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ON PATTERNS OF INTERSUBJECTIVE COGNITION IN DIDACTIC POETRY

Abstract: *The theoretical reception of didactic poetry has displayed two tendencies in the past few decades. Firstly, the emphasis has been on what is taught in the works of art instead of how the teaching process is structured. Therefore rhetorical and philological approaches dominate theory and interpretation. Secondly, the status of didactic poetry as a poetic genre is often questioned despite the fact that its ancient Aristotelian critique has been revised. The aim of the paper is to reconsider both aspects from the viewpoint of cognitive genre theory. I examine what kinds of cognitive patterns organise the teaching process in three texts: in De rerum natura (On Nature) by Titus Lucretius Carus, in A méltóság keserve (The Lament of Dignity) by the Hungarian poet György Bessenyei, and in Die Metamorphose der Pflanzen (The Metamorphosis of Plants) by Johann Wolfgang Goethe. In the demonstration of how the teacher-pupil interaction serves as the basis of the complex didactic process I apply the evolutionary model of teaching behaviour. The main results of the investigation are (i) drawing attention to the indirect adaptations of teaching behaviour (e.g. social tolerance, local enhancement, evaluative feedback) represented in didactic poetry; (ii) demonstrating the importance of poetic imagery in didactic poetry, emphasising the close relation between poetic and didactic configurations; (iii) rethinking the notion of genre as a specific pattern of cognition mediating between particular sociocultural contexts.*
Key words: *didactic poetry, intersubjectivity, indirect teaching, poeticity, genre*

Introduction

Literary theory has a strong and old presupposition about poetry, namely the equation of poetry with subjectivity (Bahti, 1996). However, the genre-specific patterns of subject formation have not yet come into the focus of attention. From this point of view the poetic subject is neither a prerequisite for lyrical diction, nor the result of the reader's activity (ranging from being listener through her role in the figure of prosopopeia to assuming the deictic vantage point of the speaker, Schlaffer, 2004: 11). There

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are linguistic structures in a poem which make it possible for a subject to get in a word. These structures are the targets of poetic analysis. In the case of identifying specific and recurrent patterns of poetic structure that correlate with the development of a subject in the discourse world, the central question of the analysis becomes a genre theoretical issue.

According to new tendencies of genre theory (Fowler, 2003; Busse, 2014), genre is the field of a discursive situation in which the participants (the author and the reader, as well as the poetic subject and her/his addressee) communicate. Consequently, investigating subjectivity in a lyrical text presupposes paying attention to other participants in the text world. In other words, genre can be considered the intersubjective context of the development of subjectivity.

I scrutinise in this paper how an intersubjective context (i.e. an interaction between minds) leads the participants of a situation to become subjects, and whether there are any genre-specific patterns of this interaction. The literary texts analysed here belong to the genre of didactic poetry. I have chosen this genre since its poetic status has become unstable in modernity (it is a common argument that didacticity eliminates poeticity). However, the approach proposed here results in re-evaluating the poetic quality of the genre through reconceptualisation of the notion of genre itself.

The study is structured as follows: first I explicate the theoretical framework of the investigation, and formulate a hypothesis about the role of intersubjectivity in the didactic process. Then I describe the texts and the methodology of the analysis. After that the results will be detailed and discussed. The paper ends with concluding remarks.

"Perspectives" on didactic poetry

For reinterpreting the notion of genre, we need to bring different theoretical viewpoints into discourse. On the one hand, we have to revise what genre is, as well as the characteristics which define didactic poetry as a genre. On the other, however, we have to reflect on the notion of subjectivity too, since the aim of the investigation is to redefine metrical didactic texts as a kind of poetry. Moreover, it is important to harmonise these reflections on didactic poetry itself and on the poetic nature of it in order to reconsider genre as a factor of subject formation.

Therefore, it is worth starting the theoretical grounding from the viewpoint of post-structuralism, focusing on the process of designification. As Carol Armstrong (2003: 223) remarkes, the formation of a female nude body in a painting can resist the abstracting process of signification. The gaze of the viewer dwells on the shape of the body, therefore, the viewer does not sink into finding a transcendent, symbolic meaning in the shape, s/he does not interpret the painted body as a sign with an obscure meaning. The shape directs the viewer's attention onto itself, the process of formation is foregrounded, and the body reveals itself as an object. Thus the genre of a female act correlates with the process of cognition (gaze, attention, metaphorical touch), and figurativity evolves in this process. The recurrent motifs of a genre (let it be a genre of painting or a literary one) gain their significance in the (re)constructive process of cognition, they are not the mere devices of decoration. It is not the motifs that make a genre recognizable, but rather each genre as a structure of cognition directs the viewer/reader's attention to its motifs. On the other hand, the genre of the female act – through foregrounding the process of formation – demonstrates the figure of a person as a body in the performative experience of the presence. From these it follows that female act as a genre offers the vantage point of the performative formation of a subject, of a presented other (and not of a pure form or of a spatial configuration), through experiencing her body as an object.

In order to relate the performative process of the development of a subject to the notion of genre (and to the specific genre of didactic poetry), we need an epistemological frame in which subjectivity is not the starting point of cognition but rather the endpoint of it. In order to recognise that a subject emerges also in didactic poetry, it has to be interpreted as a result of cognition, not as its prerequisite. With the exclusion of signification form cognition, the post-structuralist theory of the female act initiates the revision of subjectivity as an epistemological (rather than ontological) concept, but it has not elaborated a new epistemological perspective. The phenol-menology of Husserl and Merleau-Ponty provides a new model not only for cognition but also for subjectivity. In contrast with the traditional interpretation of intersubjectivity (defining it as a mere coordination and cooperation of pre-given subjects), Husserl regards it as the context of encountering the world.

Husserl (1982: 91) suggests that „I *experience* the world (including others) – and according to its experiential sense, *not* as (so to speak) my *private* synthetic formation but as other than mine alone [*mir fremde*], as an *intersubjective world*, actually there for everyone, accessible in respect of its Objects to everyone". When we experience the phenomena of the world, it becomes also a shared world which is able to be experienced by others too. The intentional consciousness of the other forms one part of the epistemic horizon of individual consciousness, otherwise we should disclaim the existence of a shared world, and we would run into the problem of solipsism.

Merleau-Ponty directs our attention to the significance of intersubjectivity (1992: 351–359): it does not only surround the individual thinking as a field of consciousness (i.e. it is not restricted to taking over the viewpoint of others), but it is also an important factor of perception itself. The individual cannot experience the world independently of the consciousness of the other: "there is given the tension of my experience towards another whose existence of the horizon of my life is beyond doubt, even when my knowledge of him is imperfect". According to phenomenology the notion of intersubjectivity is the ground of cognising the phenomenal world: we have to refuse both the epistemological dominance of the individual (which would lead to solipsism) and the early modern (romantic) notion of the subject as a quality of interiority.[2] As a consequence, the intersubjective interaction of teaching is not narrowed in my paper to verbal signification (reference) to the other, since every observation, perception and experience are *a priori* intersubjective acts of cognition. They presuppose the shared horizon of the teacher and the pupil. The subjectivity of participants can evolve on the ground of this shared horizon, without excluding the other, and without turning away from her/him. Sharing knowledge about the world requires performative acts, and these acts result in the evolving of subjectivity in the intersubjective context of the discourse.

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[2] The anthroposemiotic approach to literature also emphasizes the dialogic relations of the self with the world and with the other. The self is irreducible to a single referent. Instead of preserving the uniqueness of the individual, the anthroposemiotic theory considers the subjective identity as the product of a dialogue between the self and the world of the other, according to the Bakhtinian view (Taha, 2016: 440–441).

The investigation of genre as a performative construction becomes highly productive if the notion itself can be revised in a similar way. A traditional view of genre considers it (i) a device for categorising works of art, being secondary to them (Croce 1921); (ii) a result of the literary tradition, a device of generalisation in literary studies; (iii) a device of interpretation which is identifiable only at the end of a reading process (Fowler, 1982: 37–44). Following Alastair Fowler, I use the term "retroactive" for this traditional conception of genre, since it is secondary in the process of literary communication: secondary to the work of art, secondary to the tradition and secondary to the comprehension of a text. But in recent genre theory, a need has emerged for a "proactive" conception of genre (Fowler, 2003: 190), whithin which genre becomes the associative domain of sharing meanings, thus it can be seen as a possibility of construing new meanings in a discourse. Moreover genre is regarded as a virtual category (re)emerging in the process of text formation and text comprehension, thus it is a specific medium for the re-creation of literariness (Dimock, 2007: 1377–1380). In contemporary genre theory both the status and the function of genre are going through revision: genre theoretical studies emphasise the interaction between the reader and the work of art instead of the process of interpretation, and the notion of genre gains its importance in reconstructing our knowledge about the world, or at least in reorganising it.

In this paper I try to map the proactive aspect of genre through analysing the teaching process in didactic poetry. There are several criticisms about the poeticity of the genre (see Dalzell, 1996: 11–17, Volk, 2002: 2–40). In Antiquity – dating back to Aristotle – it was not recognised as poetry because of its non-mimetic character. In addition, a didactic poem communicates true facts about the world instead of imagination; therefore it was not regarded as art. In the romantic era the genre did not fit well in the triadic system of epic poetry, lyric poetry and drama, moreover it was regarded as communicating scientific facts, and not subjective emotions or states, thus its status as lyrical poetry became very peripheral. However, recent approaches no longer regard its mimetic nature or the interiority of the subject as defining features of the genre (see Volk, 2002). Rather, they highlight the role and the maintenance of a didactic persona and the need for constant interaction with the pupil, communicating a

didactic intention, as central to its functioning (Hardie, 2014). New tendencies in the reception of the genre focus on the interaction between teacher and pupil, consequently they foreground the intersubjective context of the didactic process.

From this interdisciplinary viewpoint I make an attempt to redefine the genre of didactic poetry through analyzing the teaching process as a dynamic configuration of cognition, the interaction between the participants of this process, and the verbal-poetic figuration of it. My central hypothesis is that the teaching processes in the analyzed poems arise through the pupil's involvement in the sharing of knowledge, i.e. through performative (experience-based) acts, and not through direct knowledge transmission. The process is based on the intersubjective horizon of cognition and not on the dominant position of the teacher. Since the acts of teaching are instantiated in linguistic structures, the figurative/poetic conventions of the genre can be considered the linguistic context of poeticising the didactic process. Consequently I assume that the genre-specific conventions of didactic poetry are related to the intersubjective acts of teaching, and they are explainable as the figuration of didaxis. The performative transmission of knowledge makes it possible for the didactic persona and for the pupil to form a shared world, to reflect on their position in it, hence to become subjects. However the development of subjects is based on the joint activity of teaching and learning, and not on the conscious process of narration, as the term of "didactic plot" (Fowler, 2000) would suggest.

From Lucretius to Bessenyei – the matter and the method of the investigation

I analysed the structure and the process of didactic interaction in three texts. The first is the poem De rerum natura by Titus Lucretius Carus (On Nature, 55/49 B. C., cf. Lucretius, 1886; for the English translation, see Lucretius, 1903)[i], the classical model of the genre. I have chosen the ancient text with the expectation that if the proposed approach is relevant to the central member of the genre category, it will be extendable to other works. I have carried out the extension in two directions. On the one hand I have tried to widen the analysis in the historical time of literature, analysing verbal patterns of the didactic process in a modern text, namely in Die Metamorphose

der Pflanzen by Johann Wolfgang Goethe (The Metamorphosis of Plants, 1790, cf. Goethe, 1965; for an English translation, see Goethe, 2009)[ii]. On the other hand I have attempted to map the cultural diversity of the genre with the analysis of a Hungarian text, A Méltóság keserve (The Lament of Dignity, 1796, Bessenyei 1999)[iii] by György Bessenyei, which is a moralising didactic poem. The aim of the threefold analysis is to explore recurrent patterns of the didactic process in historically and culturally different poems, and to redefine the generic configuration on the basis of these patterns.

I performed a qualitative analysis for mapping and categorising the ways of teaching in the texts. For categorising the didactic acts I adopted the cognitive evolutionary model of teaching behaviour (Kline, 2015). This model defines teaching activity as a universal human behaviour, a social cognitive process with plural methodological repertoire. In the Western culture there is a formal model of teaching which emphasises the unidirectionality of the process, the hierarchical configuration of the interaction (in which the teacher is the source of the knowledge, and the pupil is a passive recipient). The formal model focuses on the verbal transmission of knowledge (through direct explanations) and on explicit instructions; whereas from a wider socio-cultural and cognitive perspective teaching activity is much more an adaptation evolved to facilitate learning in others. Therefore the evolutionary cognitive framework of teaching highlights the informal nature of teaching (which involves indirect, non-instructing methods), its action-based character and its functional orientation. The didactic process emerges from the interaction of minds, with the purpose of solving a problem together (e.g. performing a practical activity, or filling gaps in the knowledge system of the pupil). This approach thus directs our attention to the plurality of teaching: the applied social cognitive tasks and acts depend on and are adjusted to the problem waiting for solution.

The evolutionary cognitive model of teaching activity includes five different methods for knowledge transmission. These are presented in the table below.

The name of the act	Motivation (adaptive problem)	Joint activity	Teachers contribution
Direct teaching	There are no relevant stimuli and the pupil lacks attention.	verbal instruction, direct and explicit transmission of knowledge	Active teaching . .
Evaluative feedback	The pupil may not attend to possible consequences.	positive feedback, reinforcement of appropriate behaviour, rejection of non-appropriate behaviour	. . . .
Local enhancement	The pupil may not attend to the relevant stimulus.	pointing out the relevant stimuli, leading to discover or skill development	. . . . .
Opportunity provisioning	The pupil lacks the opportunity to undertake a task because it is too difficult or dangerous to explore independently.	creating opportunities for the pupil for practice, implementing a task together	. . Passive teaching
Social tolerance	The relevant stimuli are accessible, but the pupil does not have the knowledge or skill to undertake a task, s/he needs observing a model behaviour.	undertaking a task independently from the pupil, but not stopping the pupil's observation	

Table 1 – Taxonomy of teaching adaptations (based on Kline, 2015: 6–8)

The socio-cognitive approach to teaching aligns knowledge transmitting acts along a multi-level scale. The main factor is the directness of teaching: in the process of direct active teaching the aim of the behaviour is to convey knowledge, whereas through more or less indirect teaching methods the purpose of the teacher is to carry out a task, which can facilitate learning in an indirect way. The activity of the teacher – i.e. her/his contribution to learning – varies in intensity and in quality: while in the case of direct teaching the didactic persona contributes actively to the explicit (verbal) formation of knowledge, teaching by social tolerance does not require a pupil-oriented activity, it is a problem solving act in the presence of the pupil. Thus in the latter

case the didactic persona is active, but not as a traditional teacher. We can observe the opposite from the pupil's point of view: by direct teaching the pupil is the passive receiver of the verbalised knowledge, while in the process of teaching by social tolerance the pupil is a passive actor, although an active observer, who reconstructs the solution of a problem for her/himself. Between the two endpoints of the scale there are different degrees of intensity in the participants' behaviour, regarding knowledge transmission or the problem solving activity.

The taxonomy makes it possible to throw new light upon the didactic process in the poems. I explored with the qualitative analysis what kinds of teaching adaptation have a significant role in didactic poetry, and how they are figured in language. In other words how the didactic process is poeticised, and how we can reconceptualise the notion of the genre on the grounds of the results. I hypothesised that in the analysed poems there would be both direct and indirect ways of teaching, making the didactic process an intersubjective interaction with joint actions.

"[I] have resolved to set forth to you our doctrine in sweet-toned Pierian verse" – results of the analysis

Investigating the didactic interactions it attracts our attention immediately that the pupil's presence is explicated in the texts. By Lucretius the didactic persona makes this clear already in the first book: "I essay the pen on the nature of things for our son of the Memmii" ("ego de rerum natura pangere / conor Memmiadae nostro", I. 25–26)[iv]. By Goethe the didactic persona addresses his teaching to "my love" ("Geliebte", 1). The "Dignity" of the Hungarian author, György Bessenyei speaks in the foreword of the poem to the teachers and pupils of the country, then in the text the second person singular verb forms refer to the implicit presence of a pupil, e.g. "You must believe it; fortune reaches you at random" ("Hid el; a szerencse hozzád vaktában kap", XII. 1614). The social context of the didactic activity is obvious: the pupil is not mentioned with a proper name in all cases, but her / his physical and mental presence serves as the immediate context of the teacher's utterances. With the terms of Merleau-Ponty the presence of the pupil is beyond doubt, though the linguistic expression of this presence is subject to variation.

Moreover there are reflections on the joint activity as well as on the teaching-learning process in the poems. By Lucretius both of the subprocesses (i.e. teaching and learning) are foregrounded, for example: "Now mark and I will explain" ("expediam: tut e dictis praebere memento", II. 66). In Goethe's poem the teacher reflects on the joint attention scene of observing the plants: "Gaze on them as they grow, see how the plant / Burgeons by stages into flower and fruit" ("Werdend betrachte sie nun, wie nach und nach sich die Pflanze, / Stufenweise geführt, bildet zu Blüten und Frucht", 9–10). By Bessenyei the didactic persona explicates the joint activity with first person plural verbal forms: "Let us examine the era of men only in the nature, / how much power it can have in life?" ("Lássuk az Emberkort, tsak a Természetben / Mennyi hatalommal birhat az életben?", I. 133–134). Thus the didactic persona directs our attention in all three texts to the activity carried out jointly. The success of knowledge transmission is not ensured exclusively by the teacher; it requires the contribution of the pupil as well.

In what follows, each of the teaching adaptations occurred in the poems is demonstrated along the directness–indirectness scale, from the most direct ways of teaching to the most indirect ones.

Direct active teaching

There are only a few examples of direct teaching by Lucretius and by Goethe. The teacher of the ancient text refers to his active teaching occasionally, and he gives instructions to the pupil: "That you may know how this comes to pass, first of all you must remember what we have said before" ("ut quibus id fiat rebus cognoscere possis, / principio meminisse decet quae diximus ante", IV. 642–643). In Goethe's poem there are direct explanations only at the end of the text, they serve as a summary or a conclusion of the interpretation of observed phenomena: "Think how our tender sentiments, unfolding, / Took now this form, now that, in swift succession!" ("Denke, wie mannigfach bald die, bald jene Gestalten, / Still entfaltend, Natur unser Gefühlen geliehn!", 75–76).

Compared to these two texts, the direct moral instructions are relatively frequent in the Hungarian poem, e.g.: "When nature says: it hurts, / regard it; and forego it in time, if it is possible. /

Evaluate the affairs of people fairly" ("A hol a Természet ezt sugdossa: hogy fáj, / Rá gondoly; s ha lehet jókor elibe álj. /A köz Népnek ügyét, mérjed igazsággal", IV. 582–585). It is remarkable that while in the ancient and in the modern poem the direct verbal instructions occur occasionally, in the Hungarian text there are several examples of it. One possible explanation is the topic of the didactic process: nature is observable, thus didactic poems about nature urge directing (joint) attention to it, and use direct explanation only for drawing conclusions. In contrast to nature, morality cannot be observed directly, it comes to light only through contemplation, consequently in a moral didactic poem, direct verbal instruction and explanation are presumably more frequent and elaborated in greater detail. As we can see, the central problem around which teaching activity is organised (and which waits for solution in the world of a poem) determines which teaching methods will be applied in the didactic process.

Evaluative feedback

This adaptation is also an intended teaching activity of the didactic persona, but with it the teacher reflects not on the knowledge being transmitted but on the way of its transmission or the solution of a problem. Evaluative feedback is important in a didactic poem, for two reasons. On the one hand it presupposes the presence and the participation of the pupil (since this participation is evaluated in the teacher's feedback), hence it is based on the intersubjective configuration of teaching, and it refers to the mental context of the didactic process. On the other hand it presupposes the independent activity of the pupil, even if this activity is not foregrounded in the poems. Consequently the linguistic structures of evaluative feedback demonstrate that a didactic poem is not a self-sufficient utterance of a didactic persona, but it is a polyphonic or rather a multiperspectival representation of a complex and intersubjective didactic process.

We can find examples of evaluative feedback both in Lucretius's and in Goethe's poem. The teacher of the ancient text refers first of all to the negative attitude of Memmius towards exploring the truth from the observation of nature: "Then again what is that which strikes your mind, affects that mind and constrains it to give utterance to many different thoughts, to save you from believing that the sensible is begotten out of senseless things?" ("Tum porro quid id est, animum quod percutit, ipsum /

quod movet et varios sensus expromere cogit, / ex insensilibus ne credas sensile gigni?", II. 886–888). In contrast with this situation, Goethe's teacher encourages the independent observations and thinking of the pupil. He describes the successful learning process as follows: "And, once deciphered, the eternal law / Opens to thee, no matter what the guise" ("Aber entzifferst du hier der Göttin heilige Lettern, / Überall siehst du sie dann, auch in verändertem Zug.", 67–68).

Again, there is a considerable difference between the first two texts and the Hungarian poem: whereas direct instructions are frequent in the latter, there is no example of evaluative feedback. Maybe the reason for it is that the lack of an explicit addressee (remember that only the foreword mentions the addressee of the poem, in the text only the verbal inflections refer to other persons and to the pupil). Another reason may be the topic of the text: transmitting moral principles does not require special tasks undertaken independently by the disciple. The appropriate acts of ethical learning are silent contemplations; the success of such acts is not reflected upon or explicated by the teacher/Dignity in the poem.

Local enhancement/teaching by stimuli

Obtaining knowledge depends to a great extent on the accessibility of stimuli from which the pupil can infer deeper relations. From a phenomenological perspective the horizon of intersubjectivity is not a mere virtuality or potentiality in the course of making the stimuli accessible: the didactic persona trying to build a shared phenomenal world on this horizon with her/his acts of local enhancement. Developing a shared world requires not only approaching the individual point of view to another one, but rather a common perspective from which the phenomena become accessible and comprehensible as parts of a shared world.

In the analysed texts the didactic personae use different linguistic structures to make the relevant stimuli accessible to the pupil. First of all explicit ostension, i.e. direct pointing to the phenomenon with linguistic (mainly deictic) structures, directs the pupil's attention. In the text world of the ancient poem the relevant stimuli are all around the participants of the discourse: "Of this truth, which I am telling, we have a representation and picture always going on before our eyes and present to us"

("cuius, uti memoro, rei simulacrum et imago/ante oculos semper nois versatur et instat", II. 113–114). The modern German text shows examples of the prototypical pronominal deixis as verbal ostension: "Artless the shape that first bursts into lights – / The plant-child, like unto the human kind –" ("Aber einfach bleibt die Gestalt der ersten Erscheinung; / Und <u>so</u> bezeichnet sich auch unter der Pflanzen das Kind", 21–22); "In intimacy they stand, the tender pairs," ("Traulich stehen sie <u>nun</u>, di holden Paare, beisammen", 53)[3]. By Bessenyei neither the reflected present, nor the pronominal deictic structures occur as ostensions, however the nominal structures function as pointing out the important phenomena of the world. Thus there are nominal ostensions in the Hungarian text, which make the phenomena brought to mind observable in the present: "Awkward Memories! Oh the field of Pharsal, / where the force of this world combatted with itself, / thousands of people died <u>here</u> in a change!" ("Kinos Emlékezet! Ó Fársál mezeje / Hol magával küszdöt e Világ ereje, / Tiz, husz ezer hullot <u>it</u> egy fordulással!", II. 305–308; also the proximal demonstrative pronoun shows the presence of the recalled phenomena).

Besides pointing out the physical context of the didactic situation there are some other traditional rhetorical figures in the texts, such as detailed parables, declarations and rhetorical questions. These figures were interpreted in the theoretical reception of the genre as properties of the epic (see Dalzell, 1996: 22). However, they can be regarded as techniques of the adaptation of local enhancement. An example from Lucretius is the following: "Throughout moreover these very verses of ours you see many elements common to many words, one with another are different and composed of different elements" ("quin etiam passim nostris in versibus ipsis/multa elementa vides multis communia verbis, / cum tamen inter se versus ac verba necesse est/confiteare alia ex aliis constare elementis", II. 687–690). Bessenyei uses the second person singular declarations (in present tense) to demonstrate the relevant stimuli for the pupil: "You cook the pieces of the venison, / and you suck the blood of animals." ("A vadaknak egybe darabolt testeket, / Sütöd, fözöd szivän belöllök véreket.", II. 225–226). In

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[3] It is worth mentioning that the English translation does not convey the original linguistic structures, i.e. the pronominal deictic ones. I have marked the relevant pieces of the original text with underlining in the citation.

the Hungarian poem also the traditional figures of contradiction and rhetorical question serve as indicating important phenomena for inference: "Royal Reason: Freedom of the Nation; / Smart Minds: Natural Barbarity" ("Királyi Értelem: Nemzeti Szabadság; / Tekervényes Elmék: természeti vadság", IV. 744–745), and "Where did you see a crow, which had left / and lost its chicks in its nest", VIII. 1088–1089).

Opportunity provisioning

The parabolic sentences have more than one function in the didactic process: the teacher can use them not only to focus on the relevant phenomena, but also to initiate an independent action of the pupil. As an example, the didactic persona of Lucretius details in the first thirteen lines of the second book the perspective of a viewer who witnesses a sea accident, but without becoming a victim of it. Imagining this situation can lead the pupil to the experience of ataraxy (the state of serene calmness), which cannot be explained directly and successfully by the teacher. We can encounter such parables by Bessenyei too which make the individual inference and the contemplation of the pupil possible. e.g.: "But man is born in his morality, / like a tree yields sour and sweet fruits. / Two children descend from / the same mother and father, /one of them is honest, but the other is cruel" ("De az Ember tsak ugy terem erköltsében, / Mint a fa savanyu; 's édes gyümöltsében. / Két gyermek egy édes anyának méhébül, / Származik egy atya; és anya vérébül. / E' szeléd, és igaz; de amaz kegyetlen", VIII. 994–998). Thus parables as rhetorical figures stimulate not only the perception and the attention of the pupil, but also her/his independent and self-executed activities of inference, contemplation, decision and gaining experience from them.

We can also find explicit verbal encouragements in the analysed texts. In the ancient poem the didactic persona believes in the success of the disciple exploring the relations of nature him/herself: "these slight footprints are enough for a keen-searching mind to enable you by yourself to find out all the rest" ("verum animo satis haec vestigia parva sagaci / sunt per quae possis cognoscere cetera tute", I. 401–403). This pattern of belief can also be found in Goethe's poem: "None but must marvel as the blossom stirs / Above the slender framework of its leaves" ("Immer <u>staunst du </u>aufs neue, sobald sich am Stengel die Blume /

Über dem Schlanken Gerüst wechselnder Blätter bewegt", 47–48).

As examples of evaluative feedback are absent from the Hungarian text, there are no explicit forms of opportunity provisioning. In Bessenyei's poem the didactic persona does not reflect on the independent learning activity of the pupil (though his teaching obviously assumes it). Nevertheless the rhetorical questions (e.g. "Can she give shelter for her crying child? / Can she be an instrument for help?", "Adhat é védelmet siró gyermekének? / Lehet é eszköze már segedelmének?", I. 35–36), the question-answer pairs (e.g. "What you like is right, isn't it? / Always the others are coward and weak", "Ami néked tettzik, ugy é, hejes dolog? / Gyávaság, gyengeség, mind másokon forog", IX. 1190–1191), moreover the constructions containing a general subject (e.g. "Thus man can sometimes see in the darkness / by reasoning deeply and seeing blindly!... / Like the astronomer, who judges from the stars / the destiny of mankind", "Igy az Ember néha méjjen okoskodván / Jól néz a setétben, látva vakoskodván!.. / Mint az Ég visgáló, ki tsillagból nézi, / Hogy az Ember sorsát mely felé intézi", V. 726–729) are used for initiating the independent thinking of the pupil about the phenomena of the world, and for evaluating the morality of the examples on her/his own.

At this point I have to add two considerations to the analysis. As we come close to the indirect endpoint of the didactic repertoire, the categories become blurred at the edges. In other words, the more indirect a teaching method (i.e. the more it stimulates the learning process of the pupil), the more multifunctional it is. For instance we can analyze a detailed parable as a device of directing joint attention to a stimulus, but it can also be interpreted as prompting the pupil to make an inference or to reach an experience. My assumption is that teaching by stimuli aims at establishing a shared world of phenomena, whereas opportunity provisioning has the purpose of having this shared world interiorised by the pupil. In the former case it is the intersubjective horizon of cognition which extends to more and more situations and experiences. In the latter a new individual horizon develops on the basis of shared "reality", resulting in an enhanced level of subject formation.

On the other hand the indirect methods of teaching seem to correlate with the epic features of the genre. These epic poetic

devices (parables, similes, digression and so on) are the chain-links which bind didactic poetry to the heroic poem in the process of canonisation. Approaching the genre from the perspective of cognition (exploring the verbal patterns of teaching and learning behavior) opens up new possibilities in explaining genre-specific poetic structures without pressing the genre into an evaluation system with the epic poem in its centre.

Social tolerance

There is an obvious correlation between indirectness of teaching and poeticity in the category of teaching by social tolerance. It is the most indirect kind of teaching behaviour, in which verbal activity is carried out by the teacher alone. However, the teacher does not separate his words formally from the intersubjective process engaging the pupil, consequently we can assume that the didactic persona acts in the presence of the pupil, tolerating that presence, as it were, and offering a model for successful action. Identifying acts of social tolerance in didactic poems is based on the assumption that there is no rigid line between jointly executed acts and individual acts of the pupil and the teacher.

The most archetypal instantiation of social tolerance in didactic poetry is invocation: the learned person asks a personified higher force for help, s/he apostrophises it with the aim of letting the disciple into the sources of knowledge. There are several invocations in the ancient poem on nature: to Venus (I. 1–24), to the gods (II. 1089–1100), to Epicurus (III. 1–30), and as we can see, they occur at different points in the text, from which it follows that the teacher continuously makes an effort to serve as a model in gaining support from the higher forces, which is the key to successful learning. Similar invocations can be observed in the Hungarian poem, where social tolerance is manifested verbally with first person plural verb forms: "Law, Truth! Human Reason! / Incomprehensible Force! Weak Help! / When can we see your secret paths, / when will disperse the fog covering the world! / God, I sink into your eternal depth" ("Ó törvény; Igazság! Emberi Értelem! / Érthetetlen erő!. gyenge segedelem! / Titkos ösvényidet mikor láthattyuk meg / Mely it borit mikor oszlik el a felleg! / Isten el süllyedek örök mélységedben", II. 335–339).

The act of social tolerance also has a specific but frequent verbal manifestation in the analysed poems: it is the teacher's independent train of thought. It seems to be a sort of implicit argumentation on the didactic persona's behalf. An example from Lucretius: "This question therefore should be asked of this speaker, what there is in it so passing bitter, if it come in the end to sleep and rest, that any one should pine in never-ending sorrow" ("illud ab hoc igitur quarendum est, quid sit amari / tanto opere, ad somnum si res redit atque quietem, cur quisquam aeterno possit tabescere luctu", III. 909–911). It is the observation of nature which dominates the didactic situation in the poem by Goethe; therefore the expressions of the teacher's subjective perceptions, comments and reflections can be regarded as models for speaking authentically about nature: "The wealth of shape and structure shown in succulent surface" ("Viel gerippt und gezackt, auf mastig strotzender Fläche", 31), or another example: "A wondrous growth. Enchanted is the eye" ("ein Wundergebild zieht den Betrachtenden an", 40). In Bessenyei's text we can find interesting examples for an apostrophic turn to the whole community, and not to one personified figure. The didactic persona talks to the citizens of the country, and serves as a model for forming correct moral judgments and critique: "You are human bugs: foolish monkeys, / What is the true reason of hunting each other? / You are headed for death ever and ever, / You toss and tumble in the waves of emotion." ("Ti Ember bogarak: nevetséges majmok,/Mi hát üldözésre bennetek igaz ok?/Egyre, másra mentek, a halálra vakon,/Egy formán hánkódtok, az indulatokon.", IX. 1262–1265).

The functional perspective on teaching behavior, which foregrounds the intersubjective coordination of minds, provides a productive framework for analysing didactic poetry. It regards the didactic process as including rich and various acts of facilitating learning. Moreover the applied cognitive model directs attention to the linguistic manifestation of teaching activity, explaining genre-specific poetic features as special (and artistic) devices of knowledge transmission. Hence the cognitive point of view makes the poeticisation of the didactic process visible and analysable. In the following section I propose a new model of the genre of didactic poetry on these grounds.

"All this I will tell in sweetly worded rather than in many verses" – The poeticity of didactic poetry

Although I have not yet embarked on quantitative investigations about the frequency of teaching adaptations, the qualitative study has an important result already in the present phase: the indirectness of knowledge transmission obviously dominates the didactic process in the poems. It has varied patterns of verbalisation, it displays more diversity than direct (instruction based) teaching. As a consequence it is not the continuous presence of the didactic persona which makes a poem didactic, but the continuous (re)construing of a didactic situation through the acts of teaching. It is based both on the activity of the teacher and on the contribution of the pupil (ranging from mere presence and attention to the implied or reflected-upon and evaluated exploring activity). Thus the cognitive architecture of teaching is the core structure of the genre, and poeticisation of the didactic process seems to be essential in the analysed poems. It cannot be narrowed either to the textual presence of one or two persons (though this presence is highly important in developing a common, intersubjectively shared world of phenomena), or to the figurative linguistic structures (regarded as the elements of the epic or of the rhetorical tradition).

The latter conventions are the devices of poeticising everyday knowledge transmission: apostrophic invocations serve as acts of social tolerance; epic digressions, parables provide opportunity to the pupil for carrying out a mental act alone (or for following the initiated thoughts independently); similes, figures, rhetorical questions make access to the relevant stimuli possible. And metaphorical, allegorical structures "sweeten the pill" of difficult learning material (like honey on the rim of the glass symbolising the poetic mode of explanation by Lucretius [I. 930–944], or the motif of light symbolising the disciple's initiation into the Epicurean explanation of nature [I. 130–139, see Volk, 2002: 92]; the cyclic renewal of nature to the observing gaze in Goethe's poem [59–62, 77–80]; or the firm morality which helps the pupil escape from "the Labyrinth of the Mind" as Ariadne's thread in Bessenyei's text [in the Foreword]). These all reflect on the development of the didactic process, and are clear indications of a conscious and intended poeticisation of teaching. If we approach the texts from an interdisciplinary point of view (adopting the cognitive model of teaching behaviour), and

attempt to explain the linguistic patterns of the didactic process not as specific realisations of a narrative structure, but as the verbal configuration of intersubjective knowledge transmission, we can recognise that the poeticisation of teaching is not governed only by the demand of conforming to a set of epic conventions. More important is the motivation to increase the effectiveness of the didactic process, making the coordination of minds more productive and successful, and stimulating the joint conceptualisation of a shared world of phenomena. Thus the genre represents conscious teaching and conscious poetry as well, with the purpose of performing the intersubjective act of establishing a shared knowledge of the world in the indirect, temporally and spatially distant discourse of literature.

It is obvious from the results and their discussion that didacticity and poeticity presuppose each other in didactic poetry, and the former does not degrade the latter. The context of teaching grounds the figuration of the actual knowledge transmission (the development of a didactic process through poetic structures) as a cognitive situation. If we consider the type of knowledge transmitted in the analysed poems (atomic philosophy, the secret laws of nature, the moral responsibility of a statesman) it can be recognised that the didactic personae of the works do not want to transmit factual information. Instead, and contrary to the Aristotelian critique on the non-fictional and non-mimetic nature of the genre, they try to establish an ability (tekhné) with which the disciple comes to be able to understand and interpret the new (not yet seen) phenomena of the world. The teachers of the poems would like to share a worldview, a new perspective with the active contribution of the pupil. As a consequence of the proposed theoretical reorientation, it is worth questioning the rhetorical point of view in the analysis of didactic poetry (Marković, 2008: 9–10), which considers the teacher and the pupil as static rhetorical positions (with an act of persuasion in the centre of attention). In a cognitive framework, the didactic persona and the disciple are both participants of the didactic process construed dynamically in the development of the situation. They continually create and re-create their roles and positions in relation to each other. Hence the didactic process is not equal to the passive takeover of knowledge: according to Don Fowler it is the active "hunting down the truth in the following in the teacher's footsteps" (Fowler, 2000: 210).

Thus the aforementioned stability of the didactic persona as a genre-specific feature of the poems is rooted in the didactic process. Maintenance of the figure of the didactic persona is the superficial result of the dynamic development of teaching activity. Insofar as we model the process as a narrative plot (according to Don Fowler, 2000), we can argue that the teacher is a narrating subject who gains her/his figure and stability in the course of narrating the secret laws. Nonetheless, the narrative approach to didactic poetry (according to which the genre belongs to the epic poetry) does not take the figure of the disciple into consideration. Moreover it cannot face up to the intersubjectivity of the didactic process. While the narrative model of the genre implies the presence of the pupil (since, whether explicitly or not, it is the pupil for whom the narration proceeds), the vantage point of the formation of a subject as a narrative self is not the intersubjectivity of cognition but the individual and mentalistic process of it. Interpreting the didactic process as a plot presupposes an *a priori* knowledge: from this perspective the teaching activity seems to be the verbalisation of this knowledge for others, and not the joint construal of a shared world.

Therefore on the grounds of the analyses I propose that the essential characteristic of the genre is the active development of a knowledge or a skill and the involvement of the disciple in it. In this approach the pupil moves into the centre of attention: s/he is faced with an unfamiliar or strange experience of the world, and reorganises her/his knowledge as a result of that experience. In the process of learning, the impressions which seem chaotic at first give rise to an arranged pattern of phenomena, which causes the development of a cognising subject in the intersubjectively shared horizon of cognition.[4] It is not accidental that the analysed

[4] Psychoanalysis and the phenomenological theory of the subject use the notion of traumatic (or traumatised) subjectivity to refer to those structures of identity which are based on the event of encountering the alterity, an event that is at once proper and inproper (Bernet, 2000, Jarosi 2008). In didactic poetry the disciple recognizes a new worldview and new phenomena of the world, s/he creates a new vantage point of cognition, which can be a traumatising experience for her/him. We can find for example several reflections in the ancient poem on the negative attitude of Memmius toward the tenets of atomism. These reflections are not only the evaluative feedbacks of the didactic persona. They refer to the ongoing process of the formation of a trauamtic subject. It follows from these remarks that the cognitive approach to

poems refer to the state of knowing with the metaphors of seeing and with the verbal acts of ordering, since the didactic persona also rearranges (and not only expresses) his own knowledge during teaching. Thus we can assume another formation of a subject, namely that of the teacher, which goes hand in hand with the progress of the pupil in learning. The two processes of developing a cognising subject are not only parallel but also interrelated: the transmission of knowledge results not only in the intersubjectively shared world of phenomena, but also in the subjective perspectives being authentic in the shared world.

Conclusion

In this paper I attempted to reinterpret the notion of genre as the context of human cognition through analyzing the reoccurring patterns of teaching in didactic poems. It seems to be characteristic of the investigated genre that the participants of the didactic process are engaged in reconstructing the relationship between the world and in cognising through coordinating their vantage points in the intersubjective context of cognition. The linguistic and poetic structures (e.g. pronominal deixis, expressions of intentionality directed at another mind, the apostrophic acts and the rhetorical, figurative devices) gain their significance in the didactic process: they are tools for poeticising teaching, making it not only enjoyable, but also more effective. The traditional approach to the poetic form of teaching regards genre-specific conventions as the apparatus for making learning easier. For instance it is a quite widespread argumentation (see Marković, 2008: 26–27) that the hexametric form of a didactic poem helps the pupil memorise the body of knowledge explained by the didactic persona. However, beside the direct techniques of explanation (imagination) and memorisation (rhythm) of important knowledge, the main purpose of the poetic formation is to provide opportunity for the pupil's activity and to involve her/him (and the reader as well) into the didactic process.

Thus the genre of didactic poetry is neither a categorising device, nor the peripheral instantiation of epic poetry, but a specific niche for human cognition (Spolsky, 2015: xxi–xxiii) which calls the writer and the reader to reconstruct their

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the genre, which emphasizes the intersubjectivity of teaching and learning, can adopt the concept of traumatic subject instead of the narrative self.

knowledge of the world.[5] The new, proactive theory of genre should build on the conception of genre as the culturally created context of human cognition. This cognition presupposes the horizon of intersubjectivity as the ground of establishing a subjective attitude toward the world. And didactic poetry draws on both the human evolutionary skill to facilitate learning in others (teaching adaptations) and the human-specific cultural artefact of literature to improving the mental construal of the world.

Acknowledgements

Notes

[i] For citing the ancient poem I used an early English edition and an early English (prosaic) translation, since the latter renders the meaning of the Latin expressions more accurately.

[ii] For citing Goethe's work I used a German edition and a recent English translation of it.

[iii] For citing the poem by Bessenyei I used a Hungarian edition. The English translations are mine.

[iv] The Roman numerals refer to the book/chapter of the poem. The Arabic numerals refer to the line in the book/chapter. As Goethe's poem is not divided into books/chapters, in this case I use only Arabic numerals.

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[5] As Ibrahim Taha makes it clear (Taha, 2016: 442), the main process of literature is reconstructing (or with his term: remodeling) the norms: „Literature is a new way of texting the existing texts." Genre has a central singificance in the remodeling processes of literature, consequently a proactive genre theory can contribute to inderdisciplinary dialogue between the evolutionary study of literature, the anthroposemiotical view of meaning creation and cognitive poetics.

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