

ABSTRACT

This thesis is a result of researching the Slavonic vernacular and his representation in Croatian textbooks in the junior sections of primary schools. For this purpose, 58 beginner's textbooks, readers, language textbooks and workbooks, issued in 2013 and 2014, were examined. The results have confirmed an already well-known fact that the Slavonic vernacular has been ignored. Only two texts have been found in the Slavonic vernacular, one of which (*Prva rič koju sam čuo* written by a pupil Sanja Mužik) was found in a workbook (*Zlatna vrata 4*), and the other one (*Prva rič što sam je čuo* by Vanja Radauš) was found in two readers (*Zlatna vrata 4* and *Moja staza 4*). Although equally important, the Slavonic vernacular is overshadowed by other vernacular examples from the Kajkavian and Čakavian dialects. There are many available interesting Slavonic texts that could be included in the textbooks. However, until this is realised, teachers should definitely use them in their classes. Slavonic vernacular should be nurtured, studied and preserved because it is an important part of our rich intangible cultural heritage.

Keywords: Croatian dialects; primary school curriculum; junior sections of primary school; Slavonic vernacular; Croatian language textbooks.



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SLAVONIC VERNACULAR IN CROATIAN TEXTBOOKS IN THE JUNIOR SECTIONS OF PRIMARY SCHOOL

*Szlavóniai nyelvjárás az alsó osztályos horvát nyelv tan-
könyvekben*

*Slavonski dijalekt u udžbenicima hrvatskoga jezika za
mlađu školsku dob*

Introduction

The Slavonic vernacular is the most archaic Štokavian dialect. That dialect is only spoken by Croats. Great problem with Štokavian dialect is daily disappearance in the villages where it is used. Young people are moving to urban centers and who stay behind use the language of their ancestors less and frequently. Older inhabitants have no one left to leave this Slavonic linguistic heritage to.

Although all three dialects (Štokavian, Kajkavian, Čakavian) are equally important in Croatian language, many research have shown that the Štokavian dialects are the most neglected ones in school classes, including the Slavonic vernacular. Štokavian dialect is used as a basis for Croatian language and is often identified with it. This is considered to be one of the reasons for this neglect.

Why is this problem so important? Because in rural, archaic centers and schools we still have children that speak in Slavonic vernacular. They are our only hope that this valuable language heritage will remain. In order to make this happen, we need to familiarize them with their native speech, encourage them to like it, make them proud of it and save it from falling into obscurity. Do textbook authors follow the same stream of thoughts? Do they offer enough examples of Štokavian dialect to pupils or does it all still rest on teachers' consciousness?

The aim of this research is to find out how much Slavonic vernacular is present in the newer editions of Croatian language textbooks for primary school pupils, from first to fourth grades.

This paper mentions authors and their studies written in the Čakavian, Kajkavian or Štokavian dialect and they clearly show the position of Slavonic Štokavian vernacular in comparison to the other two dialects.

„The characteristics of the Slavonian dialect are:

1) Preservation of specific ancient accent, so-called curved accent (Croatian acute) marked by „~“: *pomāžu, sačūva*.

2) Non-“ijekavian” reflex of the Common Slavic *jat* vowel. According to the reflex of the *jat* vowel, the speeches of Slavonian dialect can be divided into:
a. Ikavian in Western and Eastern Slavonian Posavina from Nova Gradiška to Kobaš and around Vrbanja (*dite-diteta*);

b. “Ikavian”-“Jekavian” in the central part of the Slavonian Posavina to Bebrina and Banovci and west of Slavonski Brod, to Gunja, and Rajevo Selo (*dite-djeteta*)

c. “Ekavian” in Slavonian Podravina from Vukosavljevica, west from Virovitica to Aljmaš and Erdut (*dete-deteta*);

d. “Ikavian”-“Ekavian” in the Danube region of Baranja (*dite- deteta*);

e. dialects with non-replaced *jat*. That is the pronunciation of ancient Croatian *jat* as hermetic *e*, where *e* is moved toward *i* by pronunciation. This dialect is spoken in Našice area.

3.) “Šćakavism”. The speeches of Slavonian dialect are “Šćakavian”, which means the old clusters **stj* and **skj* are pronounced as *šč*: *ščucat, gušćer, prišč, šćedit, kršćen, šćipat*.

4.) Absence of the consonant *h*. The speeches of Slavonian dialect are not pronouncing the consonant *h* as well as the most of the “Štokavian” dialects. Šokci are saying *lad, ladovina, gra, rana, rast* (instead of *hlad, hladovina, grah, hrana, hrast*). The consonant *h* can be substituted by the consonant *v* or *j*: *suvo, snaja* (instead of *suho, snaha*).

5.) Losing the last part of infinitive form of the verb. Šokci usually say: *dijat, šćipat, divanit, ubost, dojt* (without *-i* at the end).

6.) Specific hipokoristici of male genus ending with *-a*. It is well known that the short vowel with the falling accent in Slavonian dialect comes at the first syllable: *Mata, Mija, Andra, Iva, Joza, Tuna*.

7.) Comparative adjectives differ from the standard language. Where the standard Croatian language prescribes *-i*, there is *-ji* in Slavonian: *nižji, gorji, višji, bržji*.

8.) Use of imperative is accompanied by the word *neka* instead of *nemoj*: *neka to dirat*. Imperative can also be accompanied by the word *ajde:ajde idi*.

9.) Past participle is often formed with *-t*: *poradito, naselito, posadito*.

10.) Typical half-compounds like *bab-Jela* where the first part does not inflect, and the second part does: *bab-Jela, bab-Jele; bać-Mata, bać-Mate; strin-Eva, strin-Eve*.

11.) There are still visible Turkish and German loanwords in the lexic, but it has to be emphasized that there are also Croatian words which could be called archaic or which can have different meaning from the one in standard Croatian language. (Berbić Kolar, Kolenić, 2009.)

Previous research

This section gives an overview of the authors who used Slavonian dialect in their work in general, and then those who worked with Slavonian dialect in the teaching of the Croatian language. The best description of Slavonian dialect was given by Stjepan Ivsic in the work of Today's Posavian speech (1913). With him there are also: Stjepan Sekereš (see Sekereš, 1969, 1973, 1975-1976, 1976), Božidar Finka and Antun Šojat (see Finka-Šojat, 1975), Božidar Finka Finka, 1976, 1982) and Josip Hamm (see Hamm, 1949). From the younger linguists, Ljiljana Kolenić (Kolenić, 1996, 1997, 1998) and Emina Berbić Kolar (see Berbić Kolar 2009, 2014) should be emphasized. In the area of study of Slavonian dialect in the teaching of the Croatian language, Bernardina Petrović and Ivana Brač (2009), Berbić Kolar and Marija Matic (2012).

Methods

For the purpose of this research, we examined and analysed mandatory textbooks and accompanied additional teaching materials of Croatian language for pupils from first to fourth grades from the 2013/2014 and 2014/2015 catalogues, approved by the Ministry of Science, Education and Sports of the Republic of Croatia. Thirty-seven beginner's books, readers and language textbooks, along with twenty-one workbooks were analysed. Also, the Primary school curriculum was examined and key components related to native languages were singled out.

Results and discussion

By examining the Primary school curriculum, one can notice how much importance is given to native languages and how much Slavonic vernacular is present in the teaching from first to fourth grades. Among the tasks of teaching fields of Croatian language that are associated to native speeches, three stand out. One of them deals with *raising awareness between the standard language and native idioms* [1, p. 25]. The first specific topic in the Curriculum where this task can be realised appears in the fourth grade of primary school (literary language and native speech). Pupils are expected to be able to distinguish literary language from native speech, to identify their native speech with regards to one of the three dialects of Croatian language, and to communicate, orally and in writing, in their native speech. This is also the only topic associated to native speech. In the prior grades there are not any. Two more important tasks refer to *the gradual acquisition of Croatian language standard* and *prevention in language* [1, p. 25]. If a pupil from a rural, archaic environment arrives to school speaking the language of his/her grandparents, and if the teacher, in order for the pupil to master the standard language as soon as possible,

bluntly and constantly corrects him/her, the teacher is making a huge mistake. Nobody knows the standard language and it is always learned so it should be done, as already stated, gradually. Blunt approach to a child's speech can result in fear and insecurity and leave severe consequences on the child's further language development. From the very beginning of his/her schooling, a child should be approached with a speech that he/she is close to and that is spoken in his/her home. That is the speech upon which a child should build his/her security, pride and love towards the language. Only then will the afore-mentioned tasks be realised. It is also stated in the curriculum: "The nurturing of national and cultural heritage, which refers to development and realisation of researching projects of home country, ethnology, tourist culture, etc." [1, p. 14]. From this citation we can also perceive that importance is also being given to studying, researching and preserving of certain elements of cultural heritage, including speech. According to this, pupils should be provided with plenty of tasks to encourage their research spirit concerning their native speech.

After carefully studying the curriculum, we have analysed the textbooks to find out if there are sufficient tasks aimed at encouraging the research concerning the Slavonic vernacular, and also, how much are dialectal texts present in textbooks for grades 1-4.

1st grade

In the analysed beginner's textbooks [2], literary work by Slavonic writers like Grigor Vitez, Zlata Kolarić Kišur, Zlatko Krilić, Tito Bilopavlović and Ivanka Borovac are often present. This notion leads us to believe that their works in Slavonic vernacular are definitely present in the textbooks, but it is quite the opposite. Neither of them writes in Slavonic vernacular and they rather use the standard language.

2nd grade

Although in the second grade, including the above mentioned Slavonic writers, some other writers such as Ivana Brlić Mažuranić, Krunoslav Kuten, Branko Hribar, Dobriša Cesarić and Jagoda Truhelka appear in the textbooks, however they still do not present us with any concrete examples of Slavonic vernacular. They only reveal their origin in some of the texts through some dialectisms and Slavonic motifs.

In the second grade reader *Kuća svemoguća* [3], there is an excerpt from the book titled, *Zlatni danci, Priča o Čosi Vodeničaru* (pp 14) by Jagoda Truhelka in which the author repeats the dialectal such as *baba* and *rekne* and the Slavonic motif *kobasica*. In his poem, *Mali ratar* (pp 23), writer Krunoslav Kuten mentions typical Slavonic motifs such as *plug*, *brane*, *polje*, *slog*, *žito*, *usjev*, *gibanica* while describing the life of villagers. In the text by Ivana Brlić Mažuranić, *Čudna apoteka* (pp 118), there are only two dialectisms - *znade* and *mamo*.

In the reader and textbook *Hrvatski na dlanu 2* [6], no writer writes in a dialect, nor can we find any native elements in their texts.

The same thing applies for the textbook by *Krmpotić and Ivić, Zlatna vrata 2* [7], and the accompanying workbook of the same authors [8]. Pupils are not presented with a single text to represent the Slavonic vernacular, nor the other dialects.

In the first and second part of an integrated work textbook *Slovo po slovo 2* [9] Tito Bilopavlović and Ivan Boždar are the only two Slavonic writers present. They also use the standard language in writing about the topics related to their homeland.

3rd grade

In the approved readers, textbooks and workbooks for the third grade some of the already mentioned writers are present (Tito Bilopavlović, Grigor Vitez, Dobriša Cesarić, Jagoda Truhelka, Ivana Brlić Mažuranić, Zlata Kolarik Kišur), but there are also some new such as Ivan Slišurić, Dragutin Tadijanović and Miroslav Slavko Mađer.

In the third grade reader, *Kuća igrajuća* [10] twenty different games from different regions of Croatia are described, and six of them originate from the region where Slavonic vernacular is used (Slavonski Kobaš; *Kuća* (pp 36), *Ćorave krave* (pp 84), Podvinje; *Zika, zika, zeke* (pp 96), Trnjanski Kuti; *Seljak Mika* (pp 106) Podravina; *Igra riječnim oblukom* (pp 37), the entire Slavonija; *Vodenjak* (pp 128). Although preserving the games of our ancestors that are falling into oblivion is one of the key steps in cultural heritage preservation, it is advisable that at least one of the examples of a Slavonic game is written down in a dialect specific for the area it originates from - in this case, the Slavonic vernacular. The poem *Kruh* (pp 18) by Ivan Slišurić is also present in the book and in it you can find typical Slavonic motifs *polje, žito, klasje, žetva* which are, along with the which includes games, the only link to our native speech - *Šokački govor*.

In the reader by *Budinski, Franjčec, Veronek Germadnik, Zelenika Šimić and Lukas, Od slova do snova 3* [11] there are no texts written in Slavonic vernacular, nor in other dialects. The only task relatable to a dialect is present with the text *Kako se piše pjesma o domovini* (p. 24) by Zvonimir Golob, and pupils are required to seek and read in the school library any native poems written in native language. In cases such as this, pupils should also have access to texts written in Slavonic vernacular.

In the reader by *Centner, Peko, Pintarić, Bakota and Majdenić, Moja staza 3* [12] there is a poem by Miroslav Slavko Međer, *Vinkovačke jeseni* (pp 26), written in Štokavian dialect and rich with Slavonic motifs: "...kad zarude plodovi ravni...", "...folklorashi slavni!", "I zaigra kolo, i upne Slavonija, sve se mlado i staro izdiči", "...Šokadija sva u dukatima i priči...", "...kad pjesma cikne i tamburica zagudi, Slavonci kad prosperu svu svoju divotu...". It is through this poem and its accompanying tasks that pupils have the opportunity to get to know their folk festivities held in the Slavonic region, and also the traditional *šokačke pjesme* and the well-known *šokačko kolo*. There is also a poem by Dragutin

Tadijanović *Visoka žuta žita* (pp 160) which he dedicated to his homeland by using the Slavonic motifs *polja, žita i klasja*, whereas Dobriša Cesarić, in his poem *Kasna jesen* (pp 56), uses the seemingly dialectal words *bašta, drščuč, pada*, but mostly for the sake of rhyme.

In the textbook by Budinski, Delić, Diković, Ivančić, Kolar Billege, *Priča o jeziku 3, udžbenik za 3. razred osnovne škole, Profil, Zagreb, 2014*, there are no dialectal texts in any of the dialects, nor any texts in the workbook of the same authors. The only task that is dialect related (pp 53) is to write a report on traditional custom of your homeland during the carnival (*maskenbal, mesopust, maškare, fašnik...*)

In the reader and language textbook *Carstvo riječi* [14], there is also no single dialectal text, and only a few Slavonic lexemes such as the ones in the story by Ivana Brlić Mažuranić *Miš u stupici* (pp 58) – *pô, šćap, onkraj*. In her work, *Djetinjstvo u Zlatnoj dolini* (pp 14), Zlata Kolaric Kišur writes with great love and pride about the place she spent her childhood in, the town of Požega. Dialectisms she uses are *bašča, omara, okrijepiti, sjenica, trusiti se...* In the reader and textbook by Marjanović, Škribulja, Gabelica and Gredelj, *Hrvatski na dlanu 3* [15] appear the first complete poems written in a dialect. Few words of the Slavonic vernacular can be found in the texts by Ivana Brlić Mažuranić. In the workbook by the same authors, the search for the same has been unsuccessful. The search for the dialectisms in the workbook *Zlatna vrata 3* and the textbook *Moj hrvatski 3* has produced no results.

In the third grade reader *Zlatna vrata 3* [16], there are no concrete dialectal texts. Research tasks related to homeland appear only with the poem *Svaki kraj nekomu je zavičaj* (pp 32).

4th grade

In the fourth grade, along with the above mentioned Slavonic writers, numerous examples of dialectal poetry, as well as the obligatory topic of literary language and native speech come into focus.

In the second part of the book, *Slovo po slovo 4 - 2. polugodište* [19], as a part of literary language and native speech subject, there are three poems present that are a starting point for the analysis of Croatian dialects. Štokavian dialect is represented by a short poem *Što je to što* (pp 253) by Tomislav Marijan Bilosnić written in the standard language. The other two dialects are represented by poems that are clear dialectal examples. One of them is the poem *Kaj* (pp 253) by Pajo Kanižaj written in Kajkavian, and the other is a poem written by a pupil Ivana Brzović called *A ča se ne spominje ča* (pp 253) written in Čakavian. Now that we finally have examples for all three of the dialects, a question of why the Štokavian dialect is not represented by a real dialectal example as the other two, is raised. Are the old-Štokavian dialects less interesting or less valuable? Even within the section *Naučimo više* (pp 254) pupils are asked to look for and explore the Kajkavian and Čakavian dictionaries while the Štokavian dictionaries are not mentioned.

In the reader by Centner, Peko, Pintarić, Bakota and Majdenić, *Moja staza 4* [20], the first text written in the Slavonic vernacular is found - a poem by Vanja Radauš *Prva rič što sam je čuo* (pp 48). There are expressions such as *rič, matere, 'rvatska, divane, uvik, snaše, babe, didaci, vom* and they can be used to demonstrate the Slavonic vernacular very well. There is also an example of Croatian Štokavian folk tale *Žabica kraljica* (pp 60) where many dialectisms like *dade, dâ, povrnu, proštenje, očuti, vavijek, djelao, djenite, hrbat, poju, ljubovca, povejte, peteh, dvorâ, uniđe, odnoć, dade, halja, rine, kokot, znadeš*, etc. appear. In the literary works by well-known Slavonic writers such as Jagoda Truhelka, Ivana Brlić Mažuranić, Miroslav Slavko Mađer, Zlata Kolarić Kišur, Dragutin Tadijanović and Grigor Vitez there are hardly any dialectal words.

In the textbook by the same authors [21], as a part of the literary language and native speech subject there are three poems. The poem *Slavonija* (pp 62) by Dobriša Cesarić is written in standard language with a few Slavonic motifs (*klasje, žetva* and *žito*). Within the framework of the same subject, there is a dialectal map (pp 65) which presents dialectal diversity and the area where the Slavonic vernacular is used. This is the only textbook with such picturesque dialectal depiction. In the final task, two important sentences have been highlighted and there should be more of these in the textbooks: "*Njegu svoj zavičajni govori. I uči hrvatski standardni jezik.*" In the same textbook, there is a text by a well-known Slavonian Josip Kozarac *Slavonska šuma* (pp 28), but it was written in standard language. In the workbook by the same authors [22], within the framework of literary language and native speech there are examples of sentences in three dialects where Štokavian is presented through the sentence: "*Svijetli kralju, ja sam sretan čovjek. Uvijek pjevam i veselim se.*"

In the reader and textbook for the fourth grade, *Zlatna vrata 4* [23], the example for the Slavonic vernacular is the same as the one in the reader *Moja staza 4*. It is the poem by Vanja Radauš *Prva rič što sam je čuo* (pp 52). Accompanying this text there is an illustration of two men in traditional *šokačka* clothes playing the well-known Slavonic instrument - *tambura*. A poem with the similar name, *Prva rič koju sam čuo* (pp 41), is present in the workbook by *Krmpotić and Ivić* [24], and it was written by a fifth grade pupil Sanja Mužik from Nijemci. This poem was also written in a Slavonic vernacular, *Ikavica*. Within the framework of the literary language and native speech subject, in this reader there are three examples of dialectal poetry in three vernaculars. These are the poems *Međimorje* (pp 86) by Ivica Jembrih written in Kajkavian, *Ča ni lipo* (pp 86) by Tatjana Pokrajac-Papucci written in Čakavian and *Zima* (pp 87) by Mirko Sanković written in Štokavian *Ikavica*. In the poem by Mirjana Merkela *Smokve* (pp 76) there are lexemes *bilo, lipo, dici, odletile, požutile, dido, etc.* which indicate the presence of another Štokavian Ikavian vernacular. The above mentioned authors have not neglected the dialectal diversity since they have given no more than four examples of Štokavian dialect on different vernaculars, two of which are in Slavonic vernacular. Other dialects have also not been neglected. Next pages contain the poems *Tri nonice* (pp 88) by Drago Gervais in Čakavian, as well as the poem by Dobriša Cesarić *Kasna jesen* (pp 89) written in standard language although the writer is of Slavonic origin. An example of the Kajkavian dialectal poetry is also the poem

Kaj (pp 40) by Dragutin Domjanić. In the accompanying tasks, pupils are asked to explore which other writers use the Kajkavian dialect and to, by using the dictionary below the text, transform the poem to štokavian. In this case, štokavian can be easily identified with the standard language.

In the workbook by *Krmpotić i Ivić, Zlatna vrata 4*, alongside the already mentioned pupil's work *Prva rič koju sam čuo* (pp 52), there is a dialectal poem *Moje Zagorje* (pp 36) by a fourth grade pupil Matea Srebačić, written in kajkavian. As an example of čakavian, a poem *Tić va kamare* (pp 65) by Marina Brozičević-Ključarić was given. Tasks given for the literary language and native speech subject (p. 86) are only present on one page. In the first task, the word *divanimo* has been highlighted as an example of Štokavian dialect. Other tasks on the page refer to the pupil's awareness of the importance of preserving and nurturing the native speech which works in favour of pupils who use the Slavonic vernacular. Each of the dialectal poems mentioned has been given two pages titled *Za one koji poznaju (ili žele upoznati) ča/kaj/što*.

In the reader by *Budinski, Franjčec, Veronek Germadnik, Zelenika Šimić and Lukas, Od slova do snova 4* [25], there is no example of the Štokavian dialect while other dialects are present. There are three texts written in Čakavian - the poem *Šporki Roko* (pp 162) by Tonči Petrasov Marović, the poem *Cvit i dite* (pp 163) by the same author, and the poem *Galeb Mate* (pp 152) by Željka Horvat Vukelja which is only partly written in a vernacular. The poem *Stara nova Trešnjavka* (pp 122) by Pajo Kanižaj was written in Kajkavian. One of the tasks accompanying this poem is to write an essay using pupils' native speech, to explore the history of their village and discuss the traditional custom with some older people. This is the only way in which the Slavonic vernacular can come into focus. Writers who are of Slavonic origin are represented in the reader, but they use the standard language in writing. Those dialectal words that were present in some other texts have now become even scarcer.

At the very beginning of the textbook *Pavličević-Franić and Domišljanović, Hrvatski jezik 4* [26], there is the subject of literary language and native speech present titled *Što, ča, kaj?* (pp 12). Examples of all three dialects have been given in a comic. Štokavian is written in a real *Šokački* speech which can be recognised by the words *šta, di, pust' me, Iva, al', taka, čuko, neb', izašo, kamol'*. Dialectal examples of the other two dialects are also given through three pupils' work. The poem *Ah, dečke!* (pp 14) written in Kajkavian, was published in Smib in 1998, whereas the poem *Proljeće* (pp 14) was written in standard language. The poem *Naš kraj* (pp 15) is an example of Čakavian. Zlata Kolarić-Kišur is the representative for Slavonic writers and she describes her countryside (pp 25) very scenically and thus gives away her Slavonic origin.

In the workbook by the same authors [27], only one page was dedicated to the subject of literary language and native speech (pp 39). *Reko sam ti da izađeš pred kapiju and Šta govore njih dve?* are examples of Slavonic vernacular. Other two dialects are also present with some sentences. In the next reader and textbook, *Čarolija riječi* [28], there are examples of Kajkavian dialectal poetry which is represented by Fran Galović with his poem *Crn-bel* (pp 28), Nikola Pavić with his poem *Ftiček* (pp 91), Stjepan Jakševac with his poem

Novi Škrlak (pp 122) and Milan Crnković with his poem *Se je Hrvatska* (pp 140). Texts written in Čakavian are *O svismetah* (pp 50) by Gordana Radić, *Ja volim* (pp 137) a poem by a fourth grade pupil Marcela Šegulja from Bakar, *Ribarski posli* (pp 153) a poem by a pupil Milko Volarić (fourth grade, Bakar) and *Cvitnica* (pp 123) by Marinko Marinović. Among these numerous Kajkavian and Čakavian texts, there is only a poem *Što* (pp 30) that represents the Štokavian dialect and it is not even written in a vernacular. This poem, as well as the folk poem *Kaj* (pp 30) in Kajkavian and *Ča – LIPA DIVOJKA* (pp 31) in Čakavian, appears as a starting text under the subject of literary language and native speech. In the workbook by the same authors [29], the same subject has been given four pages where we can find concrete examples of Slavonic vernacular: “*Cilo ćemo lito moja seka i ja bit u Slavoniji. Baš bi bilo lipo da nam dođeš. Mogle bi ić na kupanje na Savu.*” Also, in one of the tasks, words such as *avlija*, *pendžer* and *sokak* have been highlighted and pupils have to explore their origin. These types of tasks are present for the other two dialects as well.

In the fourth grade reader, *Kuća putujuća* [30], there are also some examples of Kajkavian and Čakavian, but no Štokavian dialect is present. Poems by Draško Jambrešić *Štel bi biti veter* (pp 8), *Kad bi to na moje bilo* (pp 14) and *Crni maček* (85) by Marija Hasan are written in Kajkavian. Čakavian dialect was used by Daniel Načinović in his poem *Burrra* (pp 92), by Tonči Petrasov Marović in his story *Mara Krpašinka* (pp 98) and by Dinko Kalac in his poem *Črv* (pp 101).

In the next textbook, *Priča o jeziku 4* [31], just like in the rest of the fourth grade textbooks, there is the always present subject of literary language and native speech. There are also poems that are examples of all three dialects in the textbook. The poem *Štel sem* (pp 72) by Ivica Jembrih in Kajkavian, the poem *Tonićeve brageše* (pp 73) by Tona Smoljanac in Čakavian and the poem *Da sam ptica* (pp 73) by Drago Ivanišević in Štokavian. Only the poem that is a representative of Štokavian is not written in a vernacular. There is also a task in which pupils should use their native speech to tell some school anecdote. This is an excellent encouraging task for those pupils who use a vernacular, but still, we should take into account that there are some pupils living in areas where younger generations use the language of their ancestors less and less and where the vernacular is becoming an unknown term. In this case, it is better to provide the pupils with concrete examples, for instance, to explore something, to talk with their grandparents and in this way they can memorise, write down and preserve some important part of the Slavonic tradition and culture, including the vernacular.

In the workbook by the same authors [32], as a part of the literary language and native speech subject, there are three different tasks on three pages (pp 72, 73, 74) in which pupils should express themselves in their native speech, including the Slavonic vernacular. Among these tasks is the one where pupils have to recognise which dialect the sentences have been written in. Even in this case, only the Štokavian dialect has not been represented by a vernacular. Some other research tasks that refer to native speech are present as well.

Examples of Kajkavian dialect in the reader by *Marjanović, Škribulja, Gabelica and Gredelj, Hrvatski na dlanu 4* [33], are the poems *Hrvatska domovina* (pp 28) by Antun

Mihanović and *Zima* (pp 84) by Mladen Kušec which has also been published in standard language on the same page. As a part of the literary language and native speech subject dialectal Kajkavian is represented by a poem by Fran Galović *Jesenski vjetar* (pp 82), while Štokavian is represented by Dobriša Cesarić's *Slavonija* (pp 82) written in standard language. Examples for the Čakavian are poems *Moja zemlja* (pp 83) by Drago Gervais and *Snigu u Splitu* (pp 85) by Tonči Petrasov Marović. In the workbook by the same authors [34], there are no concrete dialectal examples.

After analysing the textbooks and the accompanying additional resources, we can confirm the fact that the Slavonic vernacular has been neglected. Out of 58 examined beginner's textbooks, readers, textbooks and workbooks of Croatian language only two texts have been written in a Slavonic vernacular - the poem *Prva rič što sam je čuo* by Vanja Radauš appearing in two textbooks (*Zlatna vrata 4* and *Moja staza 4*) and a pupil's work *Prva rič koju sam čuo* appearing in the workbook (*Zlatna vrata 4*). In the textbooks, Slavonic writers, which are expected to use the Slavonic vernacular, write in standard language. Some of them give away their origin and the connection to their homeland by using Slavonic motifs or lexemes, but that is not nearly enough in order for the Slavonic vernacular to survive and not become forgotten. Dialectal literature consists mostly of texts in Čakavian and Kajkavian, while there are few examples of Štokavian.

Specifically, there are no dialectal texts in any of the dialects in first grade textbooks. In second grade textbooks there is only one text written in a dialect, and it is written in Čakavian. In third grade textbooks, there is an example of every dialect, however, the Slavonic vernacular is not present. In fourth grade textbooks, there are far more dialectal examples but, as already stated, most of them are in Čakavian and Kajkavian dialect. In the above mentioned Čakavian and Kajkavian examples we can find numerous dialectisms that we, Slavonians, might not understand, but there is a glossary with the explanations of the specific words underneath the text. Since this is the case, why are not there more published texts in the Štokavian dialect, in the Slavonic vernacular, which is the most archaic of all? Pupils would not have understood it. What is the reason? Is it less valuable than the vernaculars of other dialects or has it come to the serious identification of the Slavonic vernacular with the standard language? The same situation can be noticed in the starting texts of the literary language and native speech subject. Kajkavian and Čakavian dialects are represented with real dialectal examples which cannot be said for Štokavian. Tasks related to exploring cultural heritage, including exploring native speech, can be found in textbooks for second, third and fourth grades.

Conclusion

All teachers should be more aware of the importance of nurturing native idioms, including the Slavonic vernacular. By doing so, they will be able to adapt to their working environment and they will not rely solely on readers, textbooks and texts that are offered,

or in this case, texts that are not offered. In the textbooks for first grade, there is not a single dialectal text or task that encourages the research of the Slavonic vernacular. Already at this point, children's awareness of the importance and nurturing of the native speech rests solely on teachers and their will, and also their general knowledge they need to possess so they can act on it. Although not included in the textbooks, diverse texts in the Slavonic vernacular are at our disposal that can be used in class and pupils might find them very interesting (Slavonic games, songs, plays, rhymes, *bećarci*, custom and legends). All we need to do is just put some effort in finding them. One such example is a picture book *Slavonska narodna medicina* which, in an interesting way, introduces pupils to the Slavonic vernacular and proves that even today we can obtain valuable dialectal material (by recording, by writing it down) by doing fieldwork ourselves and then present the material in a contemporary way that is appealing to children.

It is this type of exploratory work that pupils should be encouraged to. Berbić Kolar and Kolenić (35) point out that talking to the inhabitants who still use their idioms develops children's interest in ethnologic values (folk costumes, dances, tales, traditional instruments) and customs of a certain place, but it also develops their creativity, curiosity, independent artistic creation (reciting, telling tales in a dialect, etc.), and also love and respect towards the legacy. Pupils should be allowed to share the fruit of their work and creation written in a dialect with others. They can do this in various manifestations, but also on the occasion of various social events such as Lidrano, Šokačka rič (a scientific assembly in Vinkovci in which a part of the programme is dedicated to pupils and their performances in Slavonic vernacular) and Dani Ivane Brlić Mažuranić (one of the days is dedicated to expressing Ivana's works on Slavonic vernacular). Slavonic vernacular can even be nurtured within the framework of extracurricular activities (Drama group, Art section and Music section), but it should be done systematically, with great desire and love, and not just to get it over with in the occasions that require it.

Teachers should be seen as examples of how important it is to learn the standard language, but they should also show that nobody should be ashamed of their native speech and that it should be nurtured and preserved from obscurity. If a pupil arrives to school and uses his/her native speech, a teacher should not constantly correct him/her and demand that he/she uses the standard language. This action can lead to fear and insecurity with the child. As Puljak [36] states, the child's mistakes in written standard language will gradually decrease and disappear with time, but insecurity in speech will disappear much harder (it can even be noticed with adult educated speakers), and mistakes made in native speech that occur because of harsh corrections of the child, will permanently remain and irretrievably "spoil" the idiom.

Therefore, although children are not offered enough dialectal texts written in their Slavonic idiom in their textbooks, teachers should still ensure it plenty of attention in class.

I will finish this article with the excellent idea of Bernardine Petrović and Ivan Brač, who think that the local bible should be taught in terms of the elective subject: "It seems that in the educational standard it should be clearer to have access to locality in

regular and elective education.” ... to teach at the local idiom as an elective subject two hours a week “(Petrović-Brač, 2008: 182).

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