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**Abstract**

The article examines hybridity in literature, focusing on Peter Handke's play *Storm Still*. It explores themes of identity, language and history in a multicultural context, drawing on Julia Kristeva's *Revolution in Poetic Language* and the concepts it develops, particularly the distinction between the semiotic and symbolic registers of language. The article proposes a hybrid poetological model that builds on these concepts, emphasising how intertextuality mediates and transforms the interaction between the semiotic and symbolic, and how this process fosters hybridity through multilingualism, unconventional structures, figurative language and translation. The analysis foregrounds the fragmented sentence structures, multilingual content and cultural references that reflect fluid identities and cultural intersections in Handke's play. The article also considers the Slovenian minority in Austrian Carinthia and broader global influences, revealing how historical and cultural layers intertwine. Handke's use of hybridity – of languages, cultures and references – serves as a poetic device to explore belonging and displacement. The article concludes that this hybrid poetological approach offers a deeper understanding of Handke's complex work. Overall, hybridity functions as a vital tool in addressing the intricacies of identity, language and memory in a multicultural world.

**Keywords:** hybridity, intertextuality, literary theory, culture, Handke

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# Hybridity as a Poetic Process in Peter Handke's Drama *Storm Still*

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This article explores hybridity as a poetological device in Peter Handke's play *Storm Still*. Handke's literary work offers a fertile ground for examining how language, cultural contexts, individual experiences and historical narratives shape our understanding of belonging and the ever-changing nature of identity, particularly in multicultural societies. While existing theoretical frameworks offer valuable insights into the phenomenon of hybridity, this analysis argues for the need for a more precise analytical tool capable of capturing the internal complexity and multifaceted manifestations of hybridity in literary texts. In this context, a new hybrid poetological model is proposed, based on Julia Kristeva's seminal work *Revolution in Poetic Language* and incorporating her key concepts into a cohesive and dynamic framework. The model also draws on Roman Jakobson's poetic function, which emphasises how language can transcend its original communicative purpose and become a self-reflexive and aesthetically powerful medium, and on the extension of the concept of intertextuality, which understands literature as a network of relationships between past and contemporary meanings.

The proposed model is based on three interrelated components: semiotic, symbolic and intertextual. The semiotic register encompasses rhythm, sonority, affectivity and pre-linguistic expression, which embody the emotional and intuitive dimension of language. The symbolic register encompasses structures, norms, cultural codes and historical processes that place meaning in a social and identity context. Intertextuality acts as a connecting and transformative mechanism between the semiotic and symbolic registers: it enables dialogue between past and contemporary meanings, appropriates and transforms existing discourses, and translates them into new aesthetic and identity configurations. In this context, intertextuality functions not only as a link between texts but also as an active force of hybridisation that (semiotically) transforms rhythmic and sonic elements into culturally and historically marked meanings (symbolically) and vice versa. The dynamic transition between the two registers is identified in the article as the main mechanism for creating hybrid meaning. The interaction between the semiotic

and symbolic registers in connection with intertextual elements is the fundamental driving force behind hybridity in literary texts. The integration of these dimensions allows the model to transcend a fragmented understanding of hybridity and enables a comprehensive and nuanced analysis.

The application of the model to the analysis of the drama *Still Storm* provides insight into how characters form and maintain their identity in a space marked by linguistic and cultural boundaries, and how intertextual and multilingual elements are used as means of expressing memory, belonging and resistance. The play's focus on the experience of the Slovenian minority in Austrian Carinthia particularly emphasises the importance of hybridity in presenting the complex dynamics of cultural identity and belonging in a socio-historical context. Guided by the proposed hybrid poetological model, this research aims to provide a theoretical and analytical framework for studying hybridity and to contribute to a more comprehensive understanding of hybridity as a transformative force in contemporary literature and society. The model offers a new perspective on literary language as a space of cultural mediation, where the semiotic, symbolic and intertextual constantly intertwine and create new meanings, rhythms and forms of identity expression.