

Original Paper

Memory in Linguistic Narrative vs. Postmodern Multitasked Multimedia Art Memory

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Abstract

In addition to the well-known classification of long-term and short-term memory, we are also interested in distinguishing episodic, semantic and procedural memory in the areas of linguistic narrative and multimedial semantic deconstruction in postmodernism. We compare the liveliness of memorization in literary tradition and literature art with postmodernist divisions and reverberations of traditional memorizations through human multitasking and performative multimedia art, as well as formulate the existence of creative, intuitive and superhuman paradigms.

Since the memory can be physical, psychological or spiritual, according to neurobiologist Dr. J. Bauer (Das Gedächtnis des Körpers, 2004), the greatest importance for memorizing has the social role of collaboration, and consequently the personal transformation and remodelling of genomic architecture, yet the media theorist Mark Hansen thinks technology brings different solutions of framing function (Hansen, 2000). We believe that postmodern deconstruction does not necessarily damage memory, especially in the field of human multitasking that utilizes multimedia performative art by means of anthropologization of technology, thereby enhancing artistic and affective pre&post-linguistic experience while unifying technology and humans through intuitive empathy in society.

Keywords

memory, linguistics, multitasked multimedia-art, performative affect, anthropologization

1. Introduction: Linguistic vs. Multimedial Memories in Narratives

By comparing memory in two crucial narratives: linguistic and multimedial/audio-visual, from lively oral tradition and written literature to modern times, with particular reference to the postmodern deconstruction of linguistic narrative, and parallel to the area of visual discourse read by consistent iconographic semantics in the history of art up to modernism, we conclude that through performative multimedial artistic communication and intermediacy in the period of postmodernism, deconstructed reality is read by kaleidoscopic multi-memory but again performatively as in the language process, with special affective, human multitasking in superhuman—intuitive, empathic vision. It's not cyborgization nor dataism, it's anthropologization and humanization of technology.

2. Vital Memorizing in Literary Tradition—Experience from Practice in Croatia

Slavonian dialect is one of the most archaic dialects of Croatian language. It is spoken in the Republic of Croatia, but also abroad in Bosnia and Herzegovina, the Republic of Serbia and the Republic of Hungary. Slavonian dialect features are: the absence of the sound /h/, the reflex of the sound jat (stsl. ѣтъ) which appears as Ikavian, Jekavian, Ekavian, but also Ikavian-Jekavian, softer sounds /l/ and /n/ into lj (/k/) and nj (/p/), language phenomenon šćakavizam, contraction of the vowel group *ao* into *o*, a typical change of semi-compounds. It is located in Slavonia and Baranya, around Nova Gradiška up to Vinkovci and Vukovar, across Slavonski Brod to Đakovo and Osijek and in North up to Donji Miholjac, Valpovo and Našice. This is a large geographical space which hides inexhaustible linguistic treasure yet to be researched. So far, two vernaculars have been protected as intangible cultural goods of the Republic of Croatia: Siče vernacular in Posavina village Siče and the vernacular of Stari Perkovci. Both vernaculars pertain to Brod-Posavina County and vernaculars located around Slavonski Brod are central vernaculars of Slavonian dialect. The term of language has been a synonym for a nation throughout the history. If so, Slavonian dialect is the basis for the development of Slavonian identity and Slavonia people as members of the ethnic group, of course in this context we can talk about the Šokci and the culture of Šokci. We want to present Slavonian dialect in the context of defining identity and preserving intangible cultural heritage. Language is what we are, it determines us in every sense, it is our past, present and future and is the foremost bearer of a cultural identity that differentiates us and makes us recognizable in the global village called the Earth.

3. Memory Preservation in Slavonian Dialect of the Croatian Language

Problems with preserving the Slavonian dialect and its vernaculars arise because of the oral tradition in conveying the language and its fragility, as well as the numerous problems that come with sustaining smaller language communities. The research emphasizes the sustainable preservation of the Slavonian dialect vernaculars in terms of the digitization of vernaculars and popularization. The biggest problem is disorganized and insufficient documentation and the dispersion of collected documentation. The

project implies the possibility of connecting modern technology with the scientific approach of language data processing, which is the best and the safest permanent preservation possibility. The preservation of language heritage can be divided in to four stages: data collection (digitization), data processing, appropriate storage of information and data dissemination towards users. The second problem is the insufficient popularization of the Slavonian dialect among the young population. It should be emphasized that this project will stimulate the popularization of dialectology, in particular the Slavonian dialect (Berbić Kolar, Galzina, & Matanović, 2014).

Key social factors in preserving the Slavonian dialect are scientific and educational institutions which conduct language research. One such institution is the Faculty of Education in Osijek which will provide experts in order to preserve and popularize the vernaculars in an appropriate way. Certainly, local government support is needed in each of these countries to disseminate research results and to create a cooperation between communities. What is more, schools in the target area are an important factor because the Slavonian dialect is a native idiom of their students. Important factors are also local, primarily rural, associations which take care of the development of their community (Berbić Kolar, 2011).

The definition of a native speaker of the Slavonian dialect used in the project is the one which describes the native speaker as a person who was born and lives in the target area and speaks in Slavonian dialect. The statistics on the number of inhabitants living in Slavonian dialect area in the Republic of Croatia are devastating. Population trends, as well as population development, is entirely influenced by numerous demographic and non-demographic factors (economic, social, socio-psychological, historical-political, geographical, health, etc.) (Berbić Kolar, 2009). In the Republic of Croatia there were many factors which led to a decrease in the number of speakers of the Slavonian dialect: wartime circumstances, emigration of the population, poverty, modern trends and others. Today, when the linguistic revitalization of the Slavonian dialect is being sought after, the data of the Croatian Bureau of Statistics show a drastic reduction in the number of native speakers. It is not possible to keep track of population figures due to different censuses, but according to the last 2011 census, Slavonian dialect counties count on the decline. The project will also include the research of the exact number of native speakers in areas outside Croatian borders, which were previously mentioned. Through several case studies in each country, project research will obtain not only language information, but also information on population trends and their life and culture. Basically, within one large case study of the Slavonian dialect there will be smaller case studies of each country: Croatia, Bosnia and Herzegovina, Serbia and Hungary (Berbić Kolar, Kolenić, 2014).

4. Stream of Consciousness as Narrative Mode and Memory

Here is the example of the Slavonian speech:

Maškäre (Carnival)

Tô je bilo...Jâ sam imâla tètku u Brödskom Břdu. Jědnu roděnu i jědnu od tatine sestrĩčne. I tãko se skũpi njija i u svãšta se sprěmalo. Nĩ se ònda sprěmalo u lĩpo. Ònda su maškäre bile u strãšno. Spremãlo se u lĩpo kad se ĩde na zãbavu. Vãko kad se ĩde ònda se sprěmalo u svãkako, nãopako pa i u stãre trũlje pa natrpãje slãme unũtra měđu. Jã curĩca bĩla mãla, a òni dõšli k nãma, a mõi tãta u ãmper iz pĩvnice vĩno donĩjo. Tõ se igrãlo, pjevãlo, zẽmlja u kũci. Tõ je bilo ko kad ĩdeš u bãšču, a kiša pãda. A jã ĩšla iz škõle, òni ĩšli kũci. Jõi, kad sam jã čũla štã je-bjěži. Tětka mõiã vĩče: “Ne bõj se, jã sam!” Ma kakĩ, mĩ smo bježãli. Spremãlo se; lĩũdi oženĩti, starĩji, svãkakvi. Pjevãlo se, igrãlo. Nĩ se pãzilo po kũci õčeš srũsit nẽke tableĩće ili nẽšta, nĩ tõga bilo. Zẽmlja, prõlij pa pomėti. Tãncaj i brĩga te.

Kata Bosančić, born 1929, Podvinje.

Dogodõvštine iz djetĩnjstva (Childhood events)

Svãšta smo mĩ znãle ko curĩce napravĩt. Bĩjo jẽdan mõmak tũ, a òn je bĩjo sãm u mãtere. Bĩjo je bõgat i sãm, mĩslim ko bĩjo je starĩji. A òn je ĩvik mětio si kišĩnicu, bũre si mėti kad òvako pãda kiša, da mu se nakũpi kišĩnce. Ònda se òn u kišĩnici kũpa. Tõ je bĩjo Āndra Ćũškovića. A mĩ ĩšle s čijãla, bĩlo nas jẽdno dvadẽset cũrica iz ònog krãja, a òn je bĩjo tũ iz Kẽrdenija. Mĩ mu se upiřãle u kišĩnicu. Dõřõ òn sũtra u sãlu pa se sve mĩriře, a mĩ ĩdemo za njĩm i vĩčemo: “řto tĩ smrdĩř, řto tĩ smrdĩř!” Ònda smo mu rẽkle řta smo napravĩle, a òn kad nas ni ubĩjo.

Ana Božić, born 1935, Podvinje

Čupãva, garãva ukrãla si škũdu,

Tũziću te gãrava kõtarskome sũdu.

I ako sãm, neka sãm. Prãvo sam imãla.

Dãla sam je svõme đẽrzu da kũpi akcẽzu.

Marija Lazić, born 1951, Podvinje

(Berbić Kolar, 2009)

5. Postmodern View on the Social Role of Collaboration and Remodelling of Genomic Architecture

According to the theory of Dr. Joachim Bauer (Das Gedächtnis des Körpers, 2004), the brain-body-soul interaction through social relations influences the creation, maintenance and re-creation of memory. Dr. Bauer believes that restructuring of genomic architecture occurs parallel with personal transformation and evolution.

Considering that Dr. Bauer (2011) in his research deals with negative phenomena in society, social pathology of violence and aggression (e.g., pain memory after abuse), we will conduct the thesis on transformations through human multitasking and performative multimedia art as a positive example of

affective experience in artistic performance.

The specialty of performative affects in “*humanly multitasked multimedia art*” (Srnic, 2014) is that they enable the emergence of expressive artistic insights through the use of multimedia technology as a means of enhancing the experience, which can be applied not only in the acquisition of artistic maturity and evolution but also in education through performance arts for the needs of expressing deep feelings, thoughts and knowledge (we see possible use in healing the autistic persons, especially in the spectrum of Asperger’s syndrome).

In the next chapter we will explain our vision of *human multitasking* and its importance in performing multimedia art.

6. Human Multitasking in Glocal Multimedia Art

Unlike ordinary direct connectivity of multitasking skills with technology and technological multimedia, it is important to recognize the crucial role of humans in performing art expression that use multitasking in the sense of processing synesthetic synchronicity of various artistic procedures for reprogramming: movement, music performance, postlinguistic silence, astonishment, engagement of audiences, photography, video recording.... By releasing the focus or anthropological “assemblage point” (Castaneda, 1985) of artistic performance in terms of emanating glocalization through spontaneous slip through the event, the audience just as the artist enters its inner refined perception of event and establishes a new view of reality through re-evaluation (as the anthropologist Castaneda (1985) would say “clustering the clusters of emanations”), and re-creating the previous look at new interpretation of the world. Such artistic practice is a prerequisite not only for personal, but also for collective transformation through a performative multitasked multimedial work of art and artistic experience.

7. Multitasked Multimedial Semantic Deconstruction in Performing New Discourse of Glocal Postmodernism

The above-mentioned form of artistic expression is a performative event of enhancing the aesthetics of living. When we add to the artistic and affectively enhanced performative work the importance of using numerous technological additions, then we can talk about multimedia or according to the theoretician of the media Mark B. N. Hansen (2000) about “technesis” in the sense of embodying reality through technology via certain “innervation”.

Hansen also speaks of the artistic “involuntary memory” in which the thought is written into experience, we would say through a certain “stickiness”, but also stresses the “voluntary” intellectual memory which does not lead to ordinary experience, but to aestheticization of reality, often associated with consumer society (Hansen, 2000). In this regard, Hansen (2000) attributes the strengthening of the economics of memory to *the thinking subject*, although he recognizes that it is important to associate

oneself with reality through aesthetics and concludes that it is necessary to “reconceptualize experience as the correlate of the new material reality”.

In this sense, it is important to emphasize that the emergence of Postmodernism and the use of multimedia technology deconstruct the former linguistic experience (mostly used and abused as religious, national or institutional psychologically measurable cognizing) and that new existential and memory parameters emerge as cognitive experience, based on multimediality, on the fading of the peculiar, sound and visual process, or visualization in the existential/phenomenological formula. Despite the dangers of partialisation of memory, the synesthesia process embodies a serialized and fragmented reality experience. Since every sudden disintegration experience is shocking to the artist, he is reprogrammed and transformed through “re-invention” in his artistic work.

8. Conclusion: Anthropologizing the Technology as Artistically Superhumanizing Glocal Society

By enhancing his artistic experience and artistic activity through multiple uses of technology in multimedia art, the artist empowers herself/himself as a creative and empathic/human being, but through a certain loop of addressing the audience and the overall environment in which he/she lives-provides through the surprisingly presented work getting public or environmental feedback. The artist uses technology as his/her “increased mind/body/spirit” by incorporating it into his/her human existence through the wondrously created concept of advanced artistic multimedia artwork of glocal orientation.

Our experience in “performative multitasked multimedial art” has enabled us to place artistic intervention on the city square itself, resulting in strong creative “media-via” or “pleasant antagonism” while interpreting the inner reality of people of different worldview and perceptual abilities, by educational aesthetics of waking and mutuality.

Thus actions speak louder than words:

- 1) <https://media-via.net/2018/05/07/situationally-performative-smartphones-orchestra>
- 2) <https://media-via.net/2017/05/20/world-image-and-performativity-of-the-glocal-consciousness>
- 3) <https://media-via.net/2017/04/13/post-modern-dystopic-deconstruction-for-mobile-phone-orchestra>
- 4) <https://media-via.net/2016/06/12/orchestrated-glocal-performative-trine>

We agree with the well-known Canadian clinical psychologist and professor Dr. Jordan B. Peterson (1999) who correctly noted: “Creative individuals destroy old values and threaten with chaos—but also bear light, and the promise of better things. It is in this manner that the ‘sacrifice of the revolutionary savior redeems and rekindles the cosmos’”.

Although the stream of consciousness in modern narrative mode as a vital memory and a nonlinear, disrupted narrative memorizing in postmodern literature as not so vital are unlike linguistic discourses, yet “multitasked multimedial performative glocal art” creates stronger memorizing in technologically supported and enhanced humanly processed performative narratives.

In that sense, technology used through the glocalization as a “performative multitasked multimedia art” is the affective enhancer of our memory and experience. It is the example of our mastery of multimedia aids through the anthropologization of technology as well as the entirely inventive promotion of the existing culture, not as mere transhuman or cybernetic dataism but rather empathic human society in the Art of memory.

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