problem they will be dealing with and gives them a list of optional readings and instructions for working on the topic. The students choose a topic themselves and form a group of 4 to 5 members.

### **TOPICS:**

Group 1: Bertolt Brecht, *Mother Courage and Her Children* (*Majka Courage i njezina djeca*)

Group 2: Josip Mlakić, *Živi i mrtvi* (*The Living and the Dead*)

Group 3: Nedjeljko Fabrio, *Smrt Vronskog* (*The Death of Vronski*)

Group 4: Ratko Cvetnić, *Kratki izlet: zapisi iz Domovinskog rata* (*A short Trip: Notes from the Homeland War*)

Group 5: Ivana Bodrožić, *Hotel Zagorje*

Group 6: Josip Mlakić, *Kad magle stanu* (*When the Fogs Stop*)

### **LITERATURE:**

Ben, Gotfrid. 1984. *Izabrane pesme*. Nolit. Beograd.

Friedrich, Hugo. 1989. *Struktura moderne lirike*. Stvarnost. Zagreb

## **ATTACHMENTS:**

### **Attachment 1**

#### **EXAMPLE GUIDELINES FOR ANALYZING THE TOPIC AND EVALUATION METHOD**

- Briefly introduce the author and the work.
- Briefly outline the content, i.e. you must provide context so that other students can follow the presentation.
- Emphasize the analysis and interpretation of the work - The question is how war affects the individual and how to tell a story about war, i.e. can trauma be expressed?
- The focus of the analysis will be the depiction of war in literature - what is described and how (do you notice criticism, humor, pathos, is the narrator distant or emotionally engaged, do you notice a strong polarization into "us" and "them" or is it absent; what is the role of the characters/narrators, i.e. how are they affected by war and the impact of storytelling about the war on the reader).
- Also address how war is portrayed in other media (television, film and other forms of mass media and popular culture), i.e. how mass media form a certain image of war and how they affect us as recipients.
- In the final part, ask some problem questions and include the rest of the class in the discussion (the questions must be inspired by the work discussed).
- It is mandatory to use quotes from the work - the text must be at the center of the analysis!

#### **What will be evaluated?**

- Informativeness and clarity of the presentation - is all important information stated and is it presented clearly and concisely.
- Logicity of the presentation - the presentation must have a logical flow and structure (introduction, elaboration, conclusion).
- The presentation must be well thought out and rehearsed.
- Presentation tasks must be evenly and meaningfully distributed among the members (one member cannot only represent the author and the like).
- The presentation must be in standard Croatian (pay attention to word choice and emphasis).
- Presentation skills – appropriate volume, direct address to the class, gestures, facial expressions,...
- presentation - spelling and grammatical accuracy, clarity and readability
- The entire group receives one grade, which means that cooperation between group members is also assessed.
- The presentation must be delivered within the given time (30 - 35 minutes).

## Attachment 2

### G. Benn, *Mala krizantema (Small Chrysanthemum)*

Utopljenog raznosiča piva položili su na stol.  
Netko mu je među zube zatakao  
svijetlo-tamnu ljubičastu krizantemu.  
Kad sam, započevši od grudi,  
ispod kože,  
dugačkim nožem,  
izrezao jezik i nepce,  
biće da sam je gurnuo, jer ona skliznu  
u mozak koji je bio u blizini.  
Dok su ga zašivali,  
stavih mu je u grudnu duplju  
Među šuške.  
Napij se do mile volje u svojoj vazi!  
Počivaj u miru,  
mala krizantemo!

## Attachment 3

### G. Benn, *Lijepa mladost (Beautiful Youth)*

Usta djevojke koja je dugo ležala u šašu  
izgledala su tako izgrickana.  
Kad su otvorili grudi, jednjak je bio sav izbušen.  
Naposljetku su u kupoli ispod dijafragme  
našli leglo mladih štakora.  
Jedan od male braće bio je mrtav.  
Ostali su živjeli od jetre i bubrega,  
pili hladnu krv i tu  
proveli lijepu mladost.  
A lijepo i brzo ih je snašla i smrt:  
pobacali su ih u vodu.  
Ah, kako su njuškice cičale!

## READING LESSON

During the school year, students will read another reading inspired by the war, which is Ranko Marinković's *Kiklop*.

**TEACHING AREA:** Literature and Creativity

**TEACHING UNIT:** Miroslav Krleža, *Baraka Pet Be*

**TYPE OF LESSON:** processing new material

**DURATION OF ACTIVITY:** two hours (90 minutes)

**FORMS OF WORK:** frontal and individual work

**METHODS:** oral presentation method, conversation method (directed, heuristic, discussion), writing method (writing down key information), reading method (interpretive reading, directed reading)

**TEACHING RESOURCES:** live word of the teacher, written text (excerpts from the novel)

**TEACHING TOOLS:** blackboard, PowerPoint presentation, written text (excerpts from the novel)

**STUDENT ACTIVITIES (according to the phases of the lesson):**

**Introductory part:**

At the very beginning of the lesson, students recall biographical information about Krleža and information about his work. The teacher informs the students that Krleža was mobilized and sent to the battlefield in Galicia, where he witnessed numerous war atrocities that later served as inspiration for him to write the anti-war collection of short stories *Hrvatski bog Mars* (*Croatian God Mars*). The teacher shows a map showing Galicia and emphasizes its role during World War I. He then shows a photograph of a soldier in a trench and asks the students to recall as much information as possible about World War I, and especially about the role and position of Croats in that war. The students present the information they know and say how Croats fought on the side of Austria-Hungary. The teacher then says that in this short story, Krleža addressed the problem of the futility of such a war for a “small” Croatian man.

**The middle part of the lesson:**

The teacher writes the name of the collection of short stories on the board and asks the students to interpret the name of that collection of short stories. He asks the students who the god Mars is and is he even a Croatian god? The students say that Mars is the Roman god of war and that he is not a Croatian god and never was. Then, with the help of the teacher, they conclude that the title is completely paradoxical and that with this paradoxical title Krleža refers to the paradoxical position of the Croatian soldier during the First World War – the Croatian soldier fought for someone else's god, i.e. for someone else's interests. The teacher asks the students which character is a symbol of the Croatian soldier, and which would be a symbol of the Austro-Hungarian government. The students conclude that the young student Vidović is a symbol of the Croatian soldier, and that Count Maksimilijan Axelrode is a symbol of Austria-Hungary, but of the upper class that symbolizes the government in the context of the novella.

The teacher then asks the students to reread the description of Count Maksimilijan and instructs them to find examples of irony during the reading. The students conclude that Krleža used irony and grotesque in his description of the count. The count is reduced to a caricature, a funny but also tragic figure who becomes only a decorative feature in the Baraka and an

example of the cowardice of the authorities. The teacher writes all of the above on the board and once again concludes that Count Maksimilijan Axelrode is a symbol of the Austro-Hungarian authorities at the time.

After that, the teacher asks the students to find descriptions of the Pet Be barrack in the novella. The students read the selected descriptions and conclude that they are naturalistic descriptions that evoke disgust. Then the teacher highlights an excerpt describing the bathroom and asks the students to highlight expressionist elements. The students notice the use of colors such as red, gray-green, yellow and black and interpret the symbolism of these colors and their impact on the reader. They conclude that these are the colors of human excreta and symbolize illness, death and decomposition, and their function is to evoke disgust. The teacher then asks the students how the people in that hospital are depicted. The students say that they are depicted as bodies, as pieces of meat, and not as people. They connect the above with the poetry of G. Benn and conclude that war is a means of dehumanization, during which people lose all humanity. After that, the teacher leads the students to conclude that Baraka is a symbolic representation of the Austro-Hungarian army – a symbolic Babylon in which many languages are mixed, and they all have in common that they are disfigured by the war. The students then read again the description of the ceremonial procession in which they were forced to participate under the black and yellow flag. They interpret the symbolism and significance of this scene and once again conclude what the position of the soldier who fought for the Monarchy under duress was. The teacher writes all the basic conclusions on the board.

After that, the teacher emphasizes the student Vidović and his role in the novel. He asks the students to argue the thesis that Vidović is a symbol of the unsuccessful rebellion of a small man. The students recount the end of the novel and Vidović's death, which best argues the thesis. They say that Vidović tried to deface the white tablecloth of the rulers with his own excrement, but instead dies and falls into those same excrement. After that, the teacher reads a passage in which Vidović describes the Croatian God, of course not the strong Mars, but a mutilated wooden Christ with a soldier's cap. The teacher asks the students to interpret such an image of the Croatian God. The students conclude that this god is weak and pitiful, just like the soldiers described, he is a god who cannot help himself.

### **Final part of the lesson:**

For the synthesis, the teacher draws a table on the board in which the students must write as many characteristics of expressionism and naturalism from the novella. After that, they check their solutions with the teacher. Then they summarize everything they have learned so far about war literature from the avant-garde period. They conclude that such poetics aims to shock the reader with naturalistic descriptions of the decay of the body, which becomes synonymous with man. They conclude that man is completely dehumanized and that war is depicted as a means of dehumanization.

### **LITERATURE:**

- Krleža, Miroslav. 2000. *Hrvatski bog Mars*. Katarina Zrinski, Varaždin.

## ATTACHMENTS:

### Attachment 1



#### Hrvatski bog Mars

- novelistički ciklus – antiratni ciklus
- nastaje 1922., ali objavljen tek 1946.
- 7 novela:
  1. *Bitka kod Bistrice Lesne*
  2. *Kraljevska ugarska domobranska novela*
  3. *Tri domobrana*
  4. *Baraka Pet Be*
  5. *Domobran Jambrek*
  6. *Smt Franje Kadavera*
  7. *Hrvatska rapsodija*



#### Opis barake

- „U betoniranom basenu bučkala je smrdljiva žuta voda, pjenila se sivozelena sapunica, i plivali krvavi zavoji i vata. Gnojna vata. Puši se voda i smrdi po blatu i po ilovači, pljušte parni tuševi, a u gustoj pari vide se crne sjene, što trče amo-tamo u magli, i sva su lica ljudska natečena i krvava.“
- **estetika ružnoće**

#### dehumanizacija

- bolnica = mesnica
- ljudska tijela = suhomesnati proizvodi
- „rane se suše kao suhomesnata roba“
- **ljudi su svedeni na tijela, a tijela na brojeve**

- „Rusi u kaki rubačama nose novi **ranjenički materijal** kao vreće“
- „S okrutnom protestantskom pedanterijom precizno sortirano stajalo je tamo šezdeset postelja, **na svakoj po jedno tijelo, a nad svakim tijelom etiketa, da se zna, kako s tim tijelom stoji.**“
- „Rane se ne povezuju, nego se pod tilovima suše kao **suhomesnata roba.**“
- „U Baraku Pet Be nosili su onim ranjenim bokcima vino na škafove, i one polomljene kosti, i one odrezane noge, što se suše pod tilom kao suhomesnata roba...“

#### Svečani mimohod

- apsurdnost rata („unuci mrtvaca“)
- simbol Austro-Ugarske

#### Hrvatski bog

- „Onakav drveni Kristuš na blatnoj cesti, kojom se cijedi gnojnica; kraj koga ne prolazi nijedna pijanica, a da ga ne bi proklela; onakav drveni hrvatski Bog, gol, bijedan, kome fali lijeva noga, oh, Bog soldačkom kapom, on, on – njemu da se pomolim, da mi pomogne...“

| NATURALIZAM                                  | EKSPRESIONIZAM  |
|--|---|
| detajni opisi i jutnje patnje i umiranja     | Krik (Vidovićevo zazivanje), tjeskoba                         |
| opis tijela u raspadanju, opis barake Pet Be | groteska  |
| estetika ružnoće                             | hiperboliziranje (izobičavanje)                               |
|  | boje (zelena, siva, crvena) – boje ljudskih izlučevina i krvi |
|  | simultanost i kaotičnost (opispijane noći)                    |
|  | masovne scene (mimohod)                                       |
|  | vizualni i zvučni efekti                                      |

## TEXT WORK (ANALYSIS) LESSON

Is given an example of such a two-hour class. During the school year, students will read and discuss expressionist poems by Miroslav Krleža, excerpts from Krleža's play *Kraljevo*, expressionist poems by G. Benn, and the poem *Jama* by Ivan Goran Kovačić.

**TEACHING AREA:** Literature and Creativity

**TEACHING UNIT:** Ivan Goran Kovačić, *Jama*

**TYPE OF LESSON:** processing new material

**DURATION OF ACTIVITY:** 90 minutes

**FORMS OF WORK:** frontal work, individual work and pair work

**METHODS:** oral presentation method, conversation method (directed, heuristic, discussion), writing method, reading method (directed reading)

**TEACHING RESOURCES:** teacher's live word, written text (excerpts from the poem *Jama*, the poem *Moj grob*)

**TEACHING TOOLS:** blackboard, written text, textbook

**STUDENT ACTIVITIES (according to the phases of the lesson):**

### Introducing the part:

At the very beginning of the lesson, the teacher interpretively reads the poem *Moj grob* (*My Grave*) by Ivan Goran Kovačić to the students and talks to the students about the impression the poem left on them. Then, he presents biographical information about Ivan Goran Kovačić and connects it with the poem he has read. He tells them how the poet was a partisan during World War II and how, shortly after, he was killed by the Chetniks, and his grave, as he wished and prophetically predicted in his poem, remained unknown.

### The middle part of the lesson:

The teacher tells the students that they will now read and independently analyze selected excerpts from Kovačić's anti-war poem *Jama*, and then check and comment on their answers in pairs. After that, they will go over all the answers with the teacher, who will thus check their understanding of the poem.

First, the teacher writes down basic information about the writer and the poem on the board, points out that this poem is considered, along with Gundulić's baroque poem *Suze sina razmetnoga*, the second most important poem in Croatian literature. He defines the poem as a lyric-epic literary genre and briefly presents the theme of *Jama* in order to prepare the students for reading the excerpts. The teacher tells the students to recall all the works inspired by the war that they have read and studied so far, and points out that of all the works studied so far, this one most explicitly depicts the horrors of war and the suffering of innocent people. Then, he asks the students to analyze the external composition of the poem before reading the excerpts and analyzing them. It emphasizes the regularity and harmony of the form, which is in complete contrast to the content, which describes chaos, a world in discord due to war that brings pure evil.

Then the students read the selected excerpts and analyze them according to the given guidelines.

### **The final part of the lesson:**

The teacher goes through the answers to the questions with the students, thereby checking their understanding of the text. He talks with the students about the impression the poem left on them. Finally, the teacher plays an audio recording (recitation) of the selected excerpts of the poem to the students.

### **LITERATURE:**

Kovačić, Ivan Goran, *Moj grob* (<https://www.poezija.hr/moj-grob-ivan-goran-kovacic/>)

Kovačić, Ivan Goran. *Jama* (<https://klubcitalaca.wordpress.com/wp-content/uploads/2011/06/ivan-goran-kovacic-jama.pdf>)

Čubrić, Marina; Gligorić, Igor Marko; Medić, Igor; Serdarević, Korana. 2021. *Hrvatski jezik i književnost 4* – integrirani udžbenik hrvatskog jezika za četvrti razred gimnazije. Zagreb: Školska knjiga.

### **ATTACHMENTS:**

#### **Attachment 1**

#### **Ivan Goran Kovačić, *Moj Grob* (*My Grave*)**

U planini mrkoj nek mi bude hum,  
Nad njim urlik vuka, crnih grana šum,

Ljeti vječan vihor, zimi visok snijeg,  
Muku moje rake nedostupan bijeg.

Visoko nek stoji, ko oblak i tron,  
Da ne dopre do njeg niskog tornja zvon,

Da ne dopre do njeg pokajnički glas,  
Strah obraćenika, molitve za spas.

Neka šikne travom, uz trnovit grm,  
Besput da je do njeg, neprobojan, strm.

Nitko da ne dođe, do prijatelj drag, –  
I kada se vrati, nek poravna trag.

## **Attachment 2**

### **Worksheet**

#### **Ivan Goran Kovačić, *Jama***

I.

Krv je moje svjetlo i moja tama.  
Blaženu noć su meni iskopali  
Sa sretnim vidom iz očinjih jama;  
Od kaplja dana bijesni oganj pali  
Krvavu zjenu u mozgu, ko ranu.  
Moje su oči zgasle na mome dlanu.

Sigurno još su treperile ptice  
U njima, nebo blago se okrenu;  
I ćutio sam, krvavo mi lice  
Utonulo je s modrinom u zjenu;  
Na dlanu oči zrakama se smiju  
I moje suze ne mogu da liju.

Samo kroz prste kapale su kapi  
Tople i guste, koje krvnik nađe  
Još gorčom mukom duplja koje zjapi -  
Da bodež u vrat zabode mi slađe:  
A mene dragost ove krvi uze,  
I ćutio sam kaplje kao suze.

Posljednje svjetlo prije strašne noći  
Bio je bljesak munjevita noža,  
I vrisak, bijel još i sad u sljepoći,  
I bijela, bijela krvnikova koža;

Jer do pojasa svi su bili goli  
I tako nagi oči su nam boli.

O bolno svjetlo, nikad tako jako  
I oštro nikad nisi sinulo u zori,  
U strijeli, ognju; i ko da sam plako  
Vatrene suze s kojih duplje gori:  
A kroz taj pako bljeskovi su pekli,  
Vriskovi drugih mučenika sjekli.

Ne znam, koliko žar je bijesni trajo,  
Kad grozne kvrge s duplja rasti stanu,  
Ko kugle tvrde, i jedva sam stajo.  
Tad spoznah skliske oči na svom dlanu  
I rekoh: "Slijep sam, mila moja mati,  
Kako ću tebe sada oplakati..."

A silno svjetlo, ko stotine zvona  
Sa zvonika bijelih, u pameti  
Ludoj sijevne: svjetlost sa Siona,  
Divna svjetlost, svjetlost koja svijeti!  
Svijetla ptico! Svijetlo drvo! Rijeko!  
Mjeseče! Svjetlo ko majčino mlijeko!

Al ovu strašnu bol već nisam čeko:  
Krvnik mi reče: "Zgnječi svoje oči!"  
Obezumljen sam skoro preda nj kleko,  
Kad grč mi šaku gustom sluzi smoči;  
I više nisam ništa čuo, znao:  
U bezdan kao u raku sam pao.

1. Retell the content of the first canto.
2. Who is the narrator, and also the focalizer?
3. What poetic images dominate the first canto? Select some and explain their role in the text.
4. Prove that the canto (as well as the entire poem) is based on the contrast of light and darkness.
5. Extract expressionist and naturalistic elements from the canto.
6. Underline the lines that testify to the narrator's inability to mourn his suffering.

### **EXPECTED ANSWERS:**

1. The first canto describes how the executioner digs out the victim's eyes. The victim holds her eyes in her palm and feels the warmth of the blood that flows. The victim says that the last thing she saw was the executioner's knife, or rather the flash of the knife, and the white body(ies) of the executioner that hurt their eyes. In the last stanza, she describes how she squeezes her eyes.
2. The narrator is identical to the focalizer - the one who watches is also the one who narrates. In both cases, the victim is a captured civilian during World War II.

3. The text is dominated by visual poetic images, and their role is to strongly evoke the horrors of war; the first canto deals with a brutal method of torture – gouging out the eyes. Clear and painful images are created before the reader, such as eyes bleeding in the palm of the martyr's hand, naked executioners stabbing the victims' eyes with knives, squeezed eyes from which mucus oozes, and numerous others. These naturalistic descriptions cause disgust and shock in the reader.
  
4. The contrast of light and darkness is already present in the first verse, and it is with this antithesis that the poem opens ("Blood is my light and my darkness."). The motif of darkness is further linked to blindness, the darkness in which the victim finds himself, and the motif of light to the flash of the knife and the executioner's white skin. In this darkness of blindness, flashes, white and bright images such as a bright bird, white breast milk, light wood, etc. appear in the victim's consciousness. All images are flashes, products of brain activity after blindness. This contrast emphasizes the literal, but also metaphorical darkness in which the victim is currently found.
  
5. The naturalistic style is present throughout the song (as well as in the poem). It is about the dominant aesthetics of ugliness, the ugly and repulsive are the main objects of description. The mucus that comes out of the victim's eyes is shown when he squeezes them, this "thick mucus" wets his hand and thus mixes with the blood. The blood that drips is "warm" and "thick", and the eye socket is now a "bloody mess". Of the expressionist motifs, the motif of the scream is noticeable - the victim hears the screams of his fellow sufferers.
  
6. The tragedy of the victim lies in the fact that he cannot cry, cannot cry out his suffering and his pain, and the verses that confirm this are: On the palm of his hand, his eyes smile with rays / And my tears cannot flow.

## II.

Mokraćom hladnom svijestili me. Čuške

Dijelili, vatrom podigli me silom;

I svima redom probadali uške

Krvnici tupim i debelim šilom.

"Smijte se!" - ubod zapovijedi prati -

"Oboce svima pred krst ćemo dati!"

I grozan smijeh, cerekanje, grohot

Zamnije, ko da grohoću mrtvacu;

I same klače smete ludi hohot

Pa svaki bičem na žrtve se baci.

A mi smo dalje u smijanju dugu

Plakali, praznih duplja, mrtvu tugu.

Kada smo naglo, ko mrtvi, umukli  
(Od straha valjda, što smo ipak živi),  
U red za uške otekle nas vukli,  
I nijemi bol na stranu sve nas privi;  
(U muku čuli iz šume smo pticu);  
Provlačili su kroz uške nam žicu.

I svaki tako, kada bi se mako,  
Od bola strašna muklo bi zarežo.  
"Šutite!" - rikne krvnik - "nije lako,  
Al potrebno je, da tko ne bi bježo."  
I nitko od nas glavom da potrese  
I drugom slijepcu ljuti bol nanese.

Krvožednike smiri žičan lokot  
I umorni su u hlad bliski sjeli;  
I začuo se vode mrzli klokot  
U žarku grlu, i glasno su jeli,  
Ko poslije teška posla; zatim stali  
Jedan sa drugim da se grubo šali.

Zaboravili kao da su na nas:  
Zijevali, vjetre puštali su glasne.  
"Eh, jednu malu vidio sam danas..."  
Dobaci netko, uz primjedbe masne.  
I opet klokot hladna vina ili vode  
Trgne slijepce - žica me probode.

1. Retell the content of the second song.
2. How are enemies depicted in the song? Highlight quotes.
3. Recall a literary work that contains a similar depiction of enemies and the torture of victims. Which work is it?

### **EXPECTED ANSWERS:**

1. The second song describes the continuation of the torture of victims. First, the unconscious victims were brought back to life by pouring cold urine on them and piercing their ears. Then they were lined up and a wire was threaded through their ears, thus tying them all together.
2. The enemies are depicted as pure evil, as demonic figures with bestial characteristics. Thus, the executioner does not shout, but "roars", the narrator calls them bloodthirsty, and their laughter is described as "terrible laughter, giggling, roaring".
3. A similar description of the torture of victims is given by Ivan Mažuranić in his poem "The Death of Smail-aga Čengić". Mažuranić describes how the Turks (depicted as beasts and the embodiment of evil) tortured Montenegrins in the song (part of poem) *Harač*.

III.

...

I vidjeh opet, ko još ovog jutra,  
Duboku jamu, juče iskopanu.  
Napregnuh sluh da čujem, kad unutra  
Uz tupi udar prve žrtve panu.  
Oštrom svijesti odlučih da brojim:  
Ja, pedeseti, što u redu stojim.

I čekao sam. Skupljao sam točne  
Podatke: tko je već nestao straga,  
Tko sprijeda - zbrajo, odbijoj, dok počne  
Udaranje, padovi. Sva snaga  
Mozga u jasnoj svijesti se napregnu,  
Da promjene mi pažnji ne izbjegnu.

Negdje je cvrčak pjevo; oblak pokri  
Začas u letu sjenom cijelo polje.  
Čuo sam, kako jedan krvnik mokri,  
A drugi stao široko da kolje.  
Sve mi to zasja u sluhu ko u vidu,  
Sa bljeskom sunca na nožnome bridu.

1. With which sense does the narrator experience the world? Prove that synesthesia is present in his experience of the world.

#### **EXPECTED ANSWER:**

1. The narrator experiences the world only through hearing, in his consciousness sounds become images. Such a fusion of different poetic images is an example of synesthesia, he “sees with his ear”: “It all shines in my hearing as in my sight”.

#### IV.

Kad prva žrtva počela da krklja,  
Čuh meki udar, mesnata vreća  
Padaše dugo. Znao sam: u grkljan  
Dolazi prvi ubod, među pleća  
Drugi, a ruka naglo žrtvu grune  
U jamu, gdje će s drugima da trune.

...

Čovjek iz jame jeco je ko dijete,  
Tek priklan; cikto jezivo mu glasak.  
Strepih da račun moj se ne pomete.  
Tad buknu u dnu bezdna bombe prasak.  
Tlo se zaljulja. Klouće me svlada.  
Nestala u spas posljednja mi nada.

Al silna svijest pažnjom me opsjednu:  
U sluh se živci, krv, meso i koža  
Napregli. Zbrojih trideset i jednu

Žrtvu; šezdeset i dva boda noža.  
Slušo sam udar, kojom snagom pada,  
I meni opet vratila se nada.

Na jauk iz bezdna sada nova prasne  
Bomba uz tutanj. I mrtva tjelesa  
Padahu sad uz pljuske manje glasne,  
Kao u vodu, povrh kaše mesa.  
Uto oćuťjeh da po krvi kližem.  
Protmuh: evo, i ja k jami stižem!

V.

(...)

Drug se preda mnom natrag k meni nago,  
Kao od grča; onda je zastenjo,  
Naprijed posrne, uzdahnuo blago -  
I tihi uzdah s krkljanjem mu jenjo.  
Surva se, pljusnu kao riba. Zine  
Preda mnom prostor bezdane praznine.

Sve pamtim: naprijed zaljuljah se, natrag,  
Bez ravnovjesja - kao da sam stao  
Jezive neke provalije na prag,  
A iza mene drugi ponor zjao.  
Bijela strijela u prsi mi sinu,  
Crna me šinu s pleći. U dubinu.

VI.

U bezdnu uma jeza me okrijepi.  
Osjetih hladno truplo, gdje me tišti,  
Hladnost smrti da mi tijelo lijepi.  
Strah svijješću sinu: Neka žena vrišti!  
U jami sam - tom ždrijelu našeg mesa;  
Ko mrtve ribe studena tjelesa.

Ležim na lešu: kupu hladetine,  
Mlohove, sluzne, što u krvi kisne,  
I spas sa jezom iz leda me vine:  
Svijest munjom blisne, kada žena vrisne.  
Okrenuh se, u groznici tad k vrisku  
Pružih ruku: napipah ranu sklisku.

(...)

VII.

(...)

Po goljoj koži, po leđnome jarku,  
Niz trbuh, prsa, slabine i bute  
Potočić studen pali vatru žarku,

Dube u mesu kanaliće ljute.  
I kad na usnu mlazić žarki kapno,  
Opaljen jezik kusnu živo vapno!

Puna je jama: na lešine liju  
Vapno da živim strvine ne smrde.  
O hvala im, nas mrtve sada griju  
Plamenom svoje samilosti... Tvrde  
Leševe ćutim: trzaju se goli,  
Ko mrtve ribe, kad ih kuhar soli.

(...)

1. Prove that the dehumanization of man is present in the excerpts from IV., V., VI. and VII. cantos. Connect such a depiction of man, his body and death with a work from world or Croatian literature.
2. What emotions does this description of war horrors arouse in you? Do you think that such naturalistic depictions of war horrors and torture are an appropriate literary theme.

#### **EXPECTED ANSWERS:**

1. In the above cantos, man is reduced to only a body, to a "sack of flesh" without identity. This is visible in the examples: "a fleshy sack / fell for a long time", "on top of a mash of meat", "like lambs, halted / A moment before slaughter", "like dead fish, the cold of bodies", "a pile of cold meat",... A similar description is present in Krleža's novella Baraka Pet Be.

VIII.

(...)

Prestravljen stadoh. Stadoše i oni.  
Sad je težina manja. Mrtva noga  
Pala mi preko ramena. Ne goni  
Nitko me više! - Od penjanja moga  
Ruše se mrtvi! - rekoh sebi; - To se  
O vratu tvome splele ženske kose.

Prostruju hladan zrak na moja usta  
Kroz sloj leševa: izlazu sam blizu!  
I srknuh utopljenički: krv gusta  
Kroz nosnice u grlo oštro briznu.  
Smijo sam se - al da me netko tako  
Nakreveljena vidje, taj bi plako

Il bi od straha sledio se, nijem  
Pred tom rugobom. Jer, što da se tješim:  
Odsad će ljudi mislit da se smijem  
Kad plačem, i da plačem kad se smiješim.

Ta prazna duplja, gnijezda grozne tame,  
Sjećat će svijet na crno ždrijelo jame.

1. What is described in the following excerpts?
2. Identify the metaphor used by the narrator to describe his eye sockets.

**EXPECTED ANSWERS:**

1. The victim's escape from the pit is described. The victim climbed over corpses to reach the exit.
2. "a nest of terrible darkness"

**IX**

(...)

Kad sam se divlje iz jame izvuko,  
Zaboravih svijest, oprez, da l' je mrko:  
Tlom krvavim sam pužo, tijelo vuko  
Do trave: zvjerski, živinski je srko;  
Uranjo u nju, jeo je i guto  
I ko po rijeci livadom sam pluto.

Dozvah se: usta, punih trave, ležim,  
Gorim, ledenim: u teškoj sam mori.  
Spasen! O, kamo, kamo sad da bježim?  
Zadrhtah: pjesma krvnikova ori.  
Daleko. Našim mukama se ruga.  
I mržnja planu. Ostavi me tuga.

1. Describe the narrator's condition after he gets out of the pit.

**EXPECTED ANSWER:**

1. The narrator is exhausted and hungry – he eats the grass he crawls on. His fear and sadness slowly turn to hatred.

**X.**

(...)

Iz šume, s rikom gora, prasak muko  
Zatutnji. Za njim tanad raspršeno  
Ciknu, ko djeca njegova. Pijuko  
Nada mnom zvuk visoko, izgubljeno.  
Bitka se bije. Osvetnik se javlja!  
Osvijetli me radost snažna poput zdravlja.

Planu u srcu sva ognjišta rodna,  
Osvetom buknu krvi prolivene  
Svaka mi žila, i ko usred podna

Sunca Slobode razbi sve mi sjene.  
Držeć se smjera garišnoga dima,  
Jurnuh, poletjeh k vašim pucnjevima.

Tu ste me našli ležati na strani,  
Braćo rođena, neznani junaci;  
Pjevali ste, i ko kad se dani,  
Široka svjetlost, kao božji znaci,  
Okupala me. Rekoh: zar su snovi?  
Tko je to pjevo? Tko mi rane povi?

Oćutjeh na čelu meku ruku žene;  
Sladak glas začuh: "Partizani, družo!  
Počivaj! Muke su ti osvećene!"  
Ruke se moje prema glasu pruže,  
Bez riječi, i dosegnuh nježno lice,  
Kosu i pušku, bombu vidarice.

(...)

1. Retell the end of the poem.
2. Express your impression of the excerpts from the poem Jama that you have read.

#### **EXPECTED ANSWER:**

1. At the end of the poem, the victim reaches the partisan shelters and is thereby saved. He hears the "revenge" shots and, following the sound, reaches the partisans who receive and protect him.

#### **CLASS OF SYNTHESIS**

**TEACHING AREA:** Literature and creativity, Culture and media

**LESSON TYPE:** synthesis class

**ACTIVITY DURATION:** 45 minutes

**FORMS OF WORK:** frontal work, individual work

**METHODS:** oral presentation method, conversation method (directed, heuristic, discussion), writing method, reading method (directed reading)

**TEACHING RESOURCES:** live speech of the teacher, written text

**TEACHING TOOLS:** blackboard, written text

**STUDENT ACTIVITIES (according to the phases of the lesson):**

#### **Introductory part:**

At the beginning of the lesson, the teacher gives the students worksheets with excerpts from books that have been covered during the school year. The teacher then interpretively reads the excerpts and gives the students the task of creating a mind map based on the excerpts provided, as well as all the books covered so far, centered on the concept of "war in literature". The students must write down as many associations with this concept as possible

and recall as many different depictions of war as possible that they have encountered during the year. They must also be able to connect each association with a specific work. The teacher also writes the central concept on the board.

### **Central part of the lesson:**

The students write down all associations with the given concept, some of which are - dehumanization, evil, inhumanity, repeating history, primitivism, paranoia, fear, death, trauma, exile, anticipation,...

The teacher then asks the students to argue their choice and connect the mentioned concepts with the works covered. Students connect dehumanization with all the works they have studied, recalling Krleža's description of the body as "suhomesnate robe", and Kovačić's as "mrtvih riba". They connect fear and paranoia with the novel *Kiklop*, especially with the main character. They connect the depiction of war as inhuman with Kovačić's *Jama* and Brecht's drama. They connect the depiction of war in Mlakić's novels with the repetition of history and war trauma, and with Ivana Bodrožić's novel with exile and anticipation. In this way, the teacher and the students review all the works inspired by the war that they have read during the year.

Students then watch a short film inspired by the war in Bosnia and Herzegovina, a film by Nebojša Slijepčević called *The Man Who Could Not Remain Silent*.

### **Final part of the lesson:**

Students present their comments on the film they watched and connect it with some of the works they have read. The teacher assigns students to write a review of the film they have watched for homework.

### **LITERATURE:**

Bodrožić, Ivana. 2010. *Hotel Zagorje*. Profil International. Zagreb.

Brecht, Bertolt. 2003. *Majka Courage i njezina djeca*. ABC naklada. Zagreb.

Marinković, Ranko. 2008. *Kiklop*. Školska knjiga. Zagreb.

Mlakić, Josip. 2008. *Živi i mrtvi*. Zagreb: V.B.Z.

### **ATTACHMENTS**

#### **Attachment 1**

#### **War in Literature – selected excerpts**

I.J. ima 94 godine. Dosad je preživio dva rata. Ovo mu je treći. Iako naizgled vitalan, ne sjeća se više dobro protiv koga je i za koga ratovao u dva svjetska rata. Ipak se sjeća “ko kroz neku maglu”, kako kaže, da se u jednom borio protiv Rusa, a u drugom protiv Nijemaca. Na naše pitanje kada mu je bilo najgore i koji mu se od tri rata, koja je doživio, čini najgorim, dugo je šutio i gledao negdje pokraj nas, kao da razmišlja. – Ma, bona, sve ti je to isto! – rekao nam je. – Ko je bio u jednom ratu, kao da je bio u svakom (J. Mlakić, *Živi i mrtvi*)

Rat je veliki gurman, jede samo fine stvari. Meso... Čovjetinu, osobito, reče Melikor u sebi surovo... (R. Marinković, *Kiklop*)

Ovako smrde zatvori i kasarne. Katorge. Horde, legije, kohorte, pukovnije. Slavne armije koje su dale karakterističan miris epohama. Velika kolektivna isparavanja, smradovi historije... Smradovi, smradovi, dokle seže historija. Nasmrdjelo se čovječanstvo na pohodima i zahodima ratničkim. (R. Marinković, *Kiklop*)

MAJKA COURAGE: Meni je povijesni trenutak to što su mi kćer maznuli po oku. Napol je već ni za što, muža više neće dobiti, premda je luda za djecom, a i nijema je samo zbog rata, neki joj je vojnik još kao maloj nešto uvalio u usta. Švicarskog Sira više nikada neću vidjeti, a gdje je Eilif, sam Bog zna. Proklet nek je taj rat. (B. Brecht, *Majka Courage i njezina djeca*)

U školi sam već imala informatiku tako da mi je pasijans bio omiljena igra, a kad bi se špilovi već nekoliko puta isprespakali na ekranu, okrenula bih se kartonskim kutijama i počela tražiti. Išla sam abecednim redom pokušavajući izbrojati koliko sve ima poznatih, rodbine ili ljudi iz moje zgrade. Nekad sam tražila samo žene ili dečke koji su godište mog brata. Djece je na popisu bilo najmanje, ali ih je ipak bilo. Najmlađe je bilo rođeno u svibnju 1991., a umrlo u studenome 1991. Najstariji čovjek s popisa bio je rođen 1898., a ubijen kad i najmlađi. Moji su bili na početku. B. A. rođen 1953., Svib, Imotski, zadnji put viđen 18. 11. 1991. ispred vukovarske opće bolnice, od tada mu se gubi svaki trag. Imao je brata I., oženio se ženom A. koja mu je rodila dva sina J. 1975. i I. 1982. B. M. rođen 1927., Svib, Imotski, ubijen na Priljevu u listopadu 1991. Točno tako je pisalo. Samo to se znalo o mom ocu, a o meni čak ni toliko budući da sam bila taj drugi sin. Nisu davali nikakve detalje, a meni se činilo da su trebali jer nisu svi umrli na isti način, na primjer, moj deda je bio zaklan, mala je beba umrla od infekcija kao i mnoga druga djeca u vukovarskoj bolnici jer nije više bilo struje, vode ni lijekova. Neke je ljude pogodila granata, a bilo je sigurno i onih koji su umrli prirodnom smrću. (I. Bodrožić, *Hotel Zagorje*)

## STUDENT PRESENTATIONS OF OPTIONAL READINGS

- Student presentations take place throughout the school year (6 school hours), and each presentation is scheduled for about 30 minutes. After each presentation, students initiate a discussion – they ask the class problem questions inspired by the text. Below is an example of a student presentation.

## ATTACHMENTS

### Attachment 1 – student presentation on the topic N. Fabrio *The Death of Vronski (Smrt Vronskog)*

### Nedjeljko Fabrio - Smrt Vronskog

Sara Paramin, Marta Gaši, Anja Mrkonjić, Danijel Nikolić

4.e



1994.

### Hrvatska ratna književnost

- Domovinski rat, borba za slobodu, opsada gradova, ratne tragedije, izbjeglištvo
- realističan pristup i dokumentaristički elementi
- fikcija

**Razdoblja:**

**prvo razdoblje (1991.-1995.)**—> svjedočenja izravno s ratnih terena (Siniša Glavašević: Priče iz Vukovara)

**drugo razdoblje (1995.-2000.)**—> problemi žrtava ratnih nasilja (Marijan Gubina: 260 dana)

**treće razdoblje (od 2000.)**—> socijalne promjene prouzročene ratom (Ivana Bodružić: Hotel Zagorje)

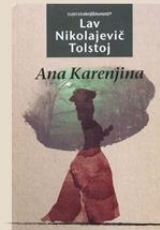


## O djelu

- povijesni roman, historiografska metafikcija
- zamišljen kao deveti nastavak Tolstojeve Ane Karenjine
- Domovinski rat iz perspektive agresora
- likovi: Vronski, Sonja, Petricki, kapetan prve klase, pukovnik
- vlak, Beograd, Vukovar, Hrvatska - 1991.

### Tko je Vronski?

- ljubavnik Ane Karenjine
- krivi sebe za Aninu smrt jer ju prestaje voljeti
- nespjestaan dolazi pomoći Srbima u ratu-->kazna



## Historiografska metafikcija

- kombinira fikciju s historiografijom
- intertekstualnost s Tolstojevim romanom
- Vronski-simbol za reinterpetaciju povijesti



### POVIJESNI DOGAĐAJ

↓  
Domovinski rat

Vronskog

### FIKCIJA

↓  
lik

## Sadržaj

- Vronski putuje vlakom u Srbiju kako bi se pridružio srpskoj vojsci u ratu s Hrvatskom, razmišlja o Aninoj smrti i svojoj krivici
- Vronski stiže u Beograd gdje boravi s časnikom Petrickim
- raspravlja s brojnim Srbima o pitanju srpskog naroda i ostalih Jugoslavena
- ide na pohode i operacije prema Hrvatskoj, oklijeva u ubijanju Hrvata
- Vronski zaluta u Vukovar i upoznava se sa surovim životom stanovnika

## Sadržaj

- vojska Vronskog ulazi u Vukovarsku bolnicu i vodi ljude na strijeljanje, kapetan prve klase pogiba u minskom polju
- raspušten eskadron, Vronski i Petricki kreću na zapad i upoznaju Ukrajinu Sonju
- Sonja se zbliži s Vronskim, međutim on ju odbija i odlazi dalje s Petrickim
- Vronski odjene plemićku uniformu i utrči u minsko polje

## Vronski

### Utjecaj rata:

- loše stanje-->pogoršava se
- stalno misli o Ani
- pogrešna slika o Hrvatima
- shvaća da sudjeluje u genocidu
- osjećaj besmisla i otuđenosti-->pasivnost (promatrač strahota)
- gađenje, osjećaj moralne odgovornosti
- tragičan kraj

"...četnici, o kojima su dosad slušali smo riječi hvale i zahvalnosti za sve što domoljubnoga čine, bili su prokazani za zločin nad nekim hrvatskim selom u istočnoj Slavoniji."

"To što su sedmoricu Hrvata zaklali, umjesto recimo ustrijelili, zgrozilo ga je izborom smitne presude, koja i jest i nije morala biti donijeta, (a on je odluku primio s odvratnošću, s očajanjem, to prije što ju je sam, činom uhćenja hrvatskih boraca, "dakle neizravnom mojom krivnjom" mučio se u sebi..."

"Sve češće, u zadnje vrijeme, leži, Vronski, na zemlji, na goloj, nalakćen na jedan lakat, s okusom žuči što mu je navrla u dno usta, i zuri, u nebo."

## Sonja

### Utjecaj rata:

- žrtva rata - emocionalna trauma
- unutarnja snaga - otpornost

- lijepa, zanosna, plave kose i Vronskog neobično podsjeća na Anu
- Ukrajinica
- vjerovala da se Srbi bore za ispravnu stvar -> kasnije postaje osviještena
- negiranje Boga - prihvatanje Boga

"...a onda i to da je raščešijala kosu, da se svaki uvojak pretvorio u flav navojak te slobodno visi gotovo preko ramena, mnogo tamnije boje no što mu se činilo na polju. (...) Donijela je u sobu još i žuti neki miomiris, i sve se ukolo u čas odjenulo u svježost, u iskrčavost žutila, u voljnost, u mladost. Ali umjesto u Sonju, gledao je, Vronski, širom otvorenih očiju, gledao u ništa, gledao u Anu..."

"Sonja bijaše stigla iz Mironovke, kao članica tamošnjega ansambla ukrajinskih narodnih plesova i pjesama, na gostovanje u Moskvu, pa u Moskvi i ostala, nakon raspada sovjetskoga imperija. Prijavila se, i ona, kao pratilja prvih ruskih dobrovoljaca za Srbiju, jedva se iskopavši iz beogradskoga noćnog života, gdje su je hotice pustili da se naćeka na vezu za ratište."

## Petricki

- poštuje Vronskog, "sluga"
- umire u nesreći

"Dvojica se zagriše, Petricki prosuzi i, kao malo dijete, u snuđenosti obori glavu. Je li to bio stid zbog suza što ih je iskazao pred suborcem, ili možda nepogrešiv naslut ono što slijedi i čega je ovo prirodni kraj?"

## Kapetan prve klase

- shvaća tragediju i da je prevaren
- pokazuje suosjećanje

"Kapetan prve klase mislio je na svoju majku, partizansku udovicu, činilo mu se da bi i ona mogla biti s ovim ženama, da bi i ona, jednako uplašena i izgubljena, mogla dijeliti njihovu životnu dob i njihov razlog dolaska te se pitao, cijeli se vrijeme pitao, još od sukoba s pukovnikom, što bi mu rekla da je ona uistinu došla po njega, po svoga sina..."

## Pukovnik

- strog i odlučan
- otresit i nervozan
- uvjeruje vojnike da su Hrvati agresori

"Ušutite, kapetane, ostav! Ostav! Da vam nisam poznao oca prvoborca i komunista, sad bih vas uhapsio, istoga časa! – naglo se okrenuo prema ljudima oko sebe. – Pa jeste li vi svjesni, momcovi, da je ovo rat? Da je naša Armija napadnuta? Da smo mi napadnuti? Da nas gađaju kamenicama, nas?"

"U etničkom i verskom pogledu hrvatski narod, svuda sem u Istri, živi izmešan sa srpskim"

Milorad Ekmečić: "Stvaranje Jugoslavije 1790-1918" Beograd, 1989.

## Citati

- stvarni citati u djelu
- odvojeni od ostatka teksta
- potvrđuju sve što likovi govore kao stvarne povijesne događaje
- vežu se uz nečije iskazano mišljenje
- daju dodatni kontekst o razdoblju

"Spokojne savesti možemo utvrditi da su savremena srpska književnost, umetnost, društvene nauke i istorigrafija prožeti duhom humanizma, kritičke svesti, samosvesti i univerzalizma; uvereni smo da naše stvaralaštvo neće podleći nazadnjačkim i anticivilizacijskim izazovima koji su sve agresivniji na zajedničkom jugoslavenskom prostoru."

Iz Zaključka Vanredne skupštine Udruženja književnika Srbije u Beogradu, 4. 1989.

## Prikaz rata

- dehumanizirajuće sredstvo
- uvid u oba aspekta: brutalnost agresora i emocionalno stanje svjedoka
- hladni, precizni opisi
- agresivni i ružni citati vojnika
- jasna razlika između žrtava i agresora (bez karikaturalnosti)

"Sameljite ih u faširano meso. Ionako nemate što žderati!"

A unutrašnje oko kružnim pogledom obuhvati prvo leševe, ljudske i životinjske, rasute i već rastočene po vrbovitim sivin livadama (...), leševe pale na pragovima zidanica, crkvi, ne zaboravi obuhvatiti ni osakaćena gradska stabla ni cijele šume iz kojih od velika straha utekoše i ptice i zvijeri,..."

"Misli su mu bile pokidane, tijelo iznureno onim što je vidjelo i iskusilo, u nosnicama vonj gara i paleži, bijeli miris baruta, u ušima krikovi zlopatnika, cvilež tenkovskih gusjenica, izbezumljujući žuti prasak granata i raketa, nametljiva svirka frula i harmonika."

## Prikaz rata



- distanciranost autora, bez moraliziranja
  - prikazuje rat kroz oči svojih likova
  - čitatelj sam donosi zaključke
  - autor **uglavnom** ne nameće vlastitu moralnu presudu (osjeća se pristranost)

## Prikaz rata

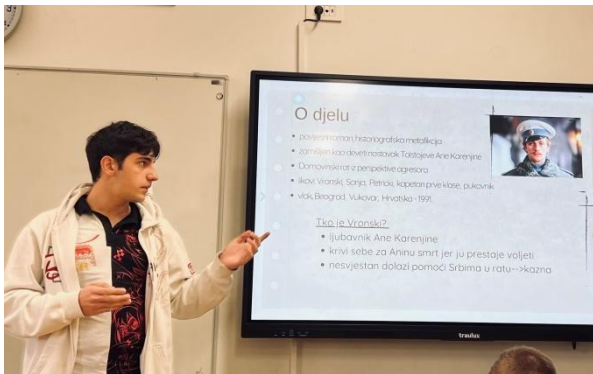
"-A što se tiče mrtvih – ogłosi se čelavi debeljković – sve ostaje ka i do sada: nema ih, niti znate za njih. Vraćajte ih krišom sve do jednoga, šleperima, preko, u Srbiju. Isto vrijedi i za tenkove, kad dođe do rata. Makar ih bilo i tisuću. Jer ono što želim da postignemo postići ćemo, drugovi, što košta da košta."

- utjecaj na čitatelja: - empatija prema žrtvama rata
  - kritičko mišljenje prema ratu i slijepom praćenju ideologija
  - dovodi u upit moralnost ljudi

## Pitanja za raspravu

- Kako rat oblikuje identitet naroda i društva u cjelini?
- Može li se zločine počinjene u ratu opravdati ideologijom?
- Smatrate li da je samoubojstvo Vronskog bijeg od odgovornosti ili čin iskupljenja?

## Attachment 2 – student presentations during the school year



**Attachment 3 – going to the Gavella Theater to see the play Hotel Zagorje (based on the novel of the same name by Ivana Bodrožić, directed by Anica Tomić)**



**Nikolina Vrkić Dilberović, teacher of Croatian Language**

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