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The Orthographic Norm in the Editions of Nušić's "Hajduci" and the Needs of Modern Teaching

Extended summary

Using the example of *Hajduci* by Branislav Nušić as school extensive reading for the fifth grade of primary school, this paper analyzes the compliance of ten selected editions of this work with the orthographic norm applied at the time when these editions were published. Ten editions of this work were selected, starting from the first edition (1933/34), to the most recent one (2018), aiming to cover both periods of Serbian orthographic norm - the first, Belić's period, with the editions from 1923, 1930, 1934, 1950, and the second period, of Matica Srpska orthographic norm, with the editions from 1960 (together with Matica Hrvatska), and in 1993 and 2010 whose authors are M. Pešikan, M. Pižurica and J. Jerković. Bearing in mind that the students' language competencies in the field of grammar and orthographic norms are also developed by reading the works included in the reading lists, such as Nušić's "Hajduci", the aim of this paper is to determine to what extent, and according to which orthographic rules, the publishers of the later editions of this novel harmonised it with the current orthographic norm.

Serbian children's literature has very few works such as Nušić's *Hajduci* that illustrate rightly the development and changes of our orthographic norm as well as the standard language norm. After its first edition in 1933, this literary work has begun its life of many decades as an undisputable piece of children's reading list. It has seen many reprints, both as separate books and as a part of book compilations. The publishers have been many renowned publishing houses and the work has been sold on a large scale. In order to emphasize the importance of the analysis in the paper for teaching practice, it also includes the textbooks (readers) containing the excerpts from the novel. One of the reasons for conducting the analysis in the first place

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was our intention to point out to publishers, textbook writers, and those working on compilations of texts for educational purposes that some normative harmonization is indeed due, and that teachers using these works in the classroom should be aware of this need as well. The analysis is structured according to orthographic rules which, starting from Belić's orthography from 1923, have been presented in the normative manuals. Bearing in mind the volume of the collected material (over 400 examples of normative differences in the analyzed editions), we focused on the examples of using capital letters at the beginning of a sentence, examples of sound alternations, and punctuation. Abbreviations have not been included in this list, given that they are rarely used in literary texts. We are looking at the harmonization of the editions with the normative manual used in that period. In addition, in our analysis we use textbook editions that contain excerpts from this novel to see if there are normative harmonizations in them, and, if they exist, to what extent they were applied. The analysis of the first topic – capital letters – showed that the examples taken from the editions of *Hajduci*, if classified in specific groups, actually represent a sort of a folder of orthographic problems that give rise to confusion even today. Namely, the broadest classification containing all types created on the basis of the number of items in a) one-unit and b) two-unit words immediately shows discrepancies in writing multi-item words. We analyzed the examples of writing common attributes with personal names (*сїари Вујагин*), historical events (*Први срїски усїанак*), etc. Sound alternations were the second subject of our analysis. The first issue was the absence/presence of alternation *g:ī* before *c* and *ш*, that was established as an exception to alternation according to sound in the Vuk Karadžić's norm and is valid even today, except for the period of Belić's norm which states that alternation occurs with the exception of words with suffixes *-ски* (adjectives, e.g. *їрагски*) and *-сїво* (nouns, e.g. *їосїогсїво*). Other alternations are represented by the examples *дексїво/деїсїво*, *ижљудїїи/изљудїїи*, *мајки/мајци*, *оцви/очеви*, *освейљење/освейљење*, etc. Finally, the third topic involved the question of the rules on writing orthographic and punctuation symbols, and we covered the (in)consistent use of a common, inverted commas, dash and hyphen, apostrophe, and the symbol for genitive case. Bearing in mind that the students' language competencies in the field of grammar and orthographic norms are also developed by reading the works included in the reading lists, such as Nušić's *Hajduci*, the aim of this paper is to determine to what extent, and according to which orthographic rules, the publishers of the later editions of this novel harmonised it with the current orthographic norm. The analysis identified many deviations from normative solutions provided in the manuals that Nušić's text should be harmonized with. The deviations from orthographic norm – such as incomplete sound alternations (e.g. *виноїрадија*, *звездочатци*, *у чїїанки*, etc.), writing apostrophes in vowel compression (*к`о*, *дош`о*), small initial letter instead of a capital one (*їрви срїски усїанак*) – cannot be justified by the publishers' intention to preserve the original text and the conclusion that the inconsistencies are justified by artistic and literary reasons. Instead, they must be viewed as a serious omission. The linguistic side of a literary work must be taken into consideration when interpreting that work. In the linguistic analysis, a literary work is not necessarily only a template – a linguamethodological text, it can also be used for orthographic (and orthoepic) analysis that can be a part of the aesthetic experience of the text.

Keywords: Serbian language, orthography, literary and artistic functional style, reading

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