

Literatura in pripoved: Postklasične perspektive in analize

Literature and Narrative: Postclassical Perspectives and Analyses

Program in povzetki referatov / *Programme and Abstracts*

XVII. mednarodni komparativistični kolokvij
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PROGRAM / PROGRAMME

TOREK, 10. SEPTEMBRA 2019 / TUESDAY, SEPTEMBER 10, 2019

11.00–11.30 Pozdravni nagovori / *Opening addresses*

Alen ŠIRCA, predsednik SDPK / *SiCLA president*

11.30–13.00 Prvo zasedanje / *First session*

Bart KEUNEN (Ghent): Pripovedna inteligenca, simbolne oblike in postklasična naratologija / Narrative Intelligence, Symbolic Forms and Postclassical Narratology

Dejan KOS (Maribor): Naratologija in epistemologija:

Literarnoteoretični vidiki / Narratology and Epistemology:
Literary-Theoretical Aspects

Snežana MILOSAVLJEVIĆ MILIĆ (Niš): Pojmovanja atmosfere: K mejam pripovednega razumevanja / Notions on Atmosphere: Toward the Limits of Narrative Understanding

13.00–14.30 Odmor za kosilo / *Lunch*

14.30–16.00 Drugo zasedanje / *Second session*

Darja PAVLIČ (Ljubljana): Literarni liki v kratkih zgodbah Andreja Blatnika / Literary Characters in Short Stories by Andrej Blatnik

Leonora FLIS (Ljubljana): Grafične pripovedi (grafični romani) in narativnost / Graphic Narratives (Graphic Novels) and Narrativity

Barbara ZORMAN (Koper): Funkcije velikega plana v teoretskih refleksijah ter izbranih sodobnih slovenskih filmih / The Functions of Close-up in Theoretical Reflections and in Selected Contemporary Slovenian Films

16.00–16.30 Odmor za kavo / *Coffee break*

16.30–18.00 Tretje zasedanje / *Third session*

Péter HAJDU (Budapest): Fikcijska pripoved v zgodovinskem romanu in zgodovinski televizijski nadaljevanki / Fictional Narrative in Historical Novel and Historical Television Series

Vladimir BITI (Zagreb): Izjemno stanje: Rojstni kraj Kafkove pripovedne avtoritete / State of Exception: The Birthplace of Kafka's Narrative Authority

Matjaž BIRK (Maribor): Spominska retorika v literarni esejistiki Josepha Rotha / Memorial Rhetoric in the Literary Essayism of Joseph Roth

18.00 Vodeni ogled Ljubljane / *Guided tour of Ljubljana*

SREDA, 11. 9. 2019 / WEDNESDAY, SEPTEMBER 11, 2019

10.00–11.30 Četrto zasedanje / *Fourth Session*

Vita ŽERJAL PAVLIN (Ljubljana): Naratološki vidiki lirskocikličnega oblikovanja: Primer Murnovega cikla *Fin de siècle* / Naratological Aspects of Lyrical Cyclic Form: The Case of Josip Murn's Cycle *Fin de Siècle*

Varja BALŽALORSKY ANTIČ (Ljubljana): Fokalizacija v lirskem diskurzu / Focalisation in Lyric Discourse

Kalina ZAHOVA (Sofia): Tipi »animalistične« fokalizacije v bolgarski literaturi / Types of «Animalist» Focalisation in Bulgarian Literature

11.30–12.00 Odmor za kavo / *Coffee break*

12.00–13.30 Peto zasedanje / *Fifth session*

Martin LÖSCHNIGG (Graz): Pripovedovanje o moderni vojni: Tehnologija in estetika vojne literature / Narrating Modern War: Technology and the Aesthetics of War Literature

Alojzija ZUPAN SOSIČ (Ljubljana): Romani Ivana Cankarja in pripovedna empatija / Novels by Ivan Cankar and Narrative Empathy

Alenka KORON (Ljubljana): Sram in krivda v kratki zgodbi *Marija, pomagaj* Suzane Tratnik / Shame and Guilt in the Short Story *Saint Mary, Help!* by Suzana Tratnik

13.30 Kosilo / *Lunch*

UVOD / *INTRODUCTION*

ALENKA KORON

Literatura in pripoved: Postklasične perspektive in analize: Uvod

V sodobni literarni vedi je spoznanje o pomenu pripovedi, ki poleg svojih konkretnih historičnih manifestacij literarnih oblik in žanrov vključuje še meje verbalnega teksta presegaajoče umetnostne žanre (film, glasbo, likovna umetnost, ples itd.), danes že široko uveljavljeno. Pripoved je razumljena tudi kot temeljna epistemološka struktura, orodje, s katerim mislimo sebe in svet, v zadnjem času vse pogosteje tudi kot orodje za čutenje in čustvovanje. Vse to implicira misel, da je pripovedni način reprezentiranja sveta vseprisoten, na kar je opozoril že Roland Barthes, in da hkrati daleč presega področje literature.

S tem konceptom pripovedi se je soočila postklasična naratologija, ki je danes vitalno področje literarnoteoretskih raziskav, in se skušala s svojo interdisciplinarnostjo čim bolj vključiti v sodobna dogajanja v znanosti, dopolniti svoj instrumentarij in vpeti preučevanje literature v širše kontekste vednosti. Prestopanje disciplinarnih in medijskih meja pripovedi in refleksije o njej je sprožilo celo razmišljanja o pripovednem obratu v znanosti, primerljivem z nekaj desetletij starejšim lingvističnim obratom. Čeprav je evforija okrog pripovednega obrata najbrž pretirana, pa je ena njegovih bistvenih posledic v tem, da so številna področja vednosti prispevala nove ideje, metode in koncepte, relevantne tudi za premislek razmerja med literaturo in pripovedjo.

Ob teh dogajanjih v stroki in zunaj nje je vseskozi potekala tudi diskusija o temeljnih vprašanjih, ki so zaposlovala že klasično teorijo pripovedi, npr. o tem, kako sploh opredeliti pripoved in njene sestavine, kakšna je sploh narava pripovednega diskurza in kakšne so funkcije naratologije ter njene vezi s teorijo, analizo in interpretacijo pripovedi. Toda v literarnem kontekstu je seveda treba razmisliti še o pomembnem dejstvu, da vsa literatura ni nujno pripovedna in da vse pripovedi niso literarne (Coste). Ta tema, ki napotuje k debati o razmerju med pripovednostjo in literarnostjo, torej ne bi smela ostati pozabljena.

Upošteva je rekurentna vprašanja stroke se bo v aktualne debate o literaturi in pripovedi vključil tudi ljubljanski simpozij. Obravnaval bo konceptualne modele različnih disciplin, ki so vtisnile naratologiji svoj pečat, od retorike in stilistike do kognitivne znanosti, vede o medijih in številnih drugih, in dopolnjeval teoretsko delo s študijami primerov oziroma analizami konkretnih del. Odpiral bo torej interdisciplinarna vprašanja, ki presegajo zgolj imanentnoliterarne pristope ter posegajo v širša estetska oziroma filozofska, družbena, psihološka, kulturološka in druga razmerja človeka, literature in pripovedi v današnjem globaliziranem svetu.

Literature and Narrative: Postclassical Perspectives and Analyses: Introduction

In modern literary studies, the awareness of the importance of narrative which, in addition to its specific historical manifestations of literary forms and genres, includes artistic genres that cross the boundaries of the verbal text (such as film, music, fine arts, dance, etc.), is now widely established. Furthermore, narrative is understood as a fundamental epistemological structure, a tool for thinking ourselves and the world, in recent times increasingly also as a tool for experiencing feelings and emotions. All of this implies that representing the world in the form of narrative is ubiquitous, as Roland Barthes pointed out, while also going far beyond the field of literature.

It is this concept of narrative that postclassical narratology, which today is a vital field of research in literary theory, has had to address in an attempt to become integrated – interdisciplinary in character – as much as possible into contemporary developments in science, as well as seeking to extend the range of its analytical tools and placing the study of literature in the broader contexts of knowledge. The crossing of disciplinary and media boundaries of narrative and the reflections on it has even given rise to ideas about a narrative turn in science comparable to the linguistic turn from a few decades earlier. While euphoria surrounding the narrative turn may well be exaggerated, one of the key consequences is that several areas of knowledge have contributed new ideas, methods and concepts that are also relevant to the re-examination of the relationship between literature and narrative.

In the course of these events in and outside the profession, there has been an ongoing discussion on the fundamental issues that were the object of study in the classical theory of narrative, for example, on the definition of narrative and its components, on the nature of narrative discourse, and on the functions of narratology, including its connections with the theory, analysis and interpretation of narrative. In a literary context, however, it is clearly necessary to consider the important fact that not all literature is necessarily narrative and that not all narratives are literary in character (Coste). This topic pointing to the debate about the relationship between narrativity and literariness should, therefore, not go unnoticed.

Dealing with these recurrent scholarly questions, the Ljubljana Symposium will actively partake in the current discussions on literature and narrative. It will discuss conceptual models of various disciplines that have left their imprint on narratology, ranging from rhetoric and stylistics to cognitive science, media studies and many others, and complementing the theoretical work with case studies and analyses of individual works. In view of the above, the contributors are encouraged to address interdisciplinary questions that go beyond purely immanent-literary approaches, engaging with broader aesthetic or philosophical, social, psychological, cultural and other relationships between man, literature and narrative in today's globalised world.

POVZETKI / *ABSTRACTS*

Fokalizacija v lirskem diskurzu

VARJA BALŽALORSKY ANTIĆ

Z vidiki, ki jih naratologi niso le različno poimenovali – gledišče, perspektiva, focalizacija –, temveč so jih tudi različno konceptualizirali, se teorija lirike do nedavnega skorajda ni ukvarjala, kar je mogoče pojasniti z dejstvom, da je bila lirika navadno razumljena kot temeljno monološka vrsta. Transnaratološke raziskave lirike (npr. študije Petra Hühna) so v preteklih dveh desetletjih posvetile več pozornosti temu vprašanju, vendar področje še vedno ostaja tako teoretsko kot praktično-analitično nezadovoljivo obdelano. V prispevku bom na posameznih primerih iz moderne svetovne in slovenske lirike, ki pripadajo različnim vrstam lirskega diskurza, opredelila ravnine, na se katerih focalizacija – pri tem izraz privzemamo kot krovno poimenovanje za različne vrste perspektivizacije – potencialno izrazi. Prek kratkih analiz bom preverila uporabnost tipologij gledišč, ki so jih teoretiki izoblikovali na primeru pripovednih tekstov, in podala osnovno tipologijo v liriki. Prispevek bo poskusil ponuditi odgovor na vprašanje, do katere mere je focalizacija dejansko operativen ali celo nepogrešljiv pojem tudi v nenarativni in manj narativni liriki in nasploh liriki, ki gradi monološki model subjektne konfiguracije, v katerem se persona, govorec in focalizator navidezno spajajo v eno samo instanco.

Focalisation in Lyric Discourse

VARJA BALŽALORSKY ANTIĆ

Categories for which narratologists not only coined various terms such as point of view, perspective or focalisation but proposed different conceptualisations have until recently been a neglected field of investigation in the theory of the lyric. This lack of interest is due to the fact that the lyric was traditionally understood as a fundamentally monological discourse. In the last two decades, transnarratological studies of poetry (e. g. Peter Hühn's contributions) began to address these issues, but the field still remains theoretically and analytically insufficiently studied. In my paper, I will seek to define potential levels where focalisation – as a widely adopted umbrella term for several types of perspective – takes place by presenting examples from World and Slovenian poetry which belong to different kinds of lyric discourse. A short analysis will lead me to verify the applicability of focalisation models drawn upon narrative fiction and to propose a basic taxonomy for the lyric focalisation types. The paper will attempt to answer the question to what extent the focalisation presents an operative or even inevitable category in non- or less narrative poetry and generally in the poetry that forms a monological model of the subject configuration where the protagonist, the speaker and the focaliser apparently coalesce into a single category.

Spominska retorika v literarni esejistiki Josepha Rotha

MATJAŽ BIRK

V ospredju obravnave literarne esejistike Josepha Rotha, enega vodilnih predstavnikov avstrijsko-judovske književnosti iz prve polovice 20. stoletja, je njegovo osrednje esejistično delo, zbirka *Juden auf Wanderschaft* (*Judje na popotovanju*, 1927). Zaradi poglobljenih kulturnosocioloških refleksij in kot izraz pisateljevega razumevanja usode judovstva ter utopične zazrtosti v preteklost zavzema to delo v njegovem literarnem opusu posebno mesto. Literarne eseje, ki temeljijo na izčrpnem poznavanju tematike preteklosti in sedanosti evropskega judovstva ter njegove diaspore, zaznamujejo elementi potopisja in zgodovinske pripovedi, estetske transgresije v satiro, polemiko in karikaturu nostalgicnih razsežnosti ter dovršen poetičen slog. V središču našega zanimanja so pripovedna struktura obravnavanih pripovedi in nekatere značilnosti, zaradi katerih jih je mogoče sprejemati kot spominski medij. Določene izrazne oblike lahko bralca namreč pripravijo do tega, da literarno besedilo bere skladno z istimi kognitivnimi shemami, ki pridejo do veljave v procesih kolektivnega spominjanja. Aktualiziranje literarnega besedila kot spominskega medija je v tem primeru odvisno od pripovedne strukture oz. strategije, imenovane retorika kolektivnega spomina (Ertl 2005). Zanimalo nas bo, kateri so prevladujoči načini retorike kolektivnega spomina, na katerih literarnih sredstvih gradijo ti načini in kakšna je korelacija med inscenacijami spomina in personalnih ter kolektivnih identitet.

Rhetoric of Memory in the Literary Essayism of Joseph Roth

MATJAŽ BIRK

At the forefront of the present discussion of the literary essayism of Joseph Roth, one of the leading representatives of Austrian-Jewish literature in the first half of the twentieth century, is his central essayistic work, the collection *Juden auf Wanderschaft* (*The Wandering Jews*, 1927). Due to its in-depth cultural-sociological reflections and the author's presentation of his understanding of the fate of Judaism and the utopian gaze into the past, this work occupies a special place in his literary body of work. Literary essays based on the author's extensive knowledge of themes of the past and the present in relation to European Judaism and its diaspora are defined by elements of travelogue writing and historical narrative, aesthetic transgression into satire, debate, caricature of nostalgic dimensions, and an elaborate poetic style. The focus of our attention is the narrative structure of the discussed narratives, and some features due to which we perceive them as a medium of memory. Certain forms of expression can indeed make the reader perceive the literary text in accordance with the same cognitive schemas that emerge in the process of collective memory. In this case, the modernisation of the literary text as a medium of memory depends on the narrative structure or strategy of the so-called rhetoric of collective memory (Erl 2005). We are interested in the dominant modes of rhetoric relating to collective memory, the literary resources these modes build on, and the correlation between the representations of memory and those of personal and collective identities.

Izjemno stanje: Rojstni kraj Kafkove pripovedne avtoritete

VLADIMIR BITI

V postimperialni vzhodni in srednji Evropi, v kateri se je geopolitični prostor preoblikoval po vzoru zahodnoevropskih nacionalnih držav, so se širili nepredelani preostanki humanega kot stranski učinki politično vodene narodne homogenizacije. Ti položajni obstranci, ki jim ni bilo dovoljeno, da bi postali berljivi v okviru na novo vzpostavljenih političnih prostorov, zavzamejo osrednje prizorišče Kafkovih pripovedi ne le kot literarni liki, temveč tudi kot pripovedovalci in vrhovna avtoriteta. Strastno se navežejo na cone nerazločnosti, na katere jih je obsodila »egalitarna diskriminacija« modernih družb, s čimer skušajo svojo politično razlaščenost spremeniti v literarno prednost. Dokazoval bom, da Kafkove pripovedi dolgujejo svojo izmuzljivo avtoriteto prav tej transformaciji političnega izjemnega stanja svojih akterjev v njihovo literarno samooprostitev. S preopomenjenjem politično vsiljenega izjemnega stanja prek njegove posebne literarne prilastitve se Kafkova pripovedna avtoriteta nikdar ne ustavi pri distanciranju od svojih višjih in nižjih zastopnikov. Kafkov geopolitično in zgodovinsko oddaljeni naslednik J. M. Coetzee je najbolj občudoval prav to njegovo subverzivno mimikrijo, kar priča o izbirnih sorodnostih med pripovedmi, ki jih porajata postimperialno in postkolonialno stanje sveta.

State of Exception: The Birthplace of Kafka's Narrative Authority

VLADIMIR BITI

Across the post-imperial East Central Europe whose geopolitical space was reconfigured on the model of West European nation-states, the unprocessed human residues proliferated as collateral effects of the politically guided national homogenisations. These positional outsiders that were prevented from becoming legible within the newly established political spaces, take the centre stage of Kafka's narratives not only in the form of their characters but also narrators and ultimate authority. They passionately attach themselves to the zones of indistinction, which modern societies' 'egalitarian discrimination' has condemned them to, thus trying to turn their political dispossession into a literary privilege. I am going to argue that Kafka's narratives owe their elusive ultimate authority precisely to this transformation of the political state of exception of his agencies into their literary self-exemption. Re-signifying the politically imposed state of exception through its peculiar literary adoption, Kafka's narrative authority never stops distancing itself from its lower and higher proxies. Testifying to the elective affinities between the narratives engendered by the post-imperial and postcolonial condition of the world, it is precisely this subversive mimicry that his successor at a geopolitical and historical distance, J. M. Coetzee, admired the most.

Grafične pripovedi (grafični romani) in narativnost

LEONORA FLIS

Grafični roman ali širše grafične pripovedi so hibridni žanr, ki se giblje na preseku literarnega in vizualnega. Stoji na stičišču prikazovanja zgodbe in pripovedovanja zgodbe, v vsakem primeru pa zgodbo pripoveduje, zato je nedvomno narativen žanr. Zaradi kombinacije vizualnega in verbalnega lahko grafične pripovedi vidimo kot multimodalne, poleg tega pa nam grafično pripovedovanje omogoča zastavljanje fundamentalnih vprašanj, ki zadevajo temporalni aspekt narativnosti (razumljene kot skupek formalnih in kontekstualnih lastnosti, ki določajo pripoved). Grafične pripovedi s pripovednim časom upravljajo nekoliko drugače od (zgolj) literarnih besedil, saj občutek časa ustvarjajo z odnosom med vizualnim in verbalnim. Poleg tega grafične pripovedi poleg (ponavadi uokvirjenih) ilustracij vsebujejo tudi tako imenovani »gutter«, »jarek« ali »luknjo«, torej prazne prostore med okvirji. Scott McCloud pravi, da je ta prazen prostor najbolj kreativni prostor v grafičnem romanu, praznina, ki najbolj buri bralčevo domišljijo, obenem pa je to tudi prostor, kjer se zgodi iluzija premika prostora in časa. Na primerih nekaj stripov (npr. Art Spiegelman, Joe Sacco in Guy Delisle) bom skušala prikazati specifične grafičnega pripovedovanja, ki s sekvenčnostjo podob, montažo kadrov, kompozicijo posameznih strani in drugimi strukturnimi karakteristikami omogočajo grajenje in vzdrževanje zgodbe.

Graphic Narratives (Graphic Novels) and Narrativity

LEONORA FLIS

Graphic novels or, more broadly speaking, graphic narratives represent a hybrid genre that dwells at the intersection of the literary and the visual storytelling, that is, at the intersection of showing and telling stories. In any case, however, this genre narrates a story, so it is undoubtedly a narrative genre. Due to the combination of the visual and the verbal, we can understand graphic narratives as multimodal. In addition, graphic storytelling enables us to pose some key questions about the temporal conditions of narrativity understood as the set of formal and contextual properties that characterise any narrative as narrative. Graphic narratives deal with narrative time differently from literary narratives, as they convey a sense of time through the visual and verbal means. Moreover, apart from (usually framed) illustrations, graphic narratives also contain the gutter (i.e., the empty space between the panels). Scott McCloud sees this empty space as the most creative part of a graphic book; this is the emptiness that most vividly stirs the reader's imagination. At the same time, this is also the part of the narrative that produces the illusory passage of time and space. I will take as examples a few graphic narratives (e.g. by Art Spiegelman, Joe Sacco, Guy Delisle) and attempt to show the specifics of graphic storytelling that enable the creation and progression of the storyline by its sequence of images, its montage principles, the composition of pages and other structural characteristics.

Fikcijska pripoved v zgodovinskem romanu in zgodovinski televizijski nadaljevanki

PÉTER HAJDU

Najbolj očitna formalna lastnost zgodovinskega romana kot žanra, ki ga je vzpostavil Walter Scott, je dvojnost fiktivne zgodbe v ospredju in zgodovinsko potrjenega ozadja. Dogajališča mnogih televizijskih nadaljevank so zgodovinska, mnoge od nadaljevank je mogoče videti kot zgodovinske romane. Televizijska serija *Rim* je ohranila nekaj scottovske strukture, značilne za izpostavljeno fikcijsko zgodbo. Zgodba o Pulosu in Vorenusu je fikcijska in uprizarja življenje preprostih ljudi, zgodovinski liki, kot so Julij Cezar in Pompej ali Antonij in Avgust, pa ne nastopajo zgolj kot na zgodovinskih dejstvih temelječe ozadje. Razmerje med fikcijskimi in ne-fikcijskimi zgodbami je uravnoteženo in kot tako ponuja živ in prepričljiv vpogled v preteklost. Mnogim zgodovinskim nadaljevankam rabi preteklost zgolj kot dekorativno prizorišče za zgodbe, polne intrig, nasilja in seksa (*Tudorji*, *Borgia*), predstavljene kot zgodovinske (anti)romance, ki pa se osredotočajo zgolj na elito. Zgodovinski roman druge vrste pa so ustvarile nekatere nadaljevanke, ki (navidez s povsem drugega konca) celo iz ozadja izključijo vsa zgodovinska dejstva in predstavijo vsakdanjost navadnih ljudi v njeni (kvazi)historični drugosti. V nadaljevankah kot *Mad Men* in *The Knick* denimo ni omenjen noben dogodek iz politične zgodovine, prav tako se v ozadju ne pojavi nobena zgodovinska osebnost, vendar pa te uspešno predstavljajo drugost preteklosti z gledišča javnega diskurza o vprašanih rase, spola in celo morale.

Fictional Narrative in Historical Novel and Historical Television Series

PÉTER HAJDU

The most obvious formal feature of historical novel as the genre founded by Walter Scott is the duplicity of a fictional foreground story and a historically approved background. Many television series have historical past settings, and many of them can be seen as historical novels. The 2005-7 series *Rome* kept some of the Scottian structure of fictional foreground story. The Pullo and Vorenus storyline is fictional, and it stages the life of ordinary people, while historical characters like Julius Caesar and Pompey or Anthony and Augustus do not merely form a factual background. The fictional and non-fictional stories are in balance, and together they offer a vivid and convincing representation of the past. Many historical television shows use the past only as a decorative setting for a story full of intrigue, violence and sex (*The Tudors*, *The Borgias*). Those may be described as historical (anti)romances which tend to focus exclusively on the elite. Another kind of historical novel has been developed by some shows that (as if at the other extreme end) eliminate the historical facts even from the background and represent everyday life of ordinary people in its (semi-)historical otherness. In shows like *Mad Men* or *The Knick* no event of political history is mentioned, no historical person appears in the background. However, these shows successfully represent the otherness of the past from the viewpoint of public discourse on issues of race, gender, or even morality.

Pripovedna inteligenca, simbolne oblike in postklasična naratologija

BART KEUNEN

Nekatere pomembne naratološke inovacije preteklih desetletij je mogoče razumeti kot postformalistično kritiko klasične naratologije. V skladu z Bahtinom in Medvedevom – prvima kritikoma ruskega formalizma – se njen postformalizem začne v epistemološkem razmisleku, ki bi mu lahko rekli novokantovski. Raziskave Davida Hermana (npr. *Storytelling and the Sciences of Mind*, “How stories make us smarter”), Alana Palmerja (*Fictional Minds*) in Marie-Laure Ryan (*Narrative as Virtual Reality*) lahko razumemo kot iskanje »a priori pogojev«¹ pripovednega razmišljanja.

Da bi dopolnil delo omenjenih postklasičnih naratologov, bom podrobneje preučil epistemološke uvide Ernsta Cassirerja, ene vodilnih figur novokantovske filozofije. Njegovo razmišljanje ni le glavni vir navdiha za t. i. Bahtinov krog, ampak se zelo približa pogledu »pripovedne inteligence«, ki jo zasledimo v novejši naratologiji. Obenem je njegova perspektiva na človeško kognicijo bogatejša od tiste, značilne za novejšo literarne teorije. Njegova epistemologija denimo vključuje funkcijo mitskih ali čustvenih oblik kognicije in prepozna prvine medbesedilnosti. Najpomembnejše pa je to, da Cassirerjeva filozofija potencialno vodi v sintetični pogled na posebno vrsto domišljije, ki sodeluje pri pripovednem razmišljanju, zato jo je mogoče uporabiti kot hevrstično orodje za vrednotenje prednosti in slabosti v novejši literarni vedi.

V svojem prispevku pri ponazoritvi delovanja »pripovedne inteligence«² izhajam iz pesmi v prozi Charlesa Baudelaira »*Chacun sa chimère*«³ (*Le Spleen de Paris*). Svoje branje besedila bom primerjal z analizo posameznih sekvenc iz filmov Michelangela Antonionija. Obe študiji bosta primera, s katerima bom osvetlil ključne vpoglede v umetniško in simbolno mišljenje, ki jih je mogoče izluščiti iz štirih zvezkov Cassirerjeve *Filozofije simbolnih oblik*. Osredotočil se bom na koncepte, ki jih je uvedel, da bi razumel delovanje domišljije v človeški kulturi, in jih uporabil za globalni oris osnovnega delovanja domišljije v pripovedih. V okviru te globalne perspektive nadgradim nekatere hipoteze, ki sem jih predlagal v svojih delih *Time and Imagination* (Keunen 2011) in *The Aesthetics of the City* (Keunen 2019, v tisku).

Narrative Intelligence, Symbolic Forms and Postclassical Narratology

BART KEUNEN

Some of the important narratological innovations of the past decades can be considered as a post-formalist critique of classical narratology. Much in line with Bakhtin and Medvedev—the first critics of Russian Formalism—its post-formalism starts from an epistemological reflection that could be dubbed Neo-Kantian. Research by David Herman (e.g. *Storytelling and the Sciences of Mind*, “How stories make us smarter”), Alan Palmer (*Fictional Minds*) and Marie-Laure Ryan (*Narrative as Virtual Reality*) can be seen as a search for the “a priori conditions” of narrative thinking.

To complement the work by those postclassical narratologists, I will take a closer look at the epistemological insights of Ernst Cassirer, one of the leading figures in Neo-Kantian philosophy. His thinking is not only the main source of inspiration of the so-called Bakhtin-circle but comes very close to the view on “narrative intelligence” we find in recent narratology. At the same time, his perspective on human cognition is richer than that of recent literary theories; his epistemology integrates for instance the function of mythical or emotional forms of cognition and has an eye for intertextuality. Most importantly, Cassirer’s philosophy potentially leads to a synthetic perspective on the specific kind of imagination that is involved in narrative thinking. Therefore, it can be used as a heuristic tool to evaluate strengths and weaknesses in recent literary studies.

In my paper I take “To Each His Chimera”, a prose poem from Charles Baudelaire (*Le Spleen de Paris*), as my starting point to illustrate the workings of “narrative intelligence”. My reading of the text will be compared with an analysis of some sequences from movies of Michelangelo Antonioni. Both case studies will serve as instruments to highlight the key insights on art and symbolic thinking that can be distilled from the four volumes of Cassirer’s *Philosophy of Symbolic Forms*. I will focus on the concepts he introduced in order to understand imaginative operations in human culture and will use them to sketch a global overview of the elementary operations of imagination in narratives. This global perspective elaborates some of the hypotheses I proposed in *Time and Imagination* (Keunen 2011) and *The Aesthetics of the City* (Keunen 2019, forthcoming).

Sram in krivda v kratki zgodbi *Marija, pomagaj* Suzane Tratnik

ALENKA KORON

Čprav so afekti in emocije že od antike naprej prepoznani kot bistveni del literarne izkušnje, so bili med prevlado strukturalizma izključeni iz obravnave pripovedne literature in izrecni interes zanje se je v naratoloških diskurzih pojavil šele v zadnjih desetletjih v povezavah z nastajajočo paradigmo sodobnih študijev afekta. Pri uveljavitvi in artikulaciji teh kategorij z lastnim bogatim izročilom v poetiki, retoriki in psihoanalizi imajo pomembno vlogo ne le nevroznanstveni, kognitivni in evolucijski pristopi k pripovedi, ampak tudi feministična naratologija in kvirovske teoretske konceptualizacije občutij, v zadnjem času pa tudi deleuzovska pojmovanja afekta. V tem prispevku bom izhajala iz obstoječih, precej divergentnih in fluidnih konceptualizacij afektov v pripovedih in iz prepričanja, da emocij ni mogoče reprezentirati nevtralno, saj so besede in podobe za njihovo podajanje nasičene s kulturnimi vrednostmi. V svojem branju kratke zgodbe *Marija, pomagaj* iz knjige *Noben glas* (2016) slovenske pisateljice in lezbične aktivistke Suzane Tratnik, v kateri sram in krivda (kot socialni emociji) sicer nista neposredno omenjena, pa bom skušala osvetliti načine, na katere avtorica reprezentira izražanje čustvenega življenja literarnih likov, in tip bralskega angažmaja, h kateremu vabi njen diskurz.

Shame and Guilt in the Short Story *Saint Mary, Help!* by Suzana Tratnik

ALENKA KORON

Although affect and emotion have been recognised as a crucial part of literary experience since antiquity, they were excluded from consideration of narrative literature during the dominance of structuralism and an explicit interest for them in narrative discourses has appeared only in recent decades in connection with the emerging paradigm of contemporary affect studies. In the assertion and articulation of these categories with their own rich tradition in poetics, rhetoric and psychoanalysis an important role has been played not only by neuroscientific, cognitive, and evolutionary approaches to narrative but also by feminist narratology and queer theoretical conceptualisations of feelings, most recently also by Deleuzian notions of affect. In this paper, I will draw on existing, rather divergent and fluid conceptualisations of affect in narratives and on the belief that emotions cannot be represented neutrally, as words and images for their rendering are saturated with cultural values. In my reading of the short story *Saint Mary, Help!* from the collection of stories *No Voice* (2016) by a Slovenian writer and lesbian activist Suzana Tratnik, in which shame and guilt (as social emotions) are not explicitly mentioned, I will attempt to shed light on the ways in which Tratnik represents the expressions of emotional life of literary characters, and the type of reader engagement that her discourse invites.

Naratologija in epistemologija: Literarnoteoretični vidiki

DEJAN KOS

Razmerje med naratologijo in epistemologijo je zapleteno v več pogledih. Najprej zato, ker imajo teorije pripovedi spoznavne funkcije, spoznavne teorije pa pripovedno strukturo. Gre potemtakem sploh za ločeni področji, ali je morda eno podpodročje drugega? Prav tako ni jasno, kakšne so vzporednice med pripovedovalcem oziroma pripovedjo na eni strani, ter opazovalcem oziroma predmetom opazovanja na drugi. V razpravi bomo nekatere od teh dilem skušali razrešiti z razlikovanjem med tremi temeljnimi pripovednimi načeli (referencialnim, samoreferencialnim in transreferencialnim), ki jih bomo proučevali v poljih epistemičnih in literarnih diskurzov. Po tej poti se bomo dotaknili tudi vprašanja o univerzalnih mehanizmih kognitivne samoorganizacije.

Narratology and Epistemology: Literary Theoretical Aspects

DEJAN KOS

The relationship between narratology and epistemology is in many respects a complex one. Firstly because narrative theories have epistemic functions, while epistemic theories have narrative structure. Are these therefore separate fields altogether or is one perhaps a subfield of the other? It is also unclear what the parallels are between the narrator / narrative at one end of the spectrum, and the observer / object of observation at the other. In this paper, we will attempt to resolve some of these dilemmas by distinguishing between three fundamental narrative principles (referential, self-referential and trans-referential); we will discuss them in the framework of epistemic and literary discourses. In this way, we will also touch upon the issue of the universal mechanisms of cognitive self-organization.

Pripovedovanje o moderni vojni: Tehnologija in estetika vojne literature

MARTIN LÖSCHNIGG

V svojem prispevku bom analiziral, kako so vojni romani in memoariji vse od začetka 20. stoletja odraz izzivov, ki jih sodobno vojskovanje predstavlja za pripoved. Trdil bom, da se mehanizirano vojskovanje upira pripovednemu zapisu izkušnje in ustvarja pripovedno krizo, ki je pogosto eksplicitno prisotna v ugotovitvah romanopiscev in memoaristov, da pripoved o dejanski bojni izkušnji ni mogoča. Tako je imela denimo narava vojskovanja na Zahodni fronti (1914–1918), ki jo je zaznamovala fragmentiranost pogleda v bojnih jarkih in izpostavljenost vojakov nenehnim akustičnim šokom, uničujoče učinke na dojemanje časa in prostora in posledično na podajanje kronotopa v pripovednih opisih bojevanja. Odtlej sodobna vojaška tehnologija vse bolj ustvarja občutek, da imajo vojne svojo lastno dinamiko. »Filmične« značilnosti tehnološkega vojskovanja in iz njih izhajajoča izguba osebne udeležnosti so ukinile pripovedno funkcijo vzpostavljanja reda in ustvarjanja pomena, kar je v skrajnem primeru privedlo do reprezentacijske mrtve točke, ki jo poudarja teorija travme. V pričujoči obravnavi izbranih zapisov o vojni bom pokazal, kako lahko 'kognitivno pripovedništvo' sodobnega vojskovanja uporabimo za analizo pojavljanja estetskih prvin v vojni literaturi in 'krize jezika', na kateri sloni (literarna) modernost.

Narrating Modern War: Technology and the Aesthetics of War Literature

MARTIN LÖSCHNIGG

My paper will analyse how, since the early twentieth century, war novels and memoirs have reflected the challenges which modern warfare poses to narrative. Mechanised warfare, I shall argue, resists the narrative encoding of experience, creating a crisis of narrative that is frequently made explicit in the assertion, on the part of novelists and memoirists, that the actual experience of combat cannot be narrated. Thus, for instance, the nature of warfare on the Western Front 1914–1918, characterised by the fragmentation of vision in the trenches and the exposure of soldiers to a continuous sequence of acoustic shocks, had a disruptive effect on perceptions of time and space, and consequently on the rendering of the chronotope in narrative accounts of the fighting. Since then, modern military technology has increasingly generated a sense that wars have acquired a dynamic of their own. The ‘cinematic’ nature of technological warfare and the resulting loss of individual agency have suspended the order-creating and meaning-creating function of narrative, leading, *in extremis*, to the representational impasse emphasised by trauma theory. In my discussion of selected war writings, I shall show how the ‘cognitive narratology’ of modern warfare can be applied to the analysis of aesthetic manifestations in war literature and the ‘crisis of language’ underlying (literary) modernity.

Pojmovanja atmosfere: K mejam pripovednega razumevanja

SNEŽANA MILOSAVLJEVIĆ MILIĆ

Spremenjene metodološke paradigme, ki jih je prinesla postklasična naratologija in še posebej njena kognitivistična usmeritev, fenomenu atmosfere do zdaj niso posvečale veliko razmisleka. To nekoliko preseneča, če upoštevamo, da sodobna konceptualizacija atmosfere in povečano zanimanje za vprašanja, ki jih prinaša, izhajata iz nove fenomenologije in fenomenološke estetike, področij torej, ki sta neposredno prispevali k razvoju postklasične naratologije. Začeni s fenomenološkim konceptom atmosfere po M. Merleau-Pontyju and H. Schmitzu (atmosfera kot ekstaza izkušnje, poseben način prisotnosti s kvaziobjektivnim in intersubjektivnim statusom, ki se prilega zunajjezikovnemu okviru, dojemanje atmosfere kot brezpovršinskega prostora) in estetskim pomenom tega koncepta (G. Böhme, T. Griffero, E. Fischer-Lichte), bom v prispevku predstavila terminološko nestabilnost in semantično nejasnost atmosfere ter povezanih izrazov znotraj naratološkega diskurza. Če je najpomembnejši cilj prispevka, da ponovno preučim metodološko legitimnost koncepta atmosfere, tako kar zadeva meje pripovednega razumevanja kot njenega interpretativnega potenciala, ki bi lahko postal relevanten v okviru kognitivnih teorij intertekstualnosti (E. Panagiotidy, M. Juvan), predstavlja po drugi strani tudi humanistični odgovor na izzive novih epistemoloških paradigem in povratek k transcendentalnemu bistvu literature.

Notions on Atmosphere: Toward the Limits of Narrative Understanding

SNEŽANA MILOSAVLJEVIĆ MILIĆ

The change of methodological paradigms introduced by postclassical narratology, and especially its cognitivist orientation, has thus far not reflected on the phenomenon of atmosphere. This is somewhat surprising if we consider that the contemporary conceptualisation of atmosphere and the increased interest in the questions it brings forth arise from the new phenomenology and phenomenological esthetics, the fields that have directly initiated the development of postclassical narratology. Starting with the phenomenological concept of atmosphere by M. Merleau-Ponty and H. Schmitz (atmosphere as an ecstasy of experience, a specific modus of presence with a quasi-objective and inter-subjective status fitting into the extra-linguistic framework, the atmospheric perception as seizing the surfaceless space) and the esthetic relevance of the concept (G. Böhme, T. Griffero, E. Fischer-Lichte), this paper will present the terminological instability and semantic vagueness of atmosphere and related terms within the narratological discourse. The primary objective of this paper is reexamining the methodological legitimacy of the concept of atmosphere, both regarding the limits of narrative understanding and its interpretative potential that might become relevant within the cognitive theories of intertextuality (E. Panagiotidy, M. Juvan), while on the other hand it is also a humanistic response to the challenges of new epistemological paradigms and a return toward the transcendental essence of literature.

Literarni liki v kratkih zgodbah Andreja Blatnika

DARJA PAVLIČ

Na začetku Blatnikove »Zgodbe o Rošlinu in Verjanku« je predstavljen temeljni problem, s katerim so se soočali mladi slovenski pisatelji v 80. letih, tj. problem, o čem sploh pisati. Pisatelj z imenom K., glavni lik v Blatnikovi zgodbi, skuša Verjanka, lik iz slovenske ljudske balade, izoblikovati v junaka, ki se mora za uveljavitev novih idej zoperstaviti Partiji in spraviti s poti starejšega tekmeca. K. je torej zamišljen kot aktivni junak, kakršnemu so se odrekli že predstavniki prejšnje generacije, t. i. nove slovenske proze, in sicer pod vplivom francoskega novega romana oz. Alaina Robbe-Grilleta. Ta je v zbirki študij z naslovom *Za novi roman* (1963) osebo razglasil za mumijo in roman značajev za stvar 19. stoletja.

Blatnikova »Zgodba o Rošlinu in Verjanku« v maniri postmodernistične metafikcije ne govori o aktivnem junaku, ampak o težavah, ki jih povzroča pisanje o njem. Toda postmodernistične teme in postopke v Blatnikovih kratkih zgodbah so zelo kmalu izpodrinili minimalistični, njegovi literarni liki pa so zaradi svoje pasivnosti dobili oznako subjekti govorjenja. V njegovi najnovejši knjigi kratkih kratkih zgodb *Ugrizi* (2018) med sredstvi karakterizacije poleg (pomembnih) dejanj vse pogosteje umanjka govorjenje, pomembno vlogo pa ima posredovanje zavesti. V svojem prispevku bom za analizo Blatnikovih literarnih likov poleg konceptov klasične naratologije uporabila modele kognitivne naratologije in z upoštevanjem 'naravne naratologije' (Monika Fludernik) pokazala, v čem je pripovednost zgodb, ki ne temeljijo na dogodkih.

Literary Characters in Short Stories by Andrej Blatnik

DARJA PAVLIČ

At the beginning of Blatnik's "Story About Rošlin And Verjanko", the basic problem that the young Slovenian writers in the 1980s were preoccupied with is presented, namely what to write about. A writer by the name of K., a main character in Blatnik's story, seeks to turn Verjanko – a figure from a well-known Slovenian folk ballad – into a hero who must resist the Communist Party and eliminate an elderly rival in order to establish new ideas. K. is therefore conceived as an active hero the likes of whom representatives of the previous generation, the so-called new Slovenian prose group, elected to renounce under the influence of the French new novel. In a collection of studies titled *For a new novel* (1963), Alain Robbe-Grillet described the person as a mummy and "the novel of characters" as a thing of the nineteenth century.

In the manner of postmodernist metafiction, Blatnik's "Story About Rošlin And Verjanko" is not about an active hero, but about problems caused by writing about one. However, postmodernist themes and techniques in Blatnik's short stories were soon replaced by their minimalist counterparts, and his literary characters, due to their passivity, were labelled as subjects of speech. In addition to (important) instances of action, speech is increasingly omitted from the means of characterisation in his latest book of short stories, *Bites* (2018), while it is the presentation of a character's consciousness that has acquired an important function. In my paper, alongside the concepts of classical narratology, I will use models of cognitive narratology for the analysis of Blatnik's literary characters and, by applying 'natural narratology' (Monika Fludernik), demonstrate the narrativity of non-event-based stories.

Tipi »animalistične« fokalizacije v bolgarski literaturi

KALINA ZAHOVA

Sodobna literatura in kultura ponujata v svetu, ki mu vlada človek (antropocentrizem), širok nabor mehanizmov, zasnovanih tako, da dokazujejo in utrjujejo samooklicani vrhovni status človeka. Takšna je funkcija perspektive, s katere so pripovedovana literarna dela – in to je še ena v vrsti kulturnih zmot, ki nenehno promovirajo človeka kot merilo vsega. Izhajajoč iz prepričanja, da ima literatura pomembno vlogo pri nadomeščanju resničnih živali z njihovimi lažnimi kulturnimi dvojniki, v prispevku navajam primere bolgarskih literarnih del o nečloveških živalih in poskušam preučiti različne vidike fokalizacije v njih. Ob upoštevanju cele vrste fokalizacijskih tipov, od ekstremnega antropocentrizma do domnevnega »objektivizma«, prikažem nekatere politične in kulturne silnice, ki se skrivajo za pripovednimi figurami in pozicijami.

Types of “Animalist” Focalisation in Bulgarian Literature

KALINA ZAHOVA

In a world shaped by anthropodomination, contemporary literature and culture provide a vast range of mechanisms designed to prove and reassure the self-proclaimed supreme status of the human. Such is the function of the perspective from which literary works are narrated – yet another of the numerous cultural fallacies that continuously promote human as the measure of all things. Proceeding from the belief that literature takes important part in the substitution of real animals with their false cultural doubles, the paper offers examples of Bulgarian literary works about nonhuman animals and tries to examine the different angles of focalisation in them. Encompassing the variety of focalisation types from the extreme anthropocentrism up to the claimed “objectivism”, it outlines certain political and cultural intensities behind the narrative figures and positions.

Funkcije velikega plana v teoretskih refleksijah ter v izbranih sodobnih slovenskih filmih

BARBARA ZORMAN

Veliki plan, posebej v prikazih obraza, je zanimal filmske teoretike že od samih začetkov tega medija. Béla Balázs je tako izjavil, da je z velikim planom človeštvo pridobilo nov univerzalni medij, ki omogoča učenje »dolgo pozabljenega jezika gest in obrazne mimike« (*Der sichtbare Mensch oder die Kultur des Films*, 1924). Za Deleuza je veliki plan podoba-afekcija, ki iztrga objekt iz njegovih prostorsko časovnih koordinat, da omogoči vznik čistega afekta (*L'Image-Mouvement*, 1983). V *Du visage au cinéma* (1992) Jacques Aumont poudarja razliko med obrazom kot hermenevitično enigmo, in nečim, kar je vidno, torej berljivo, in zahteva interpretacijo. A kot ugotavlja Merleau-Ponty, problem vpogleda v tujo zavest izgine, ko nehamo razmišljati o drugih ljudeh kot o umih in se zavemo njihovega bivanja v telesih (Kaisa Hiltunen, *Images of Time, Thought and Emotion*, 2005, str. 144). Podobno Thomas Elsaesser in Malte Hagen opozarjata na potencial ekrana kot ogledala, ki (zavoljo zrcalnih nevronov) omogoča gledalcem utelešeno izkušnjo diegetskih afektov in emocij (*Film Theory: An Introduction through the Senses*, 2015). V prispevku bom skušala predstaviti pregled teoretskih metafor velikega plana (Esperanto očesa, okno, okvir, zrcalo, platno, maska ...) in jih uporabiti pri interpretaciji izbranih sodobnih slovenskih filmov.

The Functions of Close-up in Theoretical Reflections and in Selected Contemporary Slovenian Films

BARBARA ZORMAN

Close-up associated with the screening of the face has intrigued film theorists since the emergence of cinema. Béla Balázs declares that cinema invented a new universal medium with close-up allowing its subjects to “re-learn the long-forgotten language of gestures and facial communication” (*Der sichtbare Mensch oder die Kultur des Films*, 1924). For Deleuze close-up is “the image-affection” which abstracts the face from all spatio-temporal coordinates to allow the emergence of the pure affect. Furthermore, Deleuze states, close-up marks an ability of any perceived object to return the gaze (*L’Image-Mouvement*, 1983). In *Du visage au cinéma* (1992), Jacques Aumont stresses the difference between the face as the hermeneutic enigma and something which is visible, i.e. legible, and requires interpretation. According to Merleau-Ponty, the difficulty of seeing into the other’s consciousness disappears when we cease to think of other people as minds and instead start to think of them as incarnated in their bodies (Kaisa Hiltunen, *Images of Time, Thought and Emotion*, 2005, p 144). Similarly, Thomas Elsaesser and Malte Hagen point out the potential of the screen as a mirror that allows the spectators (by means of mirror neurons’ activity) an embodied experience of the diegetic affects and emotions (*Film Theory: An Introduction through the Senses*, 2015). The paper attempts to present an overview of various theoretical metaphors of close-up (the Esperanto of the eye, window, frame, mirror, canvas, mask, etc.) and to apply them to the reading of selected Slovenian contemporary films.

Romani Ivana Cankarja in pripovedna empatija

ALOJZIJA ZUPAN SOSIČ

Ivan Cankar (1876–1918), eden najpomembnejših slovenskih pisateljev in dramatikov, je ogromno prispeval k razvoju slovenskega romanopisja, najbolj z uvedbami številnih novosti. Med inovacijami me bo v prispevku posebej zanimala pripovedna empatija v Cankarjevih romanih (predvsem v delih *Na klanecu*, *Hiša Marije Pomočnice in Martin Kačur*), ki jo bom analizirala in interpretirala s perspektivami postklasične teorije pripovedi. Pripovedni empatiji, vrsti literarne empatije, se bom posvetila v okviru širšega področja pripovednih čustev, kot mehanizmu, ki vodi doživljanje in razumevanje drugega oziroma drug(a)čnosti. Čeprav je empatija, tj. racionalno in čustveno dogajanje (Rolat, Husserl, Keen), podobna identifikaciji, se od nje razlikuje: je mentalna perceptivna zmožnost, s pomočjo katere se lahko ljudje postavijo na mesto druge osebe, dogodka ali pripovednega elementa, da bi razumeli čustva in namere, a pri tem ni nujno, da čutijo simpatijo, povezanost ali sočutje (Andrieu in Boëtsch). Pripovedno empatijo bom tako raziskovala skozi tri elemente, avtorja, besedilo in bralca, medtem ko bom pri avtorjevi empatiji upoštevala tri poti, tj. avtobiografijo, povečano avtorjevo empatičnost in estetiko produkcije.

Novels by Ivan Cankar and Narrative Empathy

ALOJZIJA ZUPAN SOSIČ

Ivan Cankar (1876–1918), one of the most important Slovenian storytellers and playwrights, has made a great impact on the Slovenian novel, especially with his innovative strategies. Among them, I shall pay particular attention to narrative empathy in Cankar's novels, mostly in his works *Na klancu*, *Hiša Marije Pomočnice* and *Martin Kačur*, as well as carrying out analyses and interpretations through the perspectives of postclassical theory of narrative. Narrative empathy, a kind of literary empathy, will be the focus of a wider field of narrative emotions and the mechanism that guides experiencing and understanding of the Other and the Otherness. Although empathy, a rational and emotional action (Rolat, Husserl, Keen), resembles identification, it nevertheless differs from it; it is a mental perception skill by which people put themselves in place of another person, event or narrative element in order to understand their feelings and intentions (Andrieu and Boëtsch), though in doing so they do not necessarily feel sympathy, attachment or pity. I trace narrative empathy through the three elements of author, text, and reader, and hence deal with the empathy of each. Regarding the empathy of the author, I consider three paths: autobiography, heightened authorial empathy, and the aesthetics of production.

Naratološki vidiki lirskocikličnega oblikovanja: Primer Murnovega cikla *Fin de siècle*

VITA ŽERJAL PAVLIN

Navajanje naracije kot značilnosti lirskega cikla se je pričelo že ob Schleglovi oznaki Petrarcovih sonetov kot liričnega romana. Prav ob teh in Shakespearovih sonetih (McHale jih označuje za »kvazipripovedne nize«) je bila že leta 1932 v delu Joachima Müllerja *Das zyklische Princip in der Lyrik* kot značilnost kompozicije lirskih ciklov poleg variacije ugotovljena tudi epsko-linearna sukcesija. V svojih opisih ciklične kompozicije so jo pozneje opredelili tudi Ort, Ibler, Vroon, Fieguth, Sloan. Glede na to, katerega od obeh kompozicijskih vidikov bolj poudarjajo, so cikli po tipologiji Reinharda Iblerja (1990) lahko bodisi paradigmatški (z ekvivalenco med pesmimi) ali sintagmatski (s sižejem). V prispevku preverjam možnost uporabe metode, ki so jo Peter Hühn, Jörg Schönert in Jens Kiefer oblikovali za naratološko razčlemba lirskih pesmi, za nivo ciklične koherence sintagmatskih ciklov. Ob tem upoštevam tako govorca posameznih pesmi, in sicer kot ekvivalenta pripovedovalcu, ki je v liriki najpogosteje hkrati protagonist, kot tudi subjekt cikla, ki mu pripada višje metapoetsko in poetološko refleksivno stališče kot lirskim subjektom posameznih pesmi. Navedeno problematiko osvetlujem ob primeru tropesemskega cikla *Fin de siècle* Josipa Murna, pesnika slovenske moderne.

Narratological Aspects of Lyrical Cyclic Form: The Case of Josip Murn's Cycle *Fin de Siècle*

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Characterising narration as a feature of the lyrical cycle began with Schlegel's classification of Petrarch's sonnets as a lyric novel. Based on Petrarch's and Shakespeare's sonnets (McHale defines them as quasi-narrative sequences), the epic-linear succession together with variation were discovered to be a feature of the composition of lyrical cycles as early as 1932, in the work of Joachim Müller titled *Das zyklische Prinzip in der Lyrik*. In their description of the cyclic composition, the epic-linear succession was later also described by Ort, Ibler, Vroon, Fieguth, and Sloan. According to Reinhard Ibler's typology (1990), the cycles are divided depending on which of the two aspects of the composition they emphasize into either paradigmatic (with equivalence between songs) or syntagmatic (with syuzhet). In the article, the possibility is investigated of using the method developed for the narratological analysis of lyric poetry by Peter Hühn, Jörg Schönert and Jens Kiefer for the level of cyclical coherence of syntagmatic cycles. In this analysis, I consider the speaker of individual poems as an equivalent to the narrator, who is typically also the protagonist in lyrical poetry, as well as the subject of the cycle, who has higher metapoetical and poetological reflexive positions than the lyrical subjects in individual poems. I highlight these issues on the example of the three poem cycle *Fin de siècle* by Josip Murn, a poet of the Slovenian moderna.

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