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APPLICATION OF AN ECOLOGICAL FRAMEWORK TO CLINICAL PRACTICE WITH ADOLESCENTS: TRANSGENERATIONAL TRANSMISSION OF WAR-RELATED TRAUMA IN BOSNIA AND HERZEGOVINA

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ABSTRACT

In the period between April 6, 1992 and December 14, 1995, an estimated 102,622 people were found to have died due to war-related causes in armed conflicts in Bosnia and Herzegovina. Of those killed in the war in Bosnia and Herzegovina it is estimated that 54% were civilians. The war profoundly affected the civilian population, which was subjected to mass killings, the systemic use of rape and sexual violence, and the physical and psychological torture inside concentration camps.

This case study paper has four aims. First, it highlights the complexity and severity of the traumatic psychological effects of the war in Bosnia and Herzegovina on its citizens, including the effects of the war on the generation born during or shortly after the war. Second, the paper proposes a heuristic in the form of a broader theoretical approach; an ecological analysis of human development (Bronfenbrenner, 1989). This approach aims to provide a framework for research and the development of intervention strategies for the adolescent children of adult war survivors who have been affected by war-related trauma. Third, the paper presents a case vignette of an adolescent to demonstrate the application of the ecological framework to clinical practice with adolescents. Finally, we explore how the current cultural, political, and societal realities in Bosnia and Herzegovina affect the population in general and the children of war survivors in particular. The transition from a state of war to peace is a long and continuous process with residual effects of violent conflicts permeating the broader society and its

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inhabitants, even after the war's official end over 23 years ago. The authors argue that roles of psychologists and other mental health providers should expand beyond traditional focus on intrapsychic problems. Rather, effective treatment strategies should also include recognition of and attenuation of the larger systemic stressors that patients experience on daily basis. This could be accomplished through collaboration among psychologists and patients, patients' families, teachers, and community members, all of whom directly or indirectly affect patients' treatment outcomes.

Keywords: *Transgenerational trauma; war-related trauma; ecological framework, psychologist roles; PTSD*

INTRODUCTION

The war in Bosnia and Herzegovina profoundly affected the civilian population, which was subjected to mass killings, systemic use of rape and sexual violence, and physical and psychological torture inside concentration camps. In an effectiveness study of U.S.-based Bosnian refugees who experienced multiple forms of trauma, it was shown that the sources of trauma included civil war, combat exposure, loss of loved ones, bombings, with nearly two-thirds of respondents also reporting torture (Schulz, Resick, Huber, & Griffith, 2006). Further, a strong association was demonstrated between psychiatric disorders (depression and posttraumatic stress disorder [PTSD]) and disability among Bosnian refugees, both upon initial assessment (Mollica, et al., 1999) and upon follow-up (Mollica et al., 2001).

The war in Bosnia and Herzegovina was characterized by the use of extreme violence against civilians (Mrvic-Petrovic, 2001). The psychological effects of trauma are expected to be more severe if the exposure to trauma and traumatic events were prolonged (e.g., Herman, 1997), consistently endured, and included several different sources of trauma including death, proximity to death, rape and sexual violence and proximity to rape and sexual violence, and concentration camp imprisonment, along with familial proximity to those imprisoned in concentration camps.

In the period between April 6, 1992 and December 14, 1995, an estimated 102,622 people were found to have died due to war-related causes in armed

conflicts in Bosnia and Herzegovina (Tabeau & Bijak, 2005). Of those killed in the war, it is estimated that 54% were civilians (Tabeau & Bijak, 2005). Further, the war was marked by the systematic use of sexual violence and rape (Skjelsbæk, 2006). In addition to the above documentation, attempts to estimate the number of these crimes have also been made (e.g., CID, 2002; Meznaric, 1994). According to Meznaric (1994, p. 92) there is general agreement on the following points:

- there were at least several thousand victims of mass rape;
- many rape victims were young girls between the ages of seven and fourteen;
- rape was often committed in the presence of the victim's parents or children;
- the rape victim was raped by several assailants (Meznaric, 1994, p. 92).

Skjelsbæk (2006) notes that extant "research literature on these crimes emphasizes that sexual violence was carried out in order to humiliate, or destroy, the identity of the victim, and that this was the way in which the violence constituted a weapon of war" (e.g., Allen, 1996; Gutman, 1993; Nikolic-Ristanovic, 2000; Stiglmeier, 1994, as cited in Skjelsbæk, 2006, p. 375).

It is important to emphasize that the transition from a state of war to a state of peace is a continuous process, and even though the war in Bosnia and Herzegovina officially ended on December 14, 1995, the residual effects of violent conflicts are expected to permeate the broader society long after the war's official end. Demeny (2011) argues that the aftermath of a violent conflict such as that in Bosnia and Herzegovina not only affects individuals, families, households, and their proximal or distal sociocultural environment during the war, but also, for a period after the war—impacts a society's political context, power relations, and the civilian population's socio-economic situation. For example, Oberschall (2000) proposes the concept of a cognitive frame to explain that ethnic relations in postwar Bosnia and Herzegovina, while mostly operating under a cooperative frame, are also influenced by and based on memories from the Balkan wars, which the elites use to spread ethnic hatred, insecurity, and fear, all of which activates a crisis frame. It could be argued that, on a broader societal level, such an anxiety-inducing atmosphere could have negative effects on a population

in general and on survivors of war-related trauma in particular. This is an important factor to consider when evaluating parent-child dyads of parents with war-related PTSD and their children, as the parent-child dyad may be one in a constellation of causes of distress in children and adolescents in postwar Bosnia and Herzegovina.

This **case study** has four aims. First, it highlights the complexity and severity of the traumatic psychological effects of the war in Bosnia and Herzegovina on its citizens, including the effects of the war on the generation born during or shortly after the war. Second, the paper proposes a heuristic in the form of a broader theoretical approach; an ecological analysis of human development (Bronfenbrenner, 1989). This approach aims to provide a framework for research and the development of intervention strategies for the adolescent children of adult war survivors who have been affected by war-related trauma. Third, the paper presents a case vignette of an adolescent to demonstrate the application of the ecological framework to clinical practice with adolescents. Finally, we explore how the current cultural, political, and societal realities in Bosnia and Herzegovina affect the population in general and the children of war survivors in particular. The transition from a state of war to peace is a long and continuous process with the residual effect of violent conflicts permeating the broader society and its inhabitants, even after the war's official end over 23 years ago.

The Ecological Model

Studying the experiences of adult war survivors and their children requires a heuristic in the form of a broader theoretical approach. In this review study, we thus selected the ecological analysis of human development (Bronfenbrenner, 1989) (see Figure 1) to inform our arguments. Bronfenbrenner's (1989) ecological model states that individuals are embedded within multiple levels of ecology, with each ecological level exerting influence on the individual's development, while the individual may be empowered to exert his or her own influence on various levels of ecology, a concept better understood as bidirectionality. The following levels of ecology make up Bronfenbrenner's framework: the individual, the microsystem, the mesosystem, the exosystem, the macrosystem, and the chronosystem. Bidirectionality refers to the environment-individual dynamics that involve the individual's abilities to exert influence on the

environment, while the environment also exerts influence on developing an individual. The ecological model has been argued as an optimal systems approach that allows conceptualization and responses to trauma at the individual, family, community and societal levels (e.g., Awad, Kia-Keating, and Amer, 2019; Hoffman and Kruczek, 2011). To authors' knowledge, no such approach has been used in Bosnia and Herzegovina in provision of mental health services.

The **microsystem** consists of individuals (e.g., parents, teachers) and communities (e.g., school) with whom the individual comes into direct contact. Much of an adolescent's daily experiences occur within the microsystem.

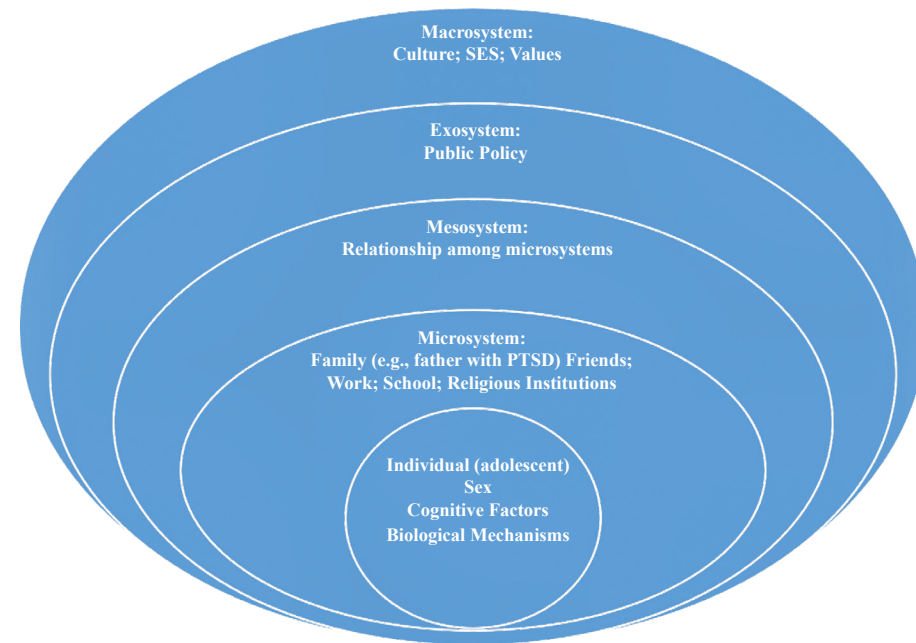
The **mesosystem** represents the quality of relationships in an individual adolescent's microsystems, but does not include the adolescent. For example, the relationship between an adolescent's parents would be considered on the mesosystemic level of an adolescent's ecology.

The **exosystem** consists of one or more interconnected settings in which the individual is not directly involved, but which have an effect on an individual (e.g., state policies that determine funding for mental health services, school enhancement, or prevention programs). For example, an adolescent may not have access to mental health services at school as a result of public health policy.

The **macrosystem** represents society's social blueprint and consists of cultural norms, values, and social structures. For example, macrosystemic factors may include Bosnians' beliefs about the political system and its ability to bring about positive change, or distrust of opposing political views tied to wartime politics.

Finally, the **chronosystem** represents the development of relationships among individuals and their environments over time (e.g., historical eras; political relations) (Serdarevic & Chronister, 2005).

Figure 1. Ecological model (Bronfenbrenner, 1989).



Note: Chronosystem, which represents change over time, is not represented in the figure.

Extant Literature on the Transgenerational Transition of War-Related Trauma

The transgenerational transition of war-related trauma has been explored in the past with regard to Vietnam veterans and their children. For example, in the study conducted by Rosenheck and Fontana (1998), children of Vietnam veterans with PTSD have shown to be at a higher risk for behavioral, academic, and interpersonal problems. According to the study, compared to children of non-combat Vietnam era veterans who do not have PTSD, the children of veterans with PTSD are perceived to be more depressed, anxious, aggressive, hyperactive, and delinquent by their parents. Further, the children of veterans with PTSD are perceived to have difficulty establishing and maintaining friendships. According to the authors, family discord and dysfunction can make it challenging for adolescents to establish positive attachments to parents, making it difficult for children to create healthy relationships outside the family. Finally, additional research indicates that children may have particular behavioral disturbances if their veteran parent participated in abusive violence (i.e., atrocities) during their combat service (Rosenheck & Fontana, 1998).

Veterans with PTSD have been shown to have similar effects on adolescent children as they do on younger children (Dansby & Marinelli, 1999). Compared to adolescents whose fathers were not veterans, adolescents whose fathers served in combat roles in Vietnam showed more negative attitudes toward their fathers, poorer attitudes toward school, lower scores on creativity, and higher levels of depression and anxiety (Dansby & Marinelli, 1999).

These findings serve as a key reminder that it is important to not only target our interventions on individual adolescent children, but, ideally, on the entire family. Further, given the complex societal effects on adolescents whose parents suffer from PTSD, it is important to propose, informed by the ecological model, an overarching prevention, advocacy, and psychological treatment approach to the treatment of PTSD for both parents with PTSD and children/adolescents of parents with PTSD. Suggestions for such an overarching intervention approach are summarized in Table 1. Rather than focusing intervention on one level of ecology, the model encourages engagement with educators and policy makers to assure better treatment opportunities and reduce factors that may contribute to the retraumatization

of individuals and their children (e.g., TV news format and the emphasis on coverage of aggressive politicians with covertly violent messages).

According to the fifth edition of the *Diagnostic and Statistical Manual of Mental Health Disorders (DSM-5)*, for children aged seven years old and older, PTSD diagnostic criteria include four clusters of symptoms that emerge following exposure to various traumatic events. Our focus is on a child's learning about the traumatic event(s) occurred to a parent(s) or caregiving figure, child exposure to a parent's PTSD symptomatology (e.g., irritability, anger, impulsive behaviors, increased arousal), and societal contributions to a child's belief that the world is not safe (as a consequence of both the home environment and societal messages).

Table 1. Ecological Model and Corresponding Psychological and Psychoeducation/Advocacy Interventions

Level of Ecology	Type of Stressor	Treatment, Recommendation, and Other Strategies (examples)
Individual adolescent (sex; cognitive factors; biological Mechanisms)	Genetic predisposition to anxiety; cognitive vulnerability to anxiety.	Psychoeducation about PTSD; relaxation, calming, and coping skills; cognitive processing of reactions to trauma; affect monitoring and emotion regulation skills; helping the adolescent construct a therapeutic trauma narrative; conjoint parent-child sessions (Carrion and Kletter, 2012).
Microsystem	Family (e.g., father with a PTSD diagnosis)—angry outbursts toward adolescent.	Father-adolescent therapy (i.e., conjoint parent-child sessions). Provide father with psychoeducation on PTSD and calming techniques.
Mesosystem (relationships among microsystems)	Interactions between father and mother: frequent arguments; emotional distancing. Parental absence or poor interaction with school and/or teachers.	Family therapy session focused on processing emotions related to the father's PTSD, parental discord, and specific effects on an adolescent.
Exosystem (public policy)	Lack of resources in the community; limited healthcare, etc.	Psychologists, researchers, and educators serve as advocates for better healthcare and mental health care.
Macrosystem (Culture; SES, Gender roles, etc.)	TV News and media focused on ethnic division, and politicians' continued threats of conflict.	Psychologists, researchers, and educators serve as consultants to TV media and educate on the effects of violent content in the media. Process emotions in individual or family therapy related to seeing politicians with violent or aggressive public messages.
Chrono system (interconnections among the child/adolescent and their environments over time)	Adolescent creating a view of their personal world as one of aggression, conflict, war, and fear.	Plan family excursions outside Bosnia and Herzegovina (to provide the family with different perspectives), limit the amount of TV news media viewed at home, etc.

Case vignette

To better illustrate how the ecological model helps inform our clinical practice we present a case vignette, which demonstrates both individual interventions and the additional strategies listed in Table 2. Note that all case materials are disguised to protect patient privacy and confidentiality. The information is provided for illustrative purposes only and is not intended to direct how treatment should be provided in a particular case.

Samir is a 13-year-old boy who is currently in the seventh grade. Born in Germany, he moved with his mother to Tuzla in Bosnia and Herzegovina after his parents' divorce. At the time of his arrival in Tuzla, Samir did not speak the Bosnian language. After two years of attending a Bosnian school, Samir is still significantly behind in his Bosnian language skills and he speaks with a distinctive accent. Moreover, Samir had to change school three times over the past two years, due to academic problems as well as his physical and verbal aggression toward his peers and teachers. Despite Samir's obvious intellectual abilities, he has struggled to excel academically.

At home, Samir has a poor relationship with his 39-year-old mother, Aida, and they have frequent arguments. He is also verbally and physically aggressive toward his mother. Samir also exhibits suicidal tendencies. For example, during a previous argument, Samir attempted to jump out of the window.

Aida was only a teenager when she survived the Srebrenica genocide in July 1995. Along with her mother and brother, she witnessed several traumatic events in Srebrenica, including events in which children were killed by grenades. During this period, she was often hungry and fearful of Serbian soldiers entering Srebrenica. In addition, her father went missing during this period and she did not know if he was alive. Aida, her mother, and brother eventually fled Srebrenica in a convoy, and after an arduous journey that took them through Macedonia and Croatia, they ended up in Germany. During the five-month journey from Srebrenica to Germany, Aida and her family stayed in various refugee camps in which they were provided with food and shelter by various humanitarian aid organizations. In Germany, Aida took care of her family by working several jobs, such as a newspaper carrier and a restaurant waitress, while also attending school. Even though Aida did not speak German when she first moved to Germany, she still excelled in school. After a short relationship with a

German man, they eventually married. Although the marriage was initially stable, it deteriorated soon after the birth of Samir. In fact, Aida stated that she experienced “emotional and physical abuse” from her husband, which eventually spilled over into his relationship with Samir. In one instance, he left Samir outside of the house all night as punishment. In another instance, he killed Samir’s pet hamster in front of him because he had spilled some water on the table.

After 10 years of marriage, Aida decided to divorce her husband. She subsequently moved with Samir to Tuzla and found a job. However, she frequently visits Srebrenica, where her mother currently resides.

Aida has never received psychological assessments or psychotherapeutic services. To date, she states that Srebrenica is a “past that I do not want to talk about.” Although Aida has never been formally evaluated for post-traumatic stress disorder (PTSD), Samir’s clinician suspects that Aida most likely suffers from some type of anxiety disorder, due to her self-disclosed behaviors with intimate partners and her obsession with hygiene, which sometimes includes not allowing Samir to go to sleep until his room has been completely cleaned.

After her return to Tuzla, Aida formed a relationship with a man who became addicted to some “serious drugs.” During this relationship, the atmosphere at home was rather chaotic, which included frequent arguments to which Samir was exposed. Over the 10-month relationship, Samir also experienced verbal and physical abuse by his mother’s boyfriend. Although Aida is currently in a more supportive and peaceful relationship, the presence of a “stranger” at home makes Samir anxious. Also, Samir reports feeling “uneasy” when he watches TV news with his mother as she seems very upset whenever the news covers stories related to the war in the 1990s.

In addition to the aforementioned situations, Samir dealt with emotional and physical abuse by his peers in childcare and kindergarten while in Germany. As a result, he refused to go to school and he suffered from psychosomatic symptoms (e.g., vomiting and headaches). His mother eventually moved Samir to another school.

For Case conceptualization of Samir, based on the proposed ecological model, please refer to Table 2.

Table 2. Case conceptualization of Samir based on the proposed ecological model

Levels of Ecology	Types of Stressors	Treatments, Recommendations, and Other Strategies (examples)
Samir is a 13-year-old adolescent male (sex; cognitive factors; biological mechanisms).	Possible genetic predisposition to anxiety; cognitive vulnerability to anxiety.	Both Samir and his mother Aida will be introduced to the following: Psychoeducation about PTSD; relaxation techniques; coping strategies; cognitive processing of reactions to trauma; affect monitoring and emotion regulation skills; construction of a therapeutic trauma narrative; joint parent-child sessions (Carrion and Kletter, 2012).
Microsystem	Frequent outbursts between the mother (with possible PTSD) and the adolescent.	Mother-adolescent therapy (i.e., joint parent-child sessions). Provide the mother with psychoeducation on PTSD and relaxation techniques.
Mesosystem (relationship among the microsystems)	Interactions between the mother and current boyfriend. The boyfriend’s presence causes Samir anxiety and significant stress. Poor parental interaction with the school and teachers.	Family therapy that focuses on processing emotions related to the mother’s PTSD. Arrange joint meetings with a child psychologist, the mother, and the teacher(s) in order to help with Samir’s school-related behavioral problems and learning plans.
Exosystem (public policy)	Lack of resources in the community; limited healthcare, etc.	A child psychologist will advocate for more support programs in order to help other adolescents like Samir.
Macrosystem (culture; socio-economic status, gender roles, etc.)	Television, news, and media that focus on ethnic hatred, continued threats of war, and related conflicts.	Psychologists, researchers, and educators should serve as consultants to the media in order to educate the public on the effects of violent content. Process emotions in individual/family therapy related to viewing politicians with violent/aggressive public messages.
Chrono system (interconnections between the adolescent and her environment over time).	Adolescent has created a view of the world as one filled with aggression, conflict, and fear, which has spread into his interpersonal relationships. Adolescent becomes stressed when observing his mother react to news regarding Srebrenica.	Plan family excursions outside of Bosnia and Herzegovina (to provide the family with different perspectives) and limit the amount of news media viewed at home. Over time, using the above strategies, Samir’s symptoms subsided. He is currently performing better academically and with significant symptom reduction, and fewer behavioral problems reported.

Discussion

The case study presented in this article highlighted the complexity and severity of the traumatic psychological effects of the war in Bosnia and Herzegovina on its citizens, including such effects on the generation born during or shortly after the war. By using a heuristic, in the form of an ecological analysis of human development (Bronfenbrenner, 1989), the present study proposed a framework for clinical research as well as intervention strategies for the adolescent children of war survivors who suffer from war-related trauma. The case conceptualization of the adolescent in this study aimed to demonstrate the application of this ecological framework in clinical practice.

The cultural, political, and societal realities in Bosnia and Herzegovina have greatly affected the population in general, and the children of war survivors in particular. Indeed, the transition from a state of war to peace is a long and continuous process in which the residual effects of the violent conflicts permeate society as a whole. In this case, the perpetrators of war crimes and their victims spoke the same language, they often lived close to one another before the conflict, and they even knew one another. For them, transitioning from a state of war to peace is even more complex. Moreover, the current political climate of Bosnia and Herzegovina has not significantly changed (e.g., Less, 2016; Kartsonaki, 2016; Tamkin, 2018) compared to the pre-war and wartime periods, thus making it more difficult for survivors suffering from war-related PTSD to recover and function in society. For example, Kartsonaki (2016) describes Bosnia and Herzegovina as being in “a dire political, social and economic deadlock” (Kartsonaki, 2016, p. 497). Further, Kartsonaki argues that continuous Republika Srpska’s secessionist claims and referendum rhetoric continue to threaten the country’s security. While the referendum is unlikely in the foreseeable future the mere existence of this rhetoric engenders a sense of insecurity (Kartsonaki). In the context of war-related trauma and PTSD, such rhetoric, especially when repeated almost consistently on the local news, could have an effect on people in general and on those who survived the war in Bosnia and Herzegovina in particular as such rhetoric communicates a realistic threat of future conflicts.

Conclusion

In sum, the roles of psychologists and mental health providers should be expanded beyond the traditional focus on intrapsychic problems. Psychologists should also recognize interaction between their psychiatric symptoms and the larger systemic stressors that patients experience on a daily basis. As such, psychologists must also serve as advocates who urge local and state governments to provide more resources for psychosocial support. Finally, psychologists must focus on the larger context in which they collaborate with the patients’ parents, teachers, and community members, all of whom directly affect the health and well-being of the patients themselves.

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THE ABILITY OF EMOTION RECOGNITION ASSOCIATES WITH RESPONSIVE BEHAVIORS RELATED TO COVID-19 AMONG TURKISH INDIVIDUALS

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ABSTRACT

It has been shown that emotions such as fear and anger may play a role in responsive and preventive behaviors of individuals during the COVID-19 outbreak. Accurate interpretation of such emotions may contribute to early management of disease spread measures by eliciting avoidance from the risky situations. In this study, we aimed to examine the relationship between emotion recognition (ER) ability, responsive and preventive behaviors related to the pandemic among healthy individuals. 520 adult participants were recruited for the study. A sociodemographic data form, a personal information form including responsive and preventive behaviors related to COVID-19, and the Reading the Mind from The Eyes Test (RMET) were applied to the participants via online platform. The vast majority of the participants indicated COVID-19 as a dangerous disease, and they stated their avoidance from outside gatherings and public transportation. Additionally, it was found that those who can define neutral emotions better, worry about the disease and take a more active role in responsive behaviors such as eating out and avoiding public places. It has been shown that individuals who are more effective with recognition of negative and neutral emotions during the outbreak are more active in risk-avoiding behaviors during COVID-19. Attempts to increase emotion recognition skills can be beneficial for both healthy individuals and people with mental illness in the early development of preventive behavior.

Keywords: *COVID-19, emotion recognition, preventive behavior, outbreak, pandemic, corona virus*

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INTRODUCTION

In December 2019, a new type of corona virus called SARS-CoV-2 was reported by the Corona Virus Working Group (Gorbalenya, 2020) in China (Zhu et al., 2020). On February 11, 2020, the disease caused by the new type of corona virus was officially named COVID-19 by the World Health Organization (WHO). Findings have shown that COVID-19 is a different type than beta-corona viruses associated with Severe Acute Respiratory Syndrome (SARS) and Middle East Respiratory Syndrome (MERS) (Zhu et al., 2020). COVID-19 has become a global emergency health condition within a few weeks with its high spreading rate (Wang et al., 2020). In addition, the number of detected and suspected cases has increased rapidly in 85 countries outside of China (Munster et al., 2020). According to the latest data in Turkey until December 6, 2020, the number of cases is 828295 and 14900 of the cases resulted in death (Worldometer, 2020).

Our emotions, which are part of our daily life; constantly interacts with our thinking process, belief and decision-making skills and constitutes a very important place in guiding our behavior (Mayer et al., 1999; Mayer et al., 1990). Recognition of emotional expressions is linked to the Theory of Mind (ToM) of social cognition. This theory aims to understand the mental states of others in order to provide appropriate social interactions (Bora & Pantelis, 2016). According to this theory, any disruption in perception of emotions can significantly affect the social interaction and lead to a decrease in social functionality (Ibanez et al., 2014). Impairment in emotion recognition has been reported in many psychiatric disorders such as anxiety (Aydın et al., 2019), depression (Leppänen et al., 2004), schizophrenia (Couture et al., 2006), generalized anxiety and panic disorders (Mennin et al., 2005; Ünal-Aydın et al., 2019). In addition, it is argued that there is a bi-directional relationship between stress and emotion perception. According to this hypothesis, long-term exposure to stress decreases emotion recognition ability or inability to define emotion, causing misinterpretation of social cues in interpersonal communication and increasing the stress load on the person (Wirkner et al., 2019).

After the outbreak of the COVID-19, majority of the people began to isolate

themselves from the society and put social distance between them (Qian et al., 2020). During the pandemic, with the decrease in social interaction, negative emotional reactions emerged in individuals and these reactions had a negative effect on coping skills by increasing the stress level of individuals (L. Huang & rong Liu, 2020; Li et al., 2020). Due to these limitations, it can be considered that excessive stress may affect the individual's emotion recognition skill, or it can be predicted that individuals with lower emotion recognition skills may have higher perceived stress levels. During the outbreak, limiting measures are focused on identifying, treating, isolating, screening of the chain of contact, quarantine, and promoting pandemic preventive behavior (Brug et al., 2004; Lau et al., 2003; Qian et al., 2020). However, the responsive and preventive behaviors of the society have a crucial role in the control of disease in terms of preventing the disruption of the health services and the spread of the pandemic (Basch et al., 2020). Responsive behaviors include avoidance from eating out/public transport/public area; preventive behaviors such as wear mask/vinyl gloves, taking vitamin supplements are examples (Basch et al., 2020; Oh et al., 2020; Zhong et al., 2020). It has been determined that emotional experience as well as socio-demographic variables such as age, education, gender, ethnicity, and religion can be influenced by the exposure and maintenance of these behaviors and may differ among individuals (Oh et al., 2020; Pakpour & Griffiths, 2020). Especially fear and anxiety were emphasized about emotions that guided the behavior of the individual. According to the model; these emotions come to the forefront in healthy communication and change the individuals' health status, attitudes, and behaviors in a way that allows them to improve (Tannenbaum et al., 2015). This relationship is also assumed to have a cognitive component (risk perception) related to risk perception. It has been stated that these feelings leading to an increased risk of perceived risk are life-threatening, and therefore individuals show more preventive behavior (Moser et al., 2007). For example, in a study conducted during the SARS epidemic, the majority of participants stated that they had a fear of infection in public areas. In the vast majority of individuals who experience fear exhibit more frequently hygiene behaviors (wearing a mask, hand washing, house cleaning) than those who did not feel negative emotions. It has been reported that the frequency of hygiene behavior was directly proportionate to perceived emotion intensity (Lau et al., 2003). In a study conducted during the COVID-19 outbreak was reported that as the perceived fear and threat increase, the individuals have

more preventive behaviors (Harper et al., 2020). It was emphasized that this situation may be a factor in increasing the adaptation of society to preventive behaviors in the fight against COVID-19 (Harper et al., 2020). In this study, it was aimed to find out the effect of COVID-19 outbreak on the emotion recognition skills of individuals, to investigate their preventive and responsive behaviors. In the light of our findings we aim to highlight the relationship between positive, negative, neutral emotion recognition skills and those preventive/responsive behaviors.

Method

Participants

Snowball (chain) sampling method was applied for the study. The announcement of the study was made through websites and social media platforms. The data of the participants were collected via online questionnaires. Participants did not receive any incentives or allowances (e.g. food, travel). The inclusion criteria were: i) at least 18 years or above, ii) to complete the all online tests, iii) to reside in Turkey, and the exclusion criteria were; the presence of any psychiatric disorder that may affect the responses. 520 participants between 18-70 ages who gathered via online surveys were included in the study. 19 participants reported having psychiatric illness and due to incomplete responses, 5 participants were excluded from the study. Thus, the analyzes were completed with 496 participants. All participants approved the written consent form. Ethics committee approval was received for the current study.

Instruments

Sociodemographic Data Form

It was prepared by the researchers to obtain information about sociodemographic characteristics (age, gender, marital status, education year, financial status, place of residence, smoking and alcohol habits, psychiatric diagnosis) of the participants.

Personal Information Form

The form consists of 12 questions about the preventive behaviors related

to the COVID-19 outbreak was prepared by the researchers. Questions of responsive behaviors include: "How often did you follow news about COVID-19 about blogs, Facebook, Twitter, Instagram or YouTube in the last week?", "How worried are you about getting COVID-19 disease?", "How dangerous do you think COVID-19 disease is?", "Are you afraid of COVID-19 disease?" and "Are you angry about COVID-19 disease?". Questions about preventive behaviors include: "Have you avoided eating outside / using public transport / going to public areas due to COVID-19 in the last 1 week?", "Have you increased your frequency of personal hygiene (e.g. handwashing, bathing) due to COVID-19 in the last 1 week?", "Have you used a face mask when you were going out due to COVID-19 in the last 1 week?", "Have you used gloves due to COVID-19 in the last 1 week?", and "Have you taken vitamin supplements due to COVID-19 in the last 1 week?". The questions are in a 5-point Likert style and have been rated the "Never" (1), "Rarely" (2), "Sometimes" (3), "Usually" (4), "Always" (5) responses.

Reading the Mind in the Eyes Test (RMET)

The RMET was developed by Baron-Cohen et al. (Baron-Cohen et al., 2001) to evaluate the person's ability to read the intentions, feelings, and thoughts of others through facial expressions. The test, which is frequently used to evaluate social cognition and ToM skills, consists of 36 black and white photographs containing only the eye area (Baron-Cohen et al., 2001; Emery & Clayton, 2009). The participants are required to determine the emotion of the eye area in the photo and choose one of the four options (one correct word, three distractor words). The test includes photos with positive (RMET_Pos), negative (RMET_Neg), and neutral emotions (RMET_Neu), and the overall success score (RMET_Total) can also be calculated (Harkness et al., 2005). It evaluates 7 positive (e.g. playful, fantasizing, thoughtful), 11 negatives (e.g. upset, worried, preoccupied), and 14 neutral emotions (e.g. desire, insisting, uneasy) and a higher score of the RMET points indicates better emotion recognition skills in the related fields. Several studies have shown that the test can measure emotion recognition skills in both healthy and psychiatric groups (Guastella et al., 2010; Harrison et al., 2010; Shamay-Tsoory et al., 2009). The Turkish validity and reliability study (consist of 32 photos) was conducted by Yıldırım et al. (Ejder Akgun

Yıldırım et al., 2011).

Statistical Analyses

The analysis of distribution plots and Shapiro-Wilks tests were utilized for the parametric statistical testing. The variables showed normal distribution among the sample. Descriptive statistics analysis of the sociodemographic characteristics of the participants, answers to the questions related to COVID-19 outbreak, and RMET scores were performed. Pearson correlation analysis was conducted to investigate the relationship between RMET and preventive behavior related to the COVID-19 outbreak. Statistical significance (p) value was set at 0.05 and all analyzes were calculated using statistical analysis software (IBM SPSS 25, Statistical Package for the Social Sciences).

Results

Sociodemographic Information of Participants

In the sample, the age of the participants was between 18 and 70 [32.09 ± 10.93] and the number of female participants was higher than male participants [328 female (66.1%), 168 males (33.9%)]. The average education year of the participants was 15.63 ± 3.73 . 40.1% (n = 199) of the sample were married and most of the participants stated their financial status as a middle level [344 (69.4%)] and current location as the city center [407 (82.1%)]. The majority of the participants have present tobacco [345 (69.6%)] and alcohol [398 (80.2%)] use (Table 1).

Distribution of preventive and responsive behaviors related to COVID-19 among the sample

While 73.6% of the participants stated that they usually and always, follow the blogs, Facebook, Twitter, Instagram, or YouTube about the COVID-19 outbreak, 90% stated that they usually think that the COVID-19 problem is dangerous. While around 40% of participants stated that they sometimes feel anxious and fear of getting infected, and feeling anger is usually a concomitant feeling for 30% of the sample. Approximately 80% of the

participants stated that they frequently avoid eating from outside, using public transportation, going to the public areas. Increased frequency of personal hygiene also increased due to COVID-19 outbreak in the last week. Participants seem to have adopted the most frequent wearing of face masks among preventive behaviors (49%), followed by wearing gloves and taking vitamin supplements (Table 2).

The relationship between responsive and preventive behaviors related to COVID-19 outbreak and emotion recognition

While the RMET_Pos mean score of the participants was 4.55 ± 1.11 ; the RMET_Neg mean score was 7.78 ± 1.79 . The average score of the participants from the RMET_Neu subtest was 10.02 ± 2.10 ; RMET_Total mean score was found as 22.35 ± 3.62 . According to the results, a positive significant relationship was found between RMET_Neg and avoiding using public transportation ($r = .145$, $p < 0.01$). Moreover, a positive and significant relationship was found between RMET_Neu and having worry about getting COVID-19 disease ($r = .094$, $p < 0.05$); avoidance from eating outside ($r = .093$, $p < 0.05$); avoiding using public transportation ($r = .092$, $p < 0.05$); and avoiding from going to public areas ($r = .090$, $p < 0.05$). There was positive and significant relationship between RMET_Total and avoiding using public transport ($r = .137$, $p < 0.01$); and avoiding going to public areas ($r = .094$, $p < 0.05$) (Table 3).

Discussion

The findings of the current study showed that most of the individuals residing in Turkey follow the news about COVID-19 very closely and feel intense anxiety and fear due to the outbreak and perceive the disease as dangerous. In addition, it has been observed that individuals have various avoidance behaviors (not eating out/avoiding using public transportation/not going to public places), and preventive behaviors (increased personal hygiene, wearing masks) in order to protect themselves and reduce the risk of contamination. These findings are consistent with previous COVID-19 studies that investigated similar factors and showed an increase in both perceived risk and responsive behaviors (L. Huang & rong Liu, 2020; Qian et al., 2020; Zhong et al., 2020). Based on this result, it can be considered

that the emotional responses to the pandemic and the measures to reduce the risk do not diverge in different societies. Although the number of cases and deaths is different, it can be stated that the reaction of the pandemic is similar in different societies. Several researchers have linked this to the widespread use of communication tools (internet, social media), increased speed of access to information, and large data flow related to the pandemic (Cinelli et al., 2020; Hua & Shaw, 2020; Vaezi & Javanmard, 2020). From this standpoint, individuals in low-risk positions may have an increased risk perception due to sharing information unlike the real situation. Therefore, it has been asserted that they can give increased responses as people in high-risk regions. For instances, Turkey currently ranked 12th in total cases, while the total number of deaths ranks 17th (Worldometer, 2020), however, the emotional and behavioral responses of individuals to the pandemic have been shown to exhibit similar reactions as in individuals in high-risk areas.

In our study, emotion recognition ability was measured with RMET which is one of the ToM tests. The overall performance of the participants was found similar to that in other studies involving healthy groups (Altıntaş et al., 2019; Aydın et al., 2019; Ünal-Aydın et al., 2020; Ejder Akgün Yildirim et al., 2011). The negative interaction between long-term stress and psychiatric disorders and emotion recognition has been shown in previous studies (Mennin et al., 2005; Ünal-Aydın et al., 2019; Wirkner et al., 2019). However, the current study indicates that the present participants had high emotion recognition ability. Causatively, it may be shown that our sample consisted of healthy people without any mental illness, and stress caused by the outbreak is not long-term. Emotion recognition ability measured by RMET was evaluated separately for positive, negative, and neutral emotions. Correlation analysis revealed that individuals who have an improved ability to identify negative emotions tend to have more frequent responsive behavior (avoiding from using public transport). Moreover, individuals with a better level of neutral emotion recognition ability performed responsive behaviors (avoiding eating outside/public transportation/public places) and worry more about the pandemic. The association between negative and neutral emotions and responsive behaviors and emotional responses towards the outbreak can be explained by the developmental process. Positive, negative, or neutral emotions have a central role in obtaining coping strategies compatible with the environment throughout life (Demos, 1986). Despite the necessity of all emotions, stress which is

an inevitable developmental factor to learn to tolerate, resist, and adapt to negative effects, seems to be more related to negative emotions (Kopp, 1989). In another study conducted by Lee et al. indicated that the similarity between neutral emotions and negative emotions, and neutral emotions are identifying more negatively by individuals (Lee et al., 2008). Therefore, it can be concluded that the recognition of neutral emotions along with negative emotions has become more important than positive emotions for the development of coping mechanisms required in the development of the individual (Kopp, 1989). Risk-reduction behavior in the COVID-19 outbreak can also be explained by the activation of these coping mechanisms. For example, a study in South Korea during the MERS epidemic stated that feelings of fear and anger may lead to an increase in the perceived risk and have an intermediary role in the increase of responsive behavior (Oh et al., 2020). From this standpoint, the present study suggested that those who can identify negative and neutral emotions better may increase their level of perceived risk during the COVID-19 outbreak. Additionally, these people tend to prefer responsive behavior in order to minimize the risk of disease (Harper et al., 2020; Pakpour & Griffiths, 2020).

The interaction between emotion recognition and responsive behaviors may be important in terms of taking precautions in the early period during the COVID-19 outbreak and limiting the spread of the disease. Individuals with limited emotion recognition ability may perceive the risk of the COVID-19 outbreak understate and abstain from exhibiting responsive behaviors. On the other hand, the findings provide evidence that emotion recognition ability has decreased or impaired in various psychiatric illnesses (Aydın et al., 2019; Couture et al., 2006; Leppänen et al., 2004; Mennin et al., 2005; Ünal-Aydın et al., 2019). This can reduce the responsive behavior of individuals with psychiatric illness and lead them more vulnerable to contracting COVID-19. Moreover, taking precautions on the individual level plays a crucial role in preventing the spread of the disease (Basch et al., 2020). However, people may be at risk due to decreased emotion recognition ability.

The present study has some limitations. The exclusion of individuals with mental illness limits us to assess the emotion recognition and responsive behaviors of this group. Emotion recognition was evaluated with only one

test (RMET), different tests that measure different areas of ToM may yield different results. The tests were applied with web-based questionnaires. Face to face evaluations may conclude different results. The correlational and cross-sectional design of the study precludes us to determine the direction of individual changes during the pandemic. The longitudinal studies are required to provide clearer results.

However, to the best of the authors' knowledge, no report has been found so far investigating the relationship between emotion recognition and preventive/responsive behaviors in Turkish society. In light of the present data, it has been revealed that emotion recognition ability may be associated with responsive behaviors against the pandemic. In both healthy individuals and individuals with mental illnesses, efforts to increase emotion recognition ability (Greenberg, 2004; Machado et al., 1999; Schipor et al., 2011) can promote to take immediate precautions with enhancing the risk perception against the outbreak. Further research regarding the role of psychiatric disorders would shed light on this field.

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APPENDIX

Table 1. Sociodemographic Information of Participants

Variables	Mean	S.D.
Age	32.09	10.93
Education Year	15.63	3.73
	n	%
Gender		
Male	168	33,9%
Female	328	66.1%
Marital Status		
Married	199	40.1%
In relationship	119	24.0%
No relationship	178	35.9%
Financial Situations		
Worse	19	3.8%
Moderate	344	69.4%
Better	133	26.8%
Current Location		
City Center	407	82.1%
Not City Center	89	17.9%
Present Tobacco Use		
Yes	345	69.6%
No	151	30.4%
Present Alcohol Use		
Yes	398	80.2%
No	98	19.8%

Table 2. Distribution of preventive behaviors related to COVID-19 among the sample

	Never		Rarely		Sometimes		Usually		Always	
	n	%	n	%	n	%	n	%	n	%
COVID19_1	9	1.8%	30	6.0%	92	18.5%	198	39.9%	167	33.7%
COVID19_2	2	0.4%	6	1.2%	41	8.3%	232	46.8%	215	43.3%
COVID19_3	20	4.0%	62	12.5%	201	40.5%	139	28.0%	74	14.9%
COVID19_4	29	5.8%	60	12.1%	183	36.9%	149	30.0%	75	15.1%
COVID19_5	90	18.1%	102	20.6%	148	29.8%	78	15.7%	78	15.7%
COVID19_6	36	7.3%	20	4.0%	28	5.6%	75	15.1%	337	67.9%
COVID19_7	36	7.3%	11	2.2%	18	3.6%	50	10.1%	381	76.8%
COVID19_8	16	3.2%	16	3.2%	47	9.5%	133	26.8%	284	57.3%
COVID19_9	12	2.4%	21	4.2%	45	9.1%	171	34.5%	247	49.8%
COVID19_10	147	29.6%	45	9.1%	61	12.3%	78	15.7%	165	33.3%
COVID19_11	152	30.6%	61	12.3%	97	19.6%	66	13.3%	120	24.2%
COVID19_12	221	44.6%	53	10.7%	77	15.5%	72	14.5%	73	14.7%

Notes: COVID19_1=How often did you follow news about COVID-19 about blogs, Facebook, Twitter, Instagram or YouTube in the last week?, COVID19_2=How dangerous do you think COVID-19 disease is?, COVID19_3=How worried are you about getting COVID-19 disease?, COVID19_4= Are you afraid of COVID-19 disease?, COVID19_5=Are you angry about COVID-19 disease?, COVID19_6=Have you avoided eating outside due to COVID-19 in the last 1 week?, COVID19_7=Have you avoided using public transport due to COVID-19 in the last 1 week?, COVID19_8=Have you avoided going to public areas due to COVID-19 in the last 1 week?, COVID19_9=Have you increased your frequency of personal hygiene (e.g. handwashing, bathing) due to COVID-19 in the last 1 week?, COVID19_10=Have you used a face mask when you were going out due to COVID-19 in the last 1 week?, COVID19_11=Have you used gloves due to COVID-19 in the last 1 week?, COVID19_12=Have you taken vitamin supplements due to COVID-19 in the last 1 week?

Table 3. The relationship between responsive and preventive behaviors related to COVID-19 outbreak and emotion recognition

	RME T Po s	RM ET Neg	RM ET Neu	COV ID19 _1	COV ID19 _2	COV ID19 _3	COV ID19 _4	COV ID19 _5	COV ID19 _6	COV ID19 _7	COV ID19 _8	COV ID19 _9	COV ID19 _10	COV ID19 _11	COV ID19 _12
RMET_Pos	1	.181*	.210*	.082	.002	-.024	-.027	-.050	-.012	.037	.037	.077	.063	.004	.045
RMET_Neg		1	.332*	.006	.026	.013	.000	.037	.047	.145*	.062	.012	.054	.061	-.023
RMET_Neu			1	.017	.079	.094*	.047	.030	.093*	.092*	.090*	.085	.055	-.011	.032
COVID19_1				1	.333*	.340*	.301*	.238*	.200*	.178*	.196*	.373*	.055	.041	.155*
COVID19_2					1	.461*	.477*	.198*	.242*	.271*	.254*	.390*	.250*	.225*	.107*
COVID19_3						1	.701*	.262*	.282*	.282*	.264*	.362*	.226*	.195*	.210*
COVID19_4							1	.303*	.263*	.264*	.246*	.357*	.169*	.154*	.110*
COVID19_5								1	.201*	.131*	.188*	.266*	.132*	.098*	.097*
COVID19_6									1	.690*	.605*	.298*	.198*	.183*	.216*
COVID19_7										1	.646*	.317*	.172*	.175*	.118*
COVID19_8											1	.348*	.221*	.232*	.156*
COVID19_9												1	.183*	.155*	.227*
COVID19_10													1	.632*	.197*
COVID19_11														1	.133*
COVID19_12															1

Notes: RMET_Pos= Positive Emotions Subtest of Reading the Mind in the Eyes Test, RMET_Neg= Negative Emotions Subtest of Reading the Mind in the Eyes Test, RMET_Neu= Neutral Emotions Subtest of Reading the Mind in the Eyes Test, RMET_Total= Reading the Mind in the Eyes

Test Total Scores, COVID19_1=How often did you follow news about COVID-19 about blogs, Facebook, Twitter, Instagram or YouTube in the last week?, COVID19_2=How dangerous do you think COVID-19 disease is?, COVID19_3=How worried are you about getting COVID-19 disease?, COVID19_4= Are you afraid of COVID-19 disease?, COVID19_5=Are you angry about COVID-19 disease?, COVID19_6=Have you avoided eating outside due to COVID-19 in the last 1 week?, COVID19_7=Have you avoided using public transport due to COVID-19 in the last 1 week?, COVID19_8=Have you avoided going to public areas due to COVID-19 in the last 1 week?, COVID19_9=Have you increased your frequency of personal hygiene (e.g. handwashing, bathing) due to COVID-19 in the last 1 week?, COVID19_10=Have you used a face mask when you were going out due to COVID-19 in the last 1 week?, COVID19_11=Have you used gloves due to COVID-19 in the last 1 week?, COVID19_12=Have you taken vitamin supplements due to COVID-19 in the last 1 week?

TRANSLATING POETRY: CAN YOU LEARN IT?

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ABSTRACT

This paper is an attempt to describe the process through which a translator needs to go when translating poetry. Poetry has been part of human civilization since the earliest times; it has derived from the oral tradition and has evolved through centuries into a distinct genre with particular characteristics in terms of structure, form, style, language and other specific features which differentiate it from prose. In the past, poetry has been translated mostly by poets; nevertheless, it seems possible that an individual who has been properly trained and with some practice and passion can produce good quality translation of poetic works. An exercise in translation of a seventeenth-century poem by Andrew Marvell in this paper is based on theory of equivalence to show several aspects of translating, namely the visual, semantic and aesthetic ones, which could pose challenges for translators but which could be addressed and overcome with adequate training. The translator needs to approach a poem and use equivalent means as much as possible to re-create the work by bridging the gaps pertaining to cultural, historical and linguistic codes. The purpose of this exercise is to draw attention to the need of incorporating translating of poetry into the formal translation studies at universities or other institutions dealing with training translators. It also strives to encourage other translators, as well as students and translating instructors to find more poetic works which have been overlooked in the past and which should be translated so that not only the English speakers can revel in their beauty and enchantment.

Keywords: *Translating poetry, translator training, translation challenges*

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INTRODUCTION

Translation studies have become increasingly popular worldwide as the demand for qualified translators has been on the rise thanks to more intercultural contacts, media and publishing industry. There are numerous courses specialising in training translators and interpreters to work as medical, legal, scientific, business, administrative or other types of specialised professionals. However, courses offering training for literary translators are less common. Translation of prose literary texts is demanding, time-consuming and requires re-drafting many times so that the final product, once it leaves the translator's desk, should faithfully represent the work written by an author in the source language. Valerie Barnes, who worked for the United Nations as a simultaneous interpreter and translator for decades, wrote: "The finished product has to read as naturally as possible so that the reader would not necessarily know it was a translation" (A Foreign Affair, 2004, p. 122).

Translating poetry, however, is even more challenging. In the past, most translations of poetry were executed by poets who employed their own creative abilities, expertise in both the source and the target language and thanks to their artistic efforts, poetic works have travelled through times. But how can someone who is not a "professional poet" learn to translate poetry? Compared to prose works which more or less imitate human speech in more or less logical and recognisable form and structure (grammar, syntax, lexical choices), poetry combines all of these with some additional features – harmony, musicality, rhythm and style. The translator needs to bridge the gaps pertaining to cultural, historical or linguistic codes existing in the original text as much as possible and in order to do that, the translator needs to use equivalent means to re-create the meaning, the mood, the style and emotions in the translation.

This paper aims to describe the process of translating poetry, some difficulties and challenges posed and how these issues have been addressed. The research material is based on two translated versions of the poem "To His Coy Mistress" by Andrew Marvell. The translation process will be described in the poem which I translated and titled "Stidljivoj mu dragani" (Appendix 3). The second translation titled "Njegovoj sramežljivoj ljubavnici" (Appendix 4) was published by Tanja Bakić (Bakic, 2011). It will be used for demonstrating another translator's approach in addressing

these challenges. That version will be considered as the final product as it is impossible to assess what went through the translator's mind as she was going through the process of translating this poem.

The analysis will focus on three aspects: the visual (text/form related), the semantic (denotative – content related, and connotative – meaning/emotion related) and the aesthetic (communicative and artistic) one. Each step will be described and supported by some examples to explain what the challenges were and how they were addressed by each translator. Self-reflectivity is an important part of the translation process and translators should continuously work on evaluating their own methodologies within the selected theoretical framework (Williams, 2013, p. 22).

As Jenny Williams states in her *Theory of Translation* (2013), it is difficult to single out one general theory of translation that can be applicable to all texts. Theory of equivalence discussed by a number of authors demonstrates the disparity in the idea what constitutes equivalence in translation and how it can be achieved (Williams, 2013, pp. 8-40). For instance, John C. Catford's theory of equivalence proposes that the source and the target language texts should share at least some of the features of style or context. Catford's theory seems suitable to justify "free translations" where the translator re-creates the work based on some of the features of the work in the source language. On the other hand, Werner Koller's framework identifies five types of translation equivalence. According to Koller, the translator should maintain the following types of equivalence: denotative (content-related), connotative (meaning- as well as emotion-related), text-normative, pragmatic (communicative function of the text) and formal aesthetic one (Williams, 2013, p. 36). As literary translation cannot be considered literal word-for-word substitution, the hierarchy of priorities must be established first. Writing poetry is part of the creative process which includes not only words organised in meaningful grammatical and syntactical forms but also sounds, images, metaphors and numerous other lexical devices which add to creating a particular mesh of meanings which are open to different interpretations by the reader and translator. The act of reading poetry and then an attempt to convey these subtle nuances into another language is an act of re-creating the work through which the translator interprets and uses particular skills to transmit not only the message but also the enchantment that poetry brings with itself (Miroux, 2010). Translating poetry is "an act of interpreting a text that is variable in form and content" (Venuti,

2011, p. 128). Therefore, before starting the process, the translator should identify which elements should be retained equivalent, and which could be modified. My hypothesis is that the theory of equivalence in literary translation cannot be applied entirely. According to Williams, this theory "tends to view translation as taking place in timeless, unchanging sphere where absolute rules can be prescribed and which is unrelated to the people and circumstances which require and generate actual translation" (Williams, 2013, p. 40). As a result, theory of equivalence is applicable in some parts during the process of translation. For instance, it can be predicted that the text-normative equivalence will be easier to achieve, while the aesthetic equivalence will be the most difficult one because the translator will be forced to re-create the work to resemble the original text in its style, mood, tone and sound. The translator's subjectivity and creativity to find the closest equivalent is thus crucial in application of this theory. Moreover, the readers of the translated work will be much different from the readers of the particular time and place when the work was originally created. Therefore, another problem is expected to occur in the translation process – whether to give priority to the norms of the source language or to the target language, which will affect the level of equivalence, namely whether the text is translated faithfully or freely.

Grounds for this research

Andrew Marvell (1621-1678) was a remarkable figure during the Restoration period in England. Besides being a poet, he was a distinguished scholar and politician. He was a member of Parliament representing Hull in the county of Humberside. During his lifetime, Marvell was best known for his political achievements and for his political satires in prose and verse. In the 20th century, critics began to acknowledge him as an outstanding poet of his time (Abrams, 2000). His poem "To His Coy Mistress" has been acclaimed as one of the greatest poems in English language. Nevertheless, it seems that in the Balkans region only students, educators and scholars in English language departments at universities may be familiar with this poem. I could not find but one translation of this poem in print (Appendix 4). As Gioia suggests, "poems instruct, console and commemorate through the pleasures of enchantment. The power of poetry is to affect the emotions, touch the memory, and incite the imagination with unusual force" (Gioia, *Poetry as Enchantment*, 2015). I believe that the Bosnian

speaking community is unjustifiably deprived of access to poetry in other languages due to the lack of translated works. For that reason, I decided to translate this poem and offer it to the Bosnian audience for “the pleasures of enchantment”. By going through the translation process of this particular poem, my aim is also to encourage students and scholars to attempt the same, to find and translate other literary gems by other poets which have been hidden in oblivion. I cannot but completely agree with Franck Miroux when he says that

Poetry should be translated to make more and more poems accessible to a non-multilingual readership. Poetry should be translated in order to share the emotion, the vibration of a poem with friends and relatives. It should be translated purely for the sake of the intellectual and physiological pleasure one experiences when helping a poem cross the divide and the threshold between two languages and two cultures. Poetry should be translated, at last, to echo the poet's voice, his poetic voice which reaches far beyond the limits of language. Poetry should be translated, in fact, as if we were the poet himself/herself, to lend him/her our own voice. (Miroux, 2010, p. 108)

An outline of the translation process

At first glance, poetry differs from prose visually - in the way it is presented on a page - and also aurally - how it sounds when it is read aloud. Any poem contains several components, each of which bears a particular function in the poetic expression, and neither could be separated from each other. Finally, what distinguishes poets from each other is the matter of style – which poetic devices are used to create imagery and deep layers of (hidden) meaning.

The first step in the process of translating a poem should be to identify a type of poetry it belongs to, its historical context and the particular features of the poem, its form and structure. This stage in the translation process can be referred to as the visual aspect of equivalence. The visual component of poetry consists of its layout – its form, structure and verse or lineation. In the second stage of the translation process, the translator should do the content analysis of the poem to infer the intended meanings. This information is deemed necessary to meet one criterion of equivalence – to convey the meaning from the source into the target language as

closely as possible, to make it as equivalent as possible. This stage can be referred to as the semantic aspect of equivalence. It conveys the meaning through lexical choices, grammar and syntax of the verse. The last stage refers to the aesthetic aspect of equivalence. It involves the prosody – the rhythm, meter and rhyme – and also various literary devices. The aesthetic dimension includes how the poem sounds when read aloud. The translator should analyse the meter which the poet utilizes to construe a particular rhythm of the poem, but also the rhyme – ending sounds – which “represent one of the most powerful expressive elements in poetic form” (Gioia, Thirteen ways of thinking about a poetic line). The translator should recreate the sound as well as the mood, tone and style of the original poem as faithfully as possible and attempt to find the equivalents in the source language. This stage is the most demanding one because the emotional or associative reactions in the reader can be very different due to the cultural and historical differences between these time periods.

The translation process takes time because translators often re-draft their translations before they submit the final version. The translator must ensure that the translation does not contain any material mistakes or mistranslations that could affect the meaning. When translating poetry, the translator may not have the epiphany in the moment of translation, so the process of re-drafting and embellishing the translation may take much longer compared to the translation of other prose works. Creative writing courses might be useful since they can assist translators to find expressions and idiolects which may be part of their passive vocabulary but which they may never use themselves. Furthermore, these courses expand the translator's own creative flair and the completed translation may read like something that has been written in that particular language, not translated into it.

The first stage of the translation process: the type of the poem, its historical context and particular features of poetry of that time or place

“To His Coy Mistress” is a lyrical poem from the seventeenth century England. Many of Marvell's poems were published posthumously in 1681, some thirty years after they had been written, so their dates of composition, including this poem, are not certain. “To His Coy Mistress” is perhaps one of the best known carpe diem poems (Abrams, 2000). This term “carpe diem” (“seize the day”) was coined by the ancient Roman poet, Quintus Horatius Flaccus, known as Horace (65-8 BC). The idea of Marvell's poem

is that youth passes quickly so in order not to be regretful when we get old for things that we hadn't done when we could have done them, do what you can do now – seize the day. The person speaking to his mistress presents arguments in a logical manner: if we had enough time, if we could live much longer than we will, then we could play around, be hesitant and postpone fulfilling our wishes much longer. But, as we do not have that luxury, he urges her to take advantage of the moment and accept his offer and enjoy life to the fullest. He says: “time’s winged chariot” is ever racing along, so before they know it, their youth will be gone. There will be only the grave and worms to eat their dead bodies.

Scholars also classify “To His Coy Mistress” as a metaphysical poem. Metaphysical is the term used in relation to metaphysics, the branch of philosophy which examines the relationship between the mind (spiritual, ideational) and the body (physical, sensual). Metaphysical poetry was pioneered by John Donne (1572-1631). Both poets were concerned with the idea of the transcendent – that there exists a reality which the senses may not perceive (Abrams, 2000). This Marvell’s poem can be interpreted as a conflict between a bodily desire, a physical love which is constrained and limited by time and social constraints on one hand, and an abstraction of love integrated in the spirit which is timeless and platonic on the other hand. For example, the poet compares love (abstract) to vegetation (physical).

Another feature of style of metaphysical poets in particular is the use of conceit – an extended metaphor using unexpected, almost shocking imagery aiming to confuse, surprise or convince the reader to accept some strong and new idea or the poet’s philosophy. In his persuasive style, the poet – the narrator addressing “his coy mistress” - attempts to convince the addressee that life should be enjoyed as much as possible because death is inevitable and “worms shall try / that long preserved virginity”. The idea of mortality is not unique to poetry let alone to metaphysical poets. As Gioia posits, “all lyric poetry is directly or indirectly about mortality. The reason we feel the overwhelming force of a particular moment is that our lives are finite” (Poetry as Enchantment, 2015). However, he continues, “genuine poetry always grows out of our basic existential dilemma – our mortality. Our minds have the ability to reach across time to scan the past and ponder the future, but our bodies die” (Poetry as Enchantment, 2015). Marvell seems to be on the same note: if the time was endless and we remained young and vigorous, it would not matter how long the courtship would last. Albeit, our

lives are finite and we cannot stop the passage of time so we should take any chance to enjoy the pleasure of life now.

The visual components in translation

Both translated versions of this poem followed the text-related principle of equivalence very closely. As the visual component rests on the layout of the poem on the page and on its form, it seemed it would not pose a particular problem to transfer it into another language. “To His Coy Mistress” is a 46-lines long poem in English and the Bosnian translation follows the same number of lines. The poem consists of three units of thoughts divided into three stanzas of unequal length (20 – 12 – 14 lines) in the source language, which can be applied in the target language as well. It follows rhetorical principles of argumentation. In the first part, the poet draws on the logos – reasoning – and presents his arguments by describing the hypothetical situation: what would be if it could be. In the second part, the poet contrasts the hypothetical with the reality and combines logos with pathos – attempting to produce an emotional impact on the reader. In the third stanza, the poet draws on ethos – his own authority of “someone who knows” and combines it strongly with pathos as he suggests what should be done at present time. Therefore, applying the structure of these three units of thoughts separated by logical development of argumentation should not be challenging for the translator. Both translators followed the form and structure of the original by dividing the poem into three separate stanzas. However, Bakić shortened the last stanza and omitted four lines in the translation. Another challenge in relation to the visual component occurred as the number of words in each line in the target and in the source language is different, so neither translation offers the complete visual equivalence.

The second stage of the translation process: the content analysis

The second step in the translation process should include identifying the layers of meanings in the poet’s thoughts. In the first stanza of “To His Coy Mistress”, the poet praises beauty of his “mistress” and offers a number of hypothetical situations when time would not be an issue and when they could show their love and affection at different places – those close to home, as is the river Humber in Hull where Marvell lived, and those far away, as is the Ganges river in India. The notion of endless time is reflected

in some Biblical references, from the flood when Noah escaped in his arc to different ages in human history, concluding with “the last age” (in eternity, the passage of time would not be measured because it would not matter anymore). Like other metaphysical poets, to prove his point, the poet uses a number of exaggerations.

In the second stanza, the poet returns to reality still making some references to distant times expressed in classical mythology. For example, “the time’s winged chariot” refers to the god Apollo in the ancient Greek myths who rides his chariot from east to west. However, the poet also provides a gory picture of human mortality, decay and vainness, showing how having any human-imposed constraints are futile and worthless.

The change is indicated in the third stanza when the poet emphasises the moment – “now” - and immediately continues with the urge to rectify the futility of abiding by the rules of society when faced with the inevitability of dying – and suggests the solution which comes as the effect of not being able to live eternally in this world – using an adverb to demonstrate the logical result of such assumption - “therefore”. From this moment on in the poem, the poet reiterates the effects the passage of time has on humans and re-emphasises his point, which is one of the features that marks *carpe diem* poetry.

The semantic components in translation

Denotative and connotative equivalence between a source and a target language depend on lexical choices and the structure of both the source and the target languages – their grammar and syntax. The poet is the one who chooses what to say, how to say it, which language structures to use. The poet can do it spontaneously, as he or she feels, or the poet may make conscious efforts to make it as simple or as intricate as he or she finds it fit. The translator, however, must re-create that process in another language and find suitable words, phrases, expressions and incorporate them in the linguistic structure of the target language so that the translation reads as if it were composed in that language. The transfer of meaning must look and sound as natural as possible and this is a difficulty that the translator must cope with.

The translator must make a choice whether to give priority to the source language norms and thus produce an adequate translation, or to the target language and produce an acceptable translation. Both translators of this poem opted for the option to produce an acceptable translation and applied the target language norms. There are some similarities on grammatical-syntactical levels between the source and the target language. For instance, it is possible in both English and Bosnian languages to express hypothetical situations with corresponding grammatical structures, or to use most adverbs, adjectives, conjunctions etc. in the same manner. The problem which occurs in translation is related to the grammatical noun gender – in Bosnian there are three noun genders – masculine, feminine and neutral – which also have to be congruent with the adjective in respect to the number (singular-plural) and noun case (there are seven different ones that have different forms in either singular or plural). Similar problems occur with verbs – there are fewer tenses in the Bosnian language in respect to the English, and each tense also has different aspects (active, passive, static or continuous) which does not occur in English in the same manner. As this particular poem does not offer too many varieties in terms of the use of tenses, the translation challenge seems surmountable. The problem of priority given to the language was solved by both translators in favour of the target language. Tenses were adequately translated and the noun-adjective combinations are congruent and in accordance with grammatical rules of the target language, which makes both translations acceptable.

The title itself is ambiguous for several reasons. First of all, the wording “To His Coy Mistress” sounds as if someone is addressing a note which will be delivered by someone else on his behalf. It seems as if a poem is enclosed in an envelope containing a letter – a poem – which the addressee will read and know who wrote it. The poet writes the title in the third person – an invitation to the lady to accept his offer - because he might not have the courage to say it openly in her face. Considering that the poem was written in the second half of the seventeenth century and that the poet was also a member of the upper class and had connections with members of the Parliament, politicians and other dignitaries, it seems viable that this kind of communication was practised. Another interpretation of the title is that the poet is talking to the lady in the first person but on behalf of someone else (that is why “To His Coy Mistress appears in the title), using the other person’s words. In case the poet was writing a poem on somebody else’s behalf, he gave it to that person so that this other person could present it

to the lady as his own work. Or, another possibility is that the poet felt that he had already appropriated the woman he wrote the poem to as “his own” in his thoughts and mind, so he was exposing his inner talk to her in writing. To translate this small but ambiguous and unusual segment in the title - “to his” - into Bosnian, I opted for an unstressed possessive adjective inserted between the first word (“coy”) and the last one (“mistress”) which distracts attention from “to his” to “coy” and “mistress”. Rules for syntactical structure of the Bosnian language allow for changing word order without losing the meaning. Therefore, in the syntax of the translated title the principle of optional equivalence was used. Bakić, however, followed closely the principle of equivalence in the title and selected the same word order as in the source language.

Lexical choices and their combinations are features which mostly define the author’s style and the style of his time. In accordance with Otto Kade’s classification of lexical equivalence (Williams, 2013, 35), translators can apply four types of equivalence: total equivalence (when a lexical choice in the target language corresponds completely in meaning and function to a lexical item in the source language); optional equivalence (when a translator has a number of possibilities to choose from the target language, depending on the context); approximate equivalence (where one possible lexical choice in the target language covers only part of the meaning in the source language); and nil equivalence (when there is no lexical choice in the target language that corresponds to the target language). Another possibility is natural equivalence defined by Pym as “reproducing in the receptor language the closest natural equivalent of the source-language message” (Williams, 2013, p.39).

In translation of this poem, both translators applied different types of equivalence, namely optional, approximate and natural equivalence, depending on the context and the number of lexical choices and corresponding meanings in both the source and the target language.

Historical and cultural contexts determine the translator’s lexical choices. The meaning of the word “mistress” was probably ambiguous in the time when Marvell composed this poem, and its polysemy continued into the twenty-first century. The word entered the Middle English linguistic corpus from Old French *maistresse*, feminine noun derived from the masculine *maistre* meaning “master” (Cambridge Dictionary). In Marvell’s time, the

word “mistress” carried several meanings: from a lady of the house (in contrast to her husband – a “mister”); a woman with power of control; a woman from the noble class; to a female lover (a woman who has a sexual relationship with a man who is not her husband); a courtesan; a woman loved and courted by a man; or it was simply a title of a married woman, i.e. Mrs. As the poet is trying to seduce the woman to have a love affair with him (which she seems to be avoiding because she is “coy”, meaning “shy” or “modest”, but also “hesitant” to accept his advances based on the strict patriarchal values imposing that a girl – if the addressee is a girl – must remain a virgin until marriage), it can be concluded that the meaning of the word “mistress” could therefore be associated with “a woman loved and courted by a man”. An affectionate noun – “*dragana*” in my translation refers to that last interpretation of the meaning and corresponds to the optional equivalence.

Bakić chose the word “*sramežljivoj*” which is synonymous to “*stidljivoj*” (“coy”); however, the “mistress”, translated as “*ljubavnici*,” bears the connotation of “a female lover (a woman who has a sexual relationship with a man who is not her husband)”. As there are a number of meanings in both the source and the target language, the principle of natural equivalence was applied in this instance.

Another example of application of optional equivalence applied by both translators is in: “two hundred [years] to adore each breast”, where I translated as “*i po dvjesto da se svakoj dojci divim*” and Bakić translated as “*dvjesto godina da mi je da grudi ti grlim*”.

Furthermore, both translators re-created the poem to convey similar meanings using different lexical choices, but only approximate equivalence could be achieved. Interpretation of Marvell’s “then worms shall try / that long-preserved virginity” is in my translation expressed through euphemism: “*crvi da se slade / predugo čuvanom tvojom nevinosti*”, while Bakić opted for a stronger image referring to the horror of decay: “*crvi će zagmizati – i tvoju će dugo čuvanosti nevinost proždrti*”.

As it can be seen from these examples, connotative equivalence referring to the emotional and associative response in the reader (in this case, the translator) could not be achieved. Translators had similar approaches but the final result was different based on their individual interpretations of the

source text and lexical options in the target language.

The third stage of the translation process: Aesthetic components

Artistic dimension is that which distinguishes translated literary works and where the translator's creativity is outside the formal translation equivalence. Translators should study prosody and ascertain whether the acoustic and lexical choices render the meaning as well as the tone and mood of the poem. Meter and rhyme add to the aesthetics of poetry through musicality and harmony, through the sound and flow of thoughts. In this poem, Marvell uses iambic tetrameter (syllables distributed in four iambic feet) in accentual-syllabic verse which is a common metre in English lyrical poetry of his time. "To His Coy Mistress" is written in couplets and mostly masculine rhyme is used (AA, BB, CC and so on). There is an exception in the second stanza, where a regular couplet is inserted between lines 23 and 27 which rhyme ("lie" and "try"), as well as between lines 24 and 28 in which the poet uses a feminine rhyme ("eternity" and "virginity") for the emphasis and change of rhythm. So, the rhyming scheme in lines 23-28 is as follows: AB /CC /AB.

In order to make the poem musically appropriate to the Bosnian language, I opted for the modification of the meter and the type of rhyme. The Bosnian language, although accentual, is also a tonal language with different length and sound of stressed syllables – some are short or long with a rising tone, and some are short or long with a falling tone. For that reason, a consistent use of a particular metric foot, for instance an iamb or a trochee, seemed quite impossible if I wanted to convey the meaning as faithfully as possible. Therefore, instead of applying Marvell's choice, I chose the French alexandrine, the meter that was quite popular during the Renaissance with poets from Dubrovnik region, and which was also used in the Balkans region by Croatian and Serbian poets during the 19th and 20th century (Lešić, 2005, pp. 220-232). Since Bosnian is quite similar to either of these two languages, I thought that the French alexandrine, a twelve-syllabic meter with a caesura after the sixth syllable, would be appropriate (www.britannica.com/art/alexandrine). Using this meter sounds more melodic and more natural when read aloud in Bosnian than Marvell's iambic tetrameter.

The rhyming scheme in couplets did not pose too many problems (AA, BB and so on) and I also closely followed the change of rhyme occurring in

lines 23-28 (AB/CC/AB). However, due to the different stress in words in both languages, it was not feasible to imitate the masculine/feminine rhyme pattern since most polysyllabic words in Bosnian language do not have the stress on the last syllable. For this reason, formal aesthetic equivalence was not possible.

The rhythm of the poem in the first stanza of the original poem was quite regular, with an enjambment in lines 3 and 4 ("and think which way/to walk, and pass our long love's day"), which was also used in lines 23/24, 26/27 and 28/29. In translation, the enjambment was also used in almost the same lines to keep the flow of thought which would not have the singing quality (eg. in lines 3/4: "*O danima ljubavi mogli bismo sjesti/ I smišljati gdje i kako ih provesti.*") However, the enjambment was also used in the translation where the line of thought could not be finalized with the approaching rhyme. For example, in the last couplet in the first stanza: "For, lady, you deserve this state, / Nor would I love at lower rate", in the Bosnian translation it reads like this: "*Jer to, gospo draga, zaslužuješ i ja / Te volio manje od tog ne bih, nikada*".

In the second stanza, the poet used enjambments more frequently, which decreases the musicality of the stanza as the rhyme does not get accentuated and the message continues into another line. The sound effect is that the given statements sound more like prose; they are more serious and advice-driven, compared to the lyrical, poetic expression of fun and enjoyment expressed in the first stanza. The overall impression is that the rhythm and pace of the whole poem changes from a playful, walking pace in the first stanza, to the slow, mournful pace in the second one, which suddenly accelerates and becomes a rapid, moving, rushing, almost running pace towards the end of the poem. This change of pace affects the rhythm of the whole poem also when translated into Bosnian.

Bakić also did not follow the strict rhythm and meter scheme, and the length of lines in her translation varies from 12 to 14 syllables throughout the poem. The rhyming scheme is AA/BB/CC without the change in rhyme in lines 23-28. Furthermore, lines 40-44 were completely omitted. The change of the rhythm and pace is notable and use of enjambment adds to the creation of that change.

The stylistic components

The most difficult part in translating poetry, in my opinion, is rendering the author's style, mode and mood. Andrew Marvell lived and wrote in the second half of the seventeenth century. The English language has changed a lot since then, but despite these changes, mostly occurring in different spelling or different use of some words back then and nowadays, most texts written in that period are still comprehensible and widely read. For instance, the beginning of the original version of „To His Coy Mistress“ reads like this:

Had I but world enough, & tyme,
This Coynesse, Madam, were noe Crime.
I could sitt downe, & thinke, which way
To walke, & passe our long-loves day.
(British Library, 2020)

Different spelling of words “time”, “coyness”, “no”, “sit down”, “think”, “walk”, “pass” does not interfere with the meaning and the 21st century reader can easily grasp the meaning of all the words in this example.

The Bosnian language, on the other hand, has undergone significant changes in all linguistic aspects – from the basic form of words to spelling, grammar and syntax. As I am not familiar with the seventeenth-century-spoken or written Bosnian language, and as I also assume that most of potential readers of this poem in translation would experience similar difficulties, I decided to adapt the language to the contemporary Bosnian but with some old-fashioned expressions to give the translation a flair of the past. Yet, in doing so, I tried not to compromise the meaning. I was led by Gioia's advice – how can poets be heard – through reading, public performances and through translation (Can Poetry Matter, 2020). Therefore, my aim was to make this poet heard and understood by the contemporary readers. Bakić has also used modern-day language, with occasional shift to some traditional poetic expressions. In both cases the principle of pragmatic equivalence was used to communicate the message. By using the contemporary language devices both translators also applied the principle of optional equivalence.

Poetic diction distinguishes poets from each others and the translator should aim at preserving particular poetic style, imagery and use of poetic

devices to create a similar atmosphere, mood and tone of the poem. When translating this poem, I endeavoured to find expressions, similes, metaphors and other devices to describe the feelings and the imagery in the poetic environment which Marvell created. It was difficult to find the word-for-word equivalence so some words have been omitted or changed. Bakić also opted for some creative additions to the original. Moreover, some lexical ambiguity was translated differently by both translators. For instance, Marvell's “*For, lady, you deserve this state / Nor would I love at lower rate*” was translated as “*Jer to, gospo draga, zaslužuješ i ja / te volio manje od tog ne bih nikada*” in my case, while Bakić translated it as “*Jer ti, Damo, zaslužuje ovu državu, / Tebi ja dao bih svu na svijetu slavu*”. The image of grave expressed by Marvel as “marble vault” was translated as “*mramornoj škrinji*” in my translation and as “*mermerni svod*” by Bakić. In some lines, two completely different translations occurred, creating two very different images. For example, Marvell's “*Now therefore, while the youthful hue / Sits on thy skin like morning dew*” was translated as “*Stoga, gospo, dok boje mladosti tvoje / K'o jutarnja rosa na licu ti stoje*” in my translation, while Bakić translated it as “*Zato, hajde sada dok sjekira mala / U krilu klati ti se k'o rosa tek što je pala*”.

As it could be seen from the number of examples, the visual, lexical and acoustic dimensions in a poem are linked with each other to create the idea of unity. In the translation process, these dimensions have to be analysed separately and then connected to re-create the unity of form, structure, thought and artistic expression. Translators of literary works not only convey the meaning, but also all other layers pertaining to the text written in the source language – cultural nuances, stylistic devices, traditions, customs, anything that the author expressed and implied in the original text.

Why should translating poetry be studied?

The translation exercise which has been described above has confirmed my belief that translating poetry could and should be studied as part of the general translators' training, despite the fact that the need for professional translators of poetry may seem to be in decline compared to the need for such professionals in other fields as previously explained. Translating poetry should not depend on a small number of poets who may be interested on their own accord to offer translations of their favourite poets' works

to other language communities. Translating poetry can be studied and learnt provided that the student acquires a solid background knowledge in different translation theories as well as in prosody (versification), historical context, different styles and ways of use of lexis, grammar or syntax. Undoubtedly, the more practice the student has, the more fluent and creative the translation can become.

When commissioned by a publishing house or an organisation or a particular poet himself/herself to translate a poem or a collection of poems, the translator is usually given a certain deadline by which the translation has to be completed. This can also pose a challenge to make the translation as good as possible. Poets may spend months or even years re-drafting their works to express the particular nuance they wish to incorporate in the poem. Andrew Marvell also re-drafted this poem and the printed version differs from the manuscript drafts in imagery and some word choices (British Library, 18th Century Literature). Translators, unfortunately, do not have that luxury – they may have a couple of weeks or months to finalize the translation, to tune in with the poet, to convey the message and make it sound as if it were written in their mother tongue. For that reason, studying how to translate poetry may be an instrument in the translator's hands which can assist in tackling all the difficulties presented in this paper, and many others which can be foreseen or which may unexpectedly appear.

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CORPUS ANALYSED

Appendix 1

TO HIS COY MISTRESS

by Andrew Marvell (1621-1678)

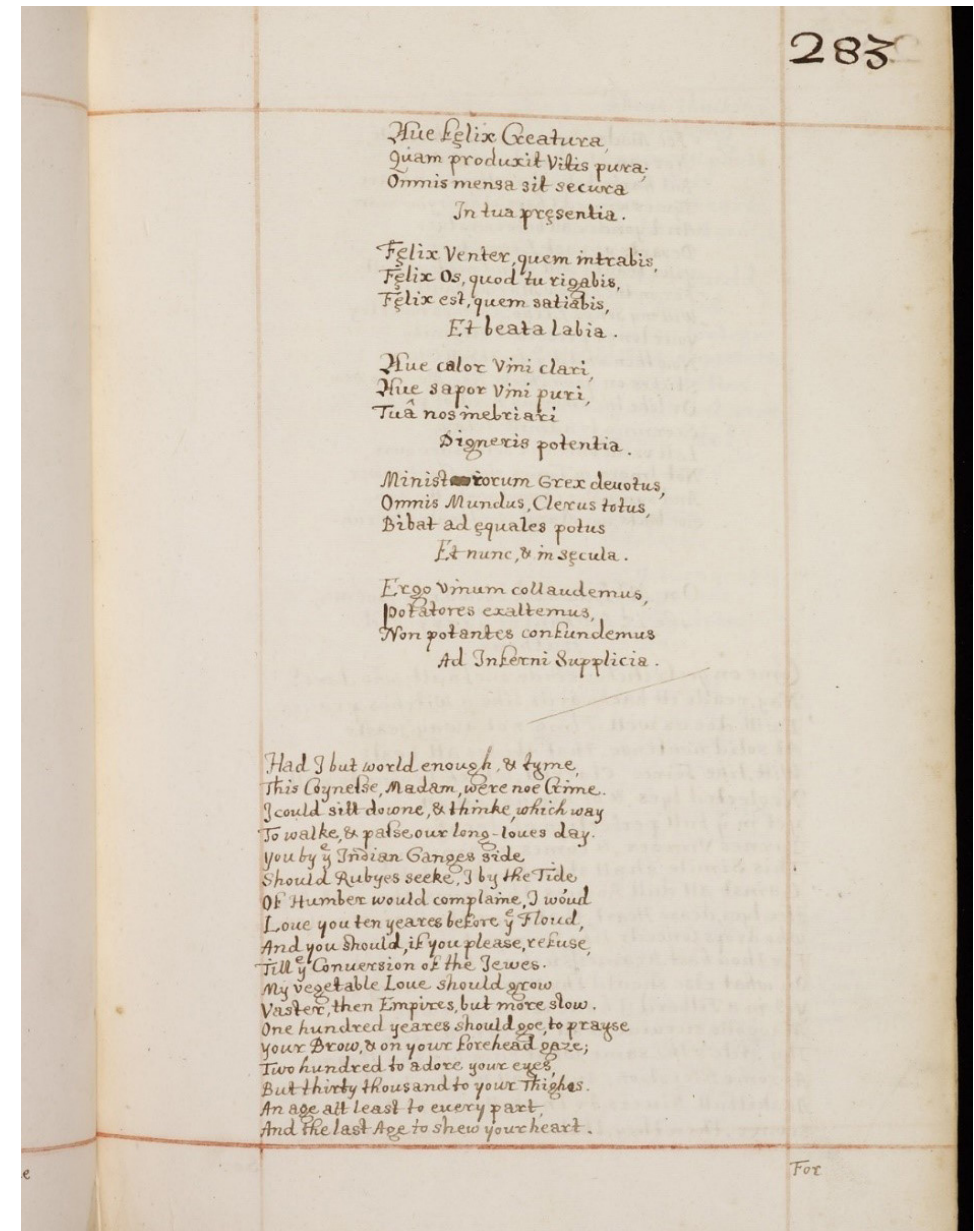
Had we but world enough and time,
This coyness, lady, were no crime.
We would sit down, and think which way
To walk, and pass our long love's day.
Thou by the Indian Ganges' side
Shouldst rubies find; I by the tide
Of Humber would complain. I would
Love you ten years before the flood,
And you should, if you please, refuse
Till the conversion of the Jews.
My vegetable love should grow
Vaster than empires and more slow;
An hundred years should go to praise
Thine eyes, and on thy forehead gaze;
Two hundred to adore each breast,
But thirty thousand to the rest;
An age at least to every part,
And the last age should show your heart.
For, lady, you deserve this state,
Nor would I love at lower rate.

But at my back I always hear
Time's wingèd chariot hurrying near;
And yonder all before us lie
Deserts of vast eternity.
Thy beauty shall no more be found;
Nor, in thy marble vault, shall sound
My echoing song; then worms shall try
That long-preserved virginity,
And your quaint honour turn to dust,
And into ashes all my lust;
The grave's a fine and private place,
But none, I think, do there embrace.

Now therefore, while the youthful hue
 Sits on thy skin like morning dew,
 And while thy willing soul transpires
 At every pore with instant fires,
 Now let us sport us while we may,
 And now, like amorous birds of prey,
 Rather at once our time devour
 Than languish in his slow-chapped power.
 Let us roll all our strength and all
 Our sweetness up into one ball,
 And tear our pleasures with rough strife
 Through the iron gates of life:
 Thus, though we cannot make our sun
 Stand still, yet we will make him run.

(www.poetryfoundation.org/poems/44688/to-his-coy-mistress, 2020)

Appendix 2



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Appendix 3

STIDLJIVOJ MU DRAGANI

(translated by: Vesna Suljić)

Da imamo viška i svijeta i vijeka,
 Tvoja čednost, gospo, mogla bi da čeka.
 O danima ljubavi mogli bismo sjesti
 I smišljati gdje i kako ih provesti.
 Rubine kraj Ganga ti našla bi sebi;
 A ja bih uz Humber jadikov'o tebi;
 Ljubio te deset pretpotopskih ljeta
 A ti bi čekala, jer ti to ne smeta,
 Odbijala, ako to je želja tvoja,
 Do preobraćenja židovskoga soja.
 Ljubav bi moja tad k'o bilje rasla,
 Sporije i šire nego c'jela carstva;
 I sto bi ljeta prošlo da oči slavim
 Tvoje i na čelu ti svoj pogled stavim;
 I po dvjesto da se svakoj dojci divim,
 A hiljada triest' za ostalo da živim;
 Po vijek cijeli za sve to što ti imaš,
 A posljednjeg dana da mi srce predaš.
 Jer to, gospo draga, zaslužuješ i ja
 Te volio manje od tog ne bih, nikada.

Al' za sobom čujem te krilate vrle
 Vremenske kočije što sve brže hrle;
 I svud pred nama i oko nas se grade
 Pustinje prave nepregledne vječnosti.
 Ni ljepote tvoje više neće biti;
 Ni u mramornoj tvojoj škrinji niti
 odjek moje pjesme; crvi da se slade
 Predugo čuванom tvojom nevinosti
 I tvoja će smjerna čast u prah propasti,
 A u pepeo otići sve moje strasti;
 Grob je mjesto skriveno i stvarno krasno,
 Al' se niko tu ne grli, to je jasno.

Stoga, gospo, dok boje mladosti tvoje
 K'o jutarnja rosa na licu ti stoje,
 I dok ti željna duša vatreno diše
 I kroz svaku poru strastveno uzdiše,
 Razonodimo se dok imamo dana
 I k'o zaljubljene grabljivice s grana
 proždrimo u jednom dahu svoje dane
 mjesto da nas vrijeme gricka natenane.
 Skupimo u loptu silu svoje strasti,
 I zavrtimo se u toj svojoj slasti,
 Skršimo željezne okove života
 Snagom koju daje ljubavi divota:
 Zato velim, iako sunce stajati
 Za nas neće, natjerajmo ga trčati.

Appendix 4

NJEGOVOJ SRAMEŽLJIVOJ LJUBAVNICI

(translated by: Tanja Bakić)

Prostora samo da nam je više i vrem'na,
 Žudnja tvoja, Damo, ne bi bila sramna.
 Ja i ti sjedjeli bismo i mislili kako
 Da udvoje šetamo i ljubavimo lako.
 Ljubav ti bi našla u indijskom Gangu,
 Dok u Hamberu ja tješio bih svoju tugu.
 A odbijanje tvoje nek se ne krati
 Sve dok svaki Jevrej se ne preobrati.
 Zrno moje ljubavi narašće – biće veće
 I od carstva samog, ali to polako će.
 Sto čitavih godina ja bih hvalio
 Tvoje oči i u tvoje čelo gledao.
 Dvjesto godina da mi je da grudi ti grlim,
 I trideset hiljada narednih da na njih pohrlim.
 Za svaki dio tebe meni je po jedno doba
 A zadnje kad dođe, srce tvoje će da se proba.
 Jer ti, Damo, zaslužuješ ovu državu,
 Tebi ja dao bih svu na svijetu slavu.
 No, nekad ja ipak osjetim s leđa
 Života brzog gdje bliži se međa.
 I pred nama vidim onda ogromne
 Vječnosti pustinje svuda prostrane.
 Ljepota tvoja jednoga dana iščeznuće
 A iz mermernoga svoda tvoga neće
 Čuti više se moj poj: crvi će zagmizati,
 I tvoju će dugo čuvanu nevinost proždrati.
 Od poštenja tvog starinskog ostaće prašina,
 A od žudi moje u pepelu jedna tišina.
 Grob je mjesto tako mirno i lično,
 Ali nikom tamo ne može biti dično.
 Zato, hajde sada dok sjekira mala
 U krilu klata ti se k'o rosa tek što je pala,
 Dok duša tvoja u žudu se znoji
 U svakoj pori, plameno dok ona se gnoji,

Daj da uživamo dok još možemo,
 Kao ptice grabljivice zaljubljeni budimo,
 Kao ptice što ih vrijeme polako proždire
 Dok čežnju oni svoju odlaganjem more.
 Sunce iako ne možemo zaustaviti,
 Da trči barem možemo ga natjerati.

THE COLLAPSE OF THE WHITE AUTHORITY OVER THE BLACK IN J. M. COETZEE'S *DISGRACE* IN POST-APARTHEID SOUTH AFRICA

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He continues to teach because it provides him with a
livelihood; also because it teaches him humility, brings it
home to him who he is in the world. The irony does not escape
him: that the one who comes to teach learns the keenest of
lessons, while those who come to learn learn nothing.

(Coetzee, *Disgrace*)

ABSTRACT

The present paper is an attempt to investigate and throw some light on J. M. Coetzee's celebrated novel *Disgrace* (1999) in South Africa's post-apartheid in order to indicate the ramifications in the aftermath of apartheid in which with the subversion of the white authority, and the change in power structures of the society, the once dominant ideology presupposing the white superiority over the black fades away. Through identity crisis, mimicry and violence, the white hegemony shatters and a new power structure comes into being. Hence, David Lurie, the protagonist along with his daughter Lucy are taken as representatives of the whites that suffer both physically and psychologically and go through an identity crisis which leads them to a kind of awareness regarding their current situation in the post-apartheid period. Having endured and suffered some pains that are going to be presented in the subsequent sections of the current study, David and Lucy draw a conclusion that there is apparently no way but co-existence and compromise between the two races. Apartheid, indeed, leaves a wound for both the black and the white through conflicts and collisions between them.

Therefore, Lucy can be regarded as the symbol of redemption and

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reconciliation between the two races. In what follows, the word apartheid will be first defined and elaborated on, then applied to Coetzee's selected novel in order to examine and demonstrate its overarching effects on both the white and the black.

Keywords: *Coetzee, Disgrace, apartheid, post-apartheid, identity crisis*

INTRODUCTION

Apartheid

It might be helpful, to begin with, to provide a concise introduction to apartheid. Coined in the mid-1930s, the word apartheid was first utilized as a way of "expressing the importance of Afrikaners maintaining a cultural identity separate from that of English-speaking Europeans in South Africa" (Clark & Worger 2013, p. 4). It today, however, has become associated with a political and social system of segregating the non-white from the white in South Africa. This policy was introduced in South Africa in 1948 by the 'National Party government' and it remained official practice until the fall from power of the party in 1994. People of different races were forced to live in separated areas and forbidden to amalgamate or interact with each other. The objective was to deny such seemingly inviolable rights as marriage, education or occupation of the non-white particularly the black. Interracial marriage and the black's owning land were as well prohibited and deemed illegal. Furthermore, a large number of apartheid laws "merely elaborated on previous colonial policies and segregation legislation." It is argued that it made an enormous difference in the South Africans' lives. The mere "brutality of its implementation" in addition to its "overarching impact" signified a 'dramatic' change. The change is believed to be due to "shift in race relations" (Clark & Worger 2013, p. 37).

However, during the 1970s, which was a time of strikes by black workers and boycotts against their "oppressive working conditions, a new line of interpretation emerged and rapidly became dominant." This literature heavily influenced by a reading of Karl Marx, "remarked on the benefits of apartheid to business and focused on the historical origins of many of apartheid's most notorious features" including "racially discrimination legislation, urban segregation, migrant labor, rural poverty" promoted

and reinforced by British capitalists (p. 8). In this system people were categorized based on "their socio-economic status and cultural life style," into three main groups: the white, the black, and the colored, with the white being the dominant and empowered class despite being the minority group compared with the black. In this horrible situation finding and pursuing a suitable career was quite difficult, and the black were coerced into doing such arduous jobs of working in mines for a pittance. Moreover, due to lack of basic amenities and the apathy of the preponderantly white class, children were inflicted with a variety of diseases as a result of malnutrition and having to live in deplorable situations. Consequently, the rates of mortality were on the rise.

Apartheid, however, provoked and sparked both internal resistance and universal condemnation through a series of clashes and violent actions with the police aiming at bringing it to an end. In addition, the situation led to coming into being of a number of campaigns and organizations advocating the black cause. In 1989, Clerk's presidency and the release from prison of Nelson Mandela helped apartheid reach its end. "The creation of National Peace Accord and democratic election in 1994 brought an end to apartheid." The objectives of the new government as announced by Clerk are as follows:

first...to preserve security, safety and identity of every people and grouping South Africa...second...to create- on the foundation of the safeguarding of group identity, on the preservation of the right of every group to self-determination, to retain its identity and to cherish what is precious to it- a spirit of co-operation between the various peoples and population groups, because we perceive that there is a multitude of common interests. (Clark & Worger 2013, p. 95)

The most remarkable achievement of the government of national unity was the "passage of a new constitution" in December 1996. Unlike those preceding it which had been mainly based on "principles of racial separation and inequality," this new one endeavored to "heal the divisions of the past and establish a society based on democratic values, social justice and fundamental human rights." It also suggested that the government be "based on the will of" its citizens, and every individual be "equally protected by law." Foremost in significance in the new constitution was "a bill of rights" which "recognized the equality of every person before the

law” and forswore discrimination of any kind on any grounds like “race, gender, sex, pregnancy, marital status, ethnic or social origin, color, sexual orientation” (p. 123).

It does not mean, however, that the demise of apartheid equaled the end of black inferiority and suppression. Some features persist in its aftermath. “Material inequalities” and “unequal distribution of income” as well as poverty continue to shape everyday life. Apartheid is also echoed in the continual relationship between “race, neighborhood and class.” The white continue to be domiciled in “well-resources areas” and even have managed to reproduce more privileges in post-apartheid. On the other hand, the black and more specifically Africans who make up a large portion of population are coerced into residing in places with “compromised infrastructure and services.” It might be true that there were some changes in society engendered by the end of apartheid such as ‘dignity’ for Africans, but it has not generated “real opportunity” since deprived African children tend to attend “compromised and struggling schools” entailing no ‘skills’ or ‘qualifications’ and then “enter a labor market that offers no prospects for unskilled workers” and struggle to have access to ‘healthcare’ when they are inflicted with a disease. To put it simply, South Africa “remains a highly segregated society” as racial integration is sought for but hard to attain (Bray, et al 2010, p. 23).

Discussion

Disgrace concerns David Lurie, “fifty-two, divorced” who has “solved the problem of sex rather well” (Coetzee 1999, p. 2), and who earns a living by teaching at the Cape Technical university in post-apartheid South Africa. Once a professor of Modern Languages, “he has been since Classics and Modern Languages were closed down as part of the great rationalism, adjunct professor of communication” (p. 3). Due to “lack of respect for the material he teaches”, David “makes no impression on his students. They look through him, forget his name” (p. 3). The company of women, furthermore, made him “a lover of women, to an extent, a womanizer” existing in “an anxious flurry of promiscuity” (p. 4). Dismissed from his position on the charge of sexual harassment, David then takes refuge in his daughter’s Lucy’s farmhouse. Shortly after settling on the farm, he has to come to terms with the aftermath of an attack by three black men. As a

result, Lucy is violently raped and David badly wounded. The novel ends with Lucy being pregnant as a result of rape and being forced into marrying the black African man Petrus as his third wife.

One of the issues that are patently obvious in *Disgrace* is that of identity crisis. According to Homi Bhabha (1994), one’s identity is constructed through interactions with others in a given community. It is not a pre-given entity which can be referred to. “The question of identification,” he says, “is never the affirmation of a pre-given identity, a self-fulfilling prophecy- it is always the production of an image of identity and the transformation of the subject in assuming that object.” Therefore, “the demand of identification,” he claims, requires the “representation of the subject in the differentiating order of otherness.” It is the return of an “image of identity that bears the mark of splitting in the other place from which it comes” (p. 59). We often tend to think of our identities as “pre-given and stable facts of our lives.” For Bhabha, as Smith (2006) puts it, however, “this comfortable feeling of the self-sufficiency of traditions, or of national or personal identity,” masks the much more “tangled and ambiguous processes by which these constructions come to have cultural compulsion.” Culture is represented by “virtue of processes of iteration and translation through which their meanings are vicariously addressed to-through - an Other. This erases any essentialist claims for the inherent authenticity or purity of cultures” (p. 248).

David’s identity depends upon the white power. Once the white authority and domineering control over the black fade away, so does David’s identity. He finds it extremely difficult to accept the new power structures being unable to forget the once white dominance imposing their ideas on the black with no possibility of resistance and contradiction. Furthermore, having to teach communication, and being unable to reach young students, as well as his diminishing appeal to women, make David feel displaced and helpless. David is unable to accept the new power structures, finding it hard to cope with a changing world in post-apartheid Africa. He cannot thus abandon his idea of white superiority and continues his promiscuity. As soon as the white lose their power, David loses his identity. His identity, in other words, depends on colonialists’ power. He cannot repel the shadow of the dominant colonialists and separate it from his life. Therefore, the forced acceptance of the realities of his existence breaks David to almost nothing. He is unwilling to accept South Africa with the black as rulers. The

powerful and respected David is left an old man sitting among dogs, while Petrus, the black gardener gains more control in the end. David reduces himself to animal existence:

without hopes, without desires, indifferent to the future. Slumped on a plastic chair amid the stench of chicken feathers and rotting apples, he feels his interest in the world draining from him drop by drop. It may take weeks, it may take months before he is held dry, but he is bleeding. When that is finished, he will be like a fly-casing in a spider web, brittle to the touch, lighter than rice-chaff, ready to float away. (Coetzee 1999, p.46).

A second matter to be discussed is mimicry. Regarded as a theme of great significance in postcolonial studies, mimicry is employed to “describe a structural ambivalence in colonial discourse” being associated with Homi Bhabha. Bhabha demonstrates how the colonizer “encourages the colonized to copy, internalize or mimic aspects of the colonizing culture, its behaviors, manners and values” in order to make the colonized roughly the same, but it also “opens up a disturbing rupture in the civilizing mission of colonial dominance” for the colonizer is not certain if the colonized “mimics or mocks.” Mimicry, says Bhabha, is both “resemblance and menace” since the “not-quite sameness” of the colonized “distorts and fractures the identity of the colonizer as he sees traces of himself in the colonized” (Cuddon 2013, p. 437). Mimicry is often thought of as a negative thing for when one mimics and imitates the colonizer, s/he makes an effort to appear to be like them. However, it could be positive as well for imitation is not complete. It is not one hundred percent according to what the colonizer does. One can assert their own ideas and affect some changes. It thus could be subversive.

The black in *Disgrace* try to do exactly the same that was done on the part of the white in the apartheid era. The rape of Lucy can be thought of as the black revenge. They intend to retaliate against the white by making them suffer both mentally and physically. This is easily noticeable in the case of David and especially that of Lucy. Hence the black considers themselves as victims of apartheid who have been deprived of their inviolable rights and who have been regarded as inferiors and objects, in post-apartheid. They, by imitating the white, endeavor to make them suffer the kinds of pain that were imposed on the black by the white. The attack on the farm can, therefore, be regarded as an effort on the part of the black community to

take revenge on the white. Beaten by David, Pollux, one of the rapists, cries out: “we will kill you all” (Coetzee 1999, p. 88). The reader can clearly notice the violence in the novel be it sexual, theft or assault. According to Loomba (2005):

Racial and sexual violence are yoked together by images of rape, which in different forms, becomes an abiding and recurrent metaphor for colonial relations. If colonial power is expressed as a white man’s possession of black women and men, colonial fears center around the rape of white women by black men. Certain ant-colonial or ant-racist activities have also problematically appropriated such a possession as an act of insurgency. (pp. 138-9)

This is precisely what occurs in the novel. If during apartheid, black women used to be exploited by white men, in post-apartheid the situation is, however, reversed, with white women being raped and used by black men. The violence as depicted in *Disgrace* is, as David concludes, the consequence of the past, apparently the white past or even humanity’s past in which those in power used to sexually abuse their subjects: “It was history speaking through them. A history of wrong. It may have seemed personal, but it wasn’t. It came down from the ancestors” (Coetzee 1999, p. 66). Therefore, one of the main problems in post-apartheid is sexual violence. The novel depicts a disturbing picture of sexual life through David’s intercourses and Lucy’s rape. Throughout the novel sex remains a problem for David and he tries to solve it by using immoral practices. He takes sex to be an act of exercising his power. Other forms of violence are assault and theft. David and Lucy are assaulted, the dogs which Lucy boards are killed, and David’s car is stolen. Lucy, however, asserts that it was “so personal” (having) being done “with such personal hatred” (p. 66) and is not willing to lay the charge of her rape to the police saying that the event was “a purely private matter. In another time, in another place it might be held to be a public matter. But in this place, at this time, it is not. It is my business, mine alone” (p. 48). The violent actions and racial discriminations in post-apartheid South Africa are omnipresent happening “every day, every hour, every minute...in every quarter of the country” (p. 42). David and Lucy feel insecure in the country where the white have lost their privileges and are no longer in a position of power, but racial discrimination and violence are ubiquitous:

It happens every day, every hour, every minute, he tells himself, in every quarter of the country. Count yourself lucky to have escaped with your life. Count yourself lucky not to be a prisoner in the car at this moment, speeding away, or at the bottom of a donga with a bullet in your head. Count Lucy lucky, too. Above all Lucy. (p. 42)

Lucy is fully conscious of the fact that the white have been left devoid of their previous power. Hence she is, despite her father's incessant insistence to think things over in order to lay charges against Petrus to the police, and to decline his offer of marriage so that he could send her to Holland, inclined to compromise and keep living and working on the farm with Petrus in order to begin her life from scratch:

Objectively I am a woman alone. I have no brothers. I have a father, but he is far away and anyhow powerless in the terms that matter here. To whom can I turn for protection, for patronage? To Ettinger? It is just a matter of time before Ettinger is found with a bullet in his back. Practically speaking, there is only Petrus left. Petrus may not be a big man but he is big enough for someone small like me. And at least I know Petrus. I have no illusions about him. I know what I would be letting myself in for. (p. 86)

Lucy then, as Head (2009) claims, becomes the "victim of blackmail and extortion." A parallel might be drawn by readers between Lurie and his daughters' rapists. This, says Head, suggests a "depressing lesson in the legacy of colonialism, as power shifts and Petrus' expansionist designs on Lucy's land mirror the careless acquisitive habits of the colonizer" (p. 77). So, Lucy's refusal to report her rape to the police and her unwillingness to rationalize her decision reflect the fact that she cannot represent herself as a rape victim:

'I can't talk any more, David, I just can't,' she says, speaking softly, rapidly, as though afraid the words will dry up. 'I know I am not being clear. I wish I could explain but I can't. Because of who you are and who I am. I can't. I'm sorry. And I'm sorry about your car. I'm sorry about the disappointment.' She rests her head on her arms; her shoulders heave as she gives in. (Coetzee 1999, p.66).

She, therefore, becomes a symbol of redemption and reconciliation to the

black and the white seeking a new accommodation and identity and does not value old conflicts as does her father. She aims to compromise and become the third wife of Petrus atoning for the colonizers' sin and starts on a long journey to her expiation for the past guilt as a scapegoat of the previous colonialists. Lucy admits her marriage is humiliating, but believes it is done out of desperation: "Petrus is not offering a church wedding. He is offering an alliance, a deal. I contribute the land, in return for which I am allowed to creep in under his wing. I am without protection. I am fair game." Lucy is aware that the white have been stripped of their privileges, and she is incapable of producing any effect:

I agree it is humiliating, but perhaps that is a good point to start from again. Perhaps that is what I must learn to accept. To start at ground level. With nothing. No cards, no weapons, no property, no rights, no dignity, like a dog. (p. 87)

With the fall of apartheid, the world of the white South Africans altered enormously, and political and social constructions were reversed. Three incidents demonstrate shifting power in post-apartheid South Africa. The first one is David's downgrading from professor of English studies to teaching communication studies. As time elapses, he becomes conscious of the fact that English is an "unfit medium" for the prevailing conditions in South Africa. English studies have lost their value and appreciation in South Africa due to the fact that the white authority and dominance has come to an end. The second one is posing a sexual harassment case against David by one of his students which leads to David's dismissal from university. Since David is Melanie's professor and more importantly a white man he thinks he has the right to use his student without being charged with any crime. He is even disinclined to confess to his wrongdoings and believes he was "a servant of Eros" (p. 38). And the third incident is Lucy's rape and her marriage to Petrus. A white woman's rape by three black men and her refusal to take any legal actions, as well as her pregnancy and marriage to a man who already has two wives indicate how ineffectual and effete the white are left in post-apartheid South Africa.

It seems that both during and after apartheid women are looked down on. It is evident in the way Lurie and Petrus treat women, though with different intensions. In the case of Petrus, he "gains economic and material winning." When it comes to David, however, it is not obvious what he obtains from

mistreating women. The motive behind David's behavior towards women might be a "consequence of his troubled life since he lost his wife. David at least gains sexual pleasure and takes advantage" of his position both as a university professor and a white man when he uses the prostitute and his student (Pettersen 2014, p. 13). Malenie's inferiority to David is evident especially in their sexual intercourse. David is taken as the 'subject' and Melanie functions as the 'object', and how she feels concerning their relationship does not matter. "David's objectification of women" in general and Melanie in particular is clearly noticeable throughout the novel. Melanie "carries no meaning to David." As Stepien argues, "the female voice is constantly silenced" in *Disgrace*. This is a "tool of power" for when women's voice is not heard nothing prevents men from using women (qtd. In Pettersen 2014 p. 8). David does not even seek Melanie's approval and just cares for his own satisfaction:

He has given her no warning; she is too surprised to resist the intruder who thrusts himself upon her. When he takes her in his arms, her limbs crumple like a marionette's. Words heavy as clubs thud into the delicate whorl of her ear. 'No not now,' she says struggling. 'My cousin will be back.' But nothing will stop him...She does not resist. All she does is avert herself avert her lips...She decided to go slack, die within herself for the duration, like a rabbit when the jaws of the fox close on its neck... (Coetzee 1999, p. 11)

Disgrace indicates that "old patriarchal structures have remained intact; the roles within it have only been reassigned along racial lines." As Crang argues, "the colonial mindset" considers black men's "sexuality and desire as deviant, uncontrolled and threatening" particularly when it is "directed at white women." The rape of Lucy, therefore, is "representative of subconscious fear that possibly informed many of the ideologies of colonialism and apartheid" (Marais & Wenzel 2006, pp. 35-6). She is the only character throughout the novel who is bound to evoke sympathy to a great degree since she is innocently and unwillingly entangled in a situation out of which there is no way out, and ends up marrying ostensibly willingly but indeed out of desperation for there is no alternative. Lucy is, to put it in another way, made a scapegoat for the white's past violence.

The novels written during the 'apartheid era' aimed at promoting a "special kind of resistance to the pressures of politics," but it now seems that "that

pressure issued in an intensity- and complexity of meaning- has become less apparent in Coetzee's work in the post-apartheid era. He "has been freed up to treat literary and ethical concerns, without viewing these through the prism of colonial violence, with the particular inflection of personal complicity that lent to the earlier novels" (Head 2009, p. 81).

Conclusion

As observed and discussed above, during the apartheid people were categorized according to their socio-economic status and cultural life style into the white, the black, and the colored, while the white were regarded as the dominant and empowered class despite constituting the minority group. The black, however endured extreme poverty and were deprived of their inviolable rights, and as a result were mistreated. Coetzee's *Disgrace* presents a harsh portrait of South Africa after the coming to an end of the apartheid system where the white have lost their identity and power and have to accept the truth and begin their life from scratch. David's identity depends highly on the white power. Once the white authority and domineering control over the black fade away, so does David's identity. He finds it extremely difficult to accept the new power structures and is unable to forget the dominance of the white over the black without any kind of resistance and contradiction. As a result, with the collapse of the white authority and its dominant ideology, David and Lucy suffer both physically and psychologically and come to an awareness regarding their current situation in the post-apartheid period and the kind of life they need to lead in South Africa. Furthermore, they have to come to terms with the fact that the white authority has come to an end. Apartheid, indeed, leaves a wound not only for the black but also for the white themselves through conflicts and collisions between the two races. Lucy is generally thought to symbolize redemption and reconciliation between the two races. Therefore, it seems the only way is cooperation and co-existence.

BOOK REVIEW

Sevasti Kyrias Dako, *My Life: The Autobiography of the Pioneer of Female Education in Albania*. Compiled by Dana Stucky. Edited by David Hosaflook. Tirana: Institute for Albanian and Protestant Studies, 2016.

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Sevasti Kyrias Dako, the woman who founded the first school for girls in Albania, and in Albanian language as the medium of education, was a fascinating personality in many aspects. For any student of the history of education in the Balkans, her autobiography is a treasure trove of information. On top of it, Kyrias Dako's educational efforts coincided with the birth of national consciousness in Albania, and the Albanian struggle for independence. The readers of this book will learn how much a language and, even more intriguingly, the formation of a common alphabet have played a major role in the historical becoming of Albania as a country. Sevasti Kyrias Dako is a multifaceted figure: an educationalist, a feminist, a patriot, she was also a convert to Protestantism, her brother being one of the first Albanian Protestant preachers.

I first became interested in the history of education in Albania when I was teaching in an international school in Tirana. On March 7th, unexpectedly, my students presented me with flowers, postcards and home-made jam: it was Teacher's Day in Albania. This date commemorates the day in 1887 when the first Albanian-language school opened in the town of Kortcha (Korça). It was an immense achievement, for Ottoman rule prohibited Albanians from educating their children in their own language. Four years later, thanks to the efforts of Sevasti Kyrias Dako and her brother Gerasim, the first Albanian school for girls opened its doors, also in Kortcha. The still palpable joy of celebrating the Teacher's Day brought home to me the importance that the Albanian people give to the educational possibilities in their country.

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The delightful autobiography of Kyrias Dako, originally written in English and detailing the author's path toward becoming an educated woman and a pioneer of female education, would not have been published if not for the efforts of Dana Stucky, who compiled it and wrote the Foreword. While working in Kortcha as a teacher, Ms. Stucky researched the Albanian Protestant movement, one of the major figures of which was Sevasti's older brother Gerasim Kyrias (Gjerasim Qiriazhi in the modern Albanian spelling). In 1994 Ms. Stucky "stumbled," as she herself puts it, on Kyrias Dako's manuscript in the Albanian National Archives. She decided that this memoir should be edited and published both in its English version and in an Albanian translation. Thanks to her tireless work (both researching in the archives and interviewing Kyrias Dako's descendants and specialists in Albanian history) and thanks to Mr. Hosaflook's editing, we can now learn the fascinating history of Albanian education and its pioneers, the siblings Sevasti, Gerasim and Paraskevi Kyrias. These memoirs are also a precious witness of the symbolic importance that a language and an alphabet can have in the national consciousness of a people, vastly superseding, at least in the Albanian case, that of religion. It is also a testament to the importance of the Protestant missionaries' activity in the development of the Albanian literacy: since the ability to read the Bible in Albanian was considered especially important by Protestants, the development of a common alphabet and the spread of literacy were the matters of utmost importance for the (American) Protestant mission in Albania, whose first convert was Gerasim¹. Sevasti's autobiography and Gerasim's biography² are invaluable documents for any scholar of the history of Protestantism in Albania and in the Balkans. Yet nowhere in her text does Sevasti Kyrias Dako push her beliefs in the foreground: the book is devoid of missionary zeal.

It reads like an entertaining and highly informative story of an exceptional Balkan woman who had managed to "have it all" (an outstanding career, international fame, a loving husband and family), until the darker forces of history intervened.

The Kyrias (Qiriazhi) family originally lived in Monastir which was, in the

¹ Please see "The Theological and Geographical Origins of Protestantism in Albania" by David Hosaflook, Occasional Papers on Religion in Eastern Europe, George Fox University, Vol. 38 (2018), Iss. 1, Article 9 Available at: <https://digitalcommons.georgefox.edu/ree/vol38/iss1/9>

² Quanrud, John Michael, Gerasim Kyrias and the Albanian National Awakening 1858-94, Institute for Albanian and Protestant Studies, Tirana 2016.

19th century, a multi-national town in the Ottoman Empire (now called Bitola, in the Republic of North Macedonia). Sevasti Kyrias was born in 1871. Growing up, Sevasti spoke Albanian, Vlach (Aromanian), Greek, and Turkish. Her older brother Gerasim, a founder of the Protestant Church in Albania and a hero of the Albanian National Awakening, was a major intellectual influence in her young life. With his support, she was able to escape being secluded until marriage (a practice prevalent in her time) and leave home in order to get further education. Her primary schooling, in her home town, was in Greek, but she continued her studies in Constantinople Woman's College (an American missionary college) where the language of instruction was English. Sevasti, with her positive and optimistic outlook on life, remembered the years spent at the college extremely fondly. She was a studious girl beloved by teachers and classmates alike. Moreover, she came to the college with the express purpose of getting an adequate preparation for opening a school for girls. The Albanian National Awakening – trying to establish the Albanian cultural, as well as political independence, a movement that started in the 19th century – was never far from her mind. While at college, she visited Kotto, a fighter for Albanian independence, in the prison of Yedikule. At the same time, her brother was translating the Bible into Albanian and had his translation printed in Bucharest (the seat of several Balkan independence movements in exile in the 19th – early 20th century) using Latin letters.

"The story of the first Albanian girls' school reads like a romance of adventure," writes Sevasti Kyrias. Kyrias and her brother opened the school in the city of Kortcha in October of 1891. Three girls attended initially; by the end of the year the attendance rose to twenty-seven pupils. The school, accepting girls of different faiths, Christian as well as Muslim, grew despite the hostility of local authorities (Turkish and Phanariot Greek). The next year, the school had fifty-three pupils. Sevasti and her younger sister Paraskevi were tasked with translating and authoring many textbooks that had never before existed in Albanian language.

Further adventures awaited Sevasti when she took a year off teaching, leaving the school in the hands of Paraskevi, and went to the United States. There, she met Jane Addams at Hull House, a women's community providing education for working class and poor immigrants, and gave lectures at various institutions. On her return, during a stop in Bucharest, she met her future husband, Christo Dako, a mathematician and the General Secretary of the Albanian Society *Dituria* ("knowledge") with whom she went on

to have two sons. The Kyrias sisters encountered many other exciting and difficult things: Paraskevi took part in the Alphabet congress in Monastir, and Sevasti was invited to attend the educational congress in Elbasan, but could not go due to the sky-rocketing school enrollment. Both Sevasti and Paraskevi kept up the struggle for the right to use the Latin alphabet for the Albanian language in all educational institutions (as opposed to Latin, Greek, and Arabic alphabets used in the past according to students' religion, undermining the unity of Albanians as a people). Paraskevi composed the "Alphabet hymn," and Sevasti mentioned being prepared to defend the new alphabet "with the last drop of blood." They had to face opposition to Albanian-language education by the regime of the Young Turks and the devastation of two Balkan wars that drove them into temporary exile in the USA. Upon return they reopened their school, but this time in Tirana. There they taught girls in Albanian and English until 1933, when King Zog closed all private schools in the country. Disappointed with his decision, Sevasti Kyrias Dako decided to write the autobiography that we now have the opportunity to read and that is a treasure trove of information on Albanian women's history, education, and culture.

The Appendix includes excerpts from Viktoria Dako Ruli's (Sevasti's granddaughter's) letters to Dana Stucky obtained during the preparation of this book. These letters tell the story of the Dako family after Enver Hoxha's party took power in Albania. The regime arrested Sevasti's sons, then in their 30s, accusing them of being American spies. They were tortured. One allegedly committed suicide in prison; the other stayed in gaol for seven years. His mother, Sevasti, was not allowed to see him and died of broken heart in 1949. Later, the regime tried to use the Kyrias family achievements for its own ideological purposes and gave Sevasti (posthumously) and her sister Paraskevi the title of "Teacher of the People." This tragic irony of this end provides a harrowing epilogue to the book so full of optimism and sense of purpose.

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