

Primerjalna književnost

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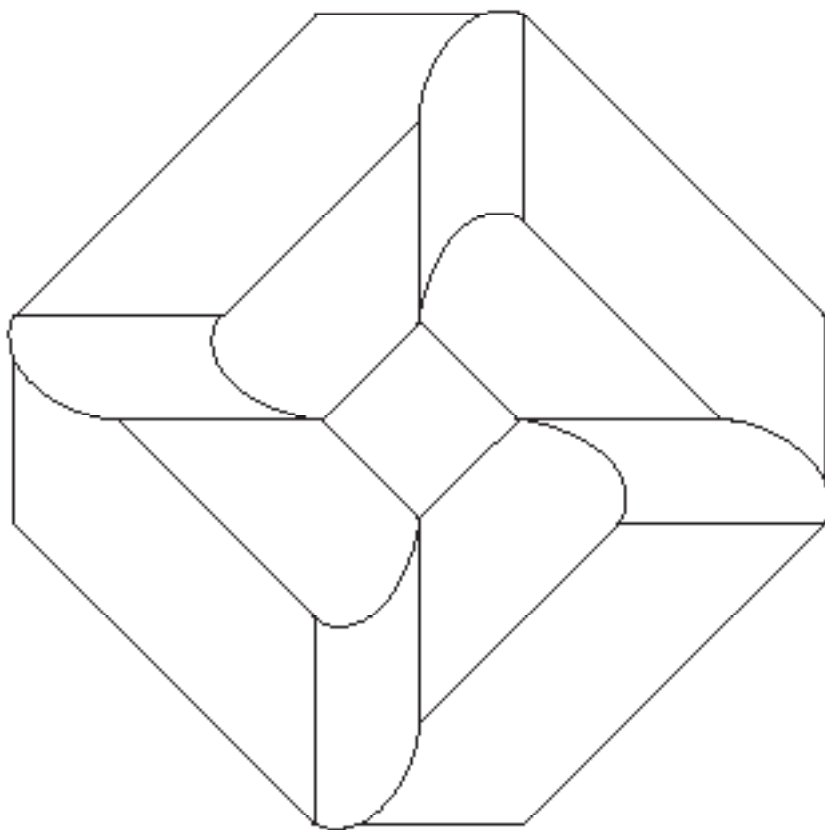
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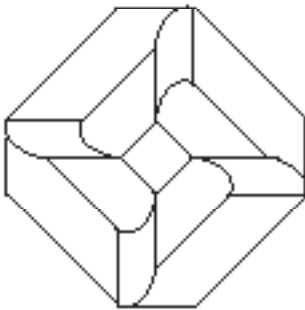
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Tematski sklop / Thematic section

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Knjiga in ekonomija kulturnih prostorov (predgovor)

Marijan Dovič, Jernej Habjan, Marko Juvan

Literatura prek knjige, svojega glavnega novoveškega medija, povezuje kulturne prostore. Knjige niso le fizični nosilci tekstov, temveč tudi artefakti in simboli s svojo lastno zgodovino, pomenskimi kodi in vrednostjo. Kot takšne so skupaj s fikcijskimi svetovi literature, ki so vpisani vanje, dejavnik interaktivnega oblikovanja kulturnih identitet. Tvorijo spominski arhiv dane kulture in ji obenem odpirajo virtualna okna v svet. Zato so knjige pogoj ustvarjalnega mišljenja, prek katerega se neki kulturni prostor sploh lahko reinterpreterira, razvija in preizkuša možne prihodnosti. Kulturni transfer rokopisov in knjig je od predantičnih civilizacij naprej vseskozi prečkal jezikovne, etnične, zemljepisne in državno-politične meje. Obtok knjig, njihovo sistematično zbiranje v knjižnicah, katalogiziranje, analiziranje, komentiranje in ustvarjalno odzivanje nanje – vse to so dejavniki, ki so krojili zgodovino idej in literature. S simbolno in tržno menjavo literarnih reprezentacij ter z njihovim presajanjem v lokalizirane geokulturne kode so se obnavljale tradicije posameznih etnij, narodov. Tako so se spletala in spreminjala tudi regionalna, transnacionalna in medcivilizacijska omrežja, po katerih so se širile literarne ideje, mentalni prostori, besedilne strukture ter koncepti institucij in praks. Brez ekonomije knjižnega transfera, v kateri se križata logiki simbolnega/kulturnega in tržnega kapitala, bi ne mogli govoriti ne o goethejevski svetovni književnosti ne o naši udeleženi v njej, kakor tudi ne o mednarodnih tokovih, kakršna sta razsvetljenje ali modernizem. Knjiga in literatura sta torej s svojo ekonomijo posrednici kulturnih prostorov: materialno in mentalno vzpostavljata tako njihovo notranjo koherentnost, kontinuiteto kakor tudi zunanjo, transnacionalno integriranost. Zdi se, da to vlogo literatura danes še vedno uresničuje, čeprav z digitalnimi elektronskimi mediji knjiga in knjižnica temeljito spreminjata način svojega obstoja, pa tudi ekonomsko logiko svojega družbenega delovanja.

* * *

Slovenska komparativistika in literarna veda nasploh se v zadnjih letih čedalje bolj zavedata pomena, ki ga ima za stroko sodobno raziskovanje knjige, njene zgodovine, transformacij ter ekonomskih in družbenih

razsežnosti. Medij knjige se razkriva kot dejavnik, ki v marsičem določa pomensko-vrednostne in ideološke plasti literarnih besedil, njihov žanrski značaj, slogovni profil ali kulturno-prostorsko istovetnost, poleg tega pa sodi med dejavnike, ki uravnavajo literarno tradicijo in razvoj ter razmerja med avtorji in občinstvi (z vsemi posredniškimi instancami vred). Kot predmet fizičnih in mentalnih prenosov, zbiranja, obdelave in sistematiziranja pa je knjiga tudi element, ki vzpostavlja povezave med lokalnimi, nacionalnimi literaturami; prenavlja njihove repertoarje, z neprestanimi vnosi drugosti spodbuja prestrukturiranja lokalnih sestavov vednosti, kar vse je vodilo k oblikovanju obsežnih regionalnih in svetovnih sistemov literarnega obtoka. S knjigo povezana vprašanja so na Slovenskem stopila v ospredje od aprila 2010 do pomladi 2011, ko je Ljubljana kot UNESCOVA svetovna prestolnica knjige gostila na desetine prireditvev. Kot svoj prispevek k strokovnim in znanstvenim srečanjem, ki so bili ob tej priložnosti posvečeni knjigi, njeni produkciji, prevajanju, življenju, kroženju, recepciji in nejasni prihodnosti, je Slovensko društvo za primerjalno književnost novembra 2011 v sodelovanju z Inštitutom za slovensko literaturo in literarne vede ZRC SAZU in Evropsko mrežo za primerjalno literarno vedo (REELC/ENCLS) priredilo v Ljubljani mednarodno konferenco z naslovom *Knjiga: ekonomija kulturnih prostorov*. Na podlagi prispevkov in diskusij s te konference – bila je tudi prva v nizu konferenc, ki jih je REELC/ENCLS začela prirejati v obdobju med svojimi kongresi – je nastal tudi pričujoči tematski sklop *Primerjalne književnosti*. V njem natisnjeni prispevki sodelavcev Inštituta za slovensko literaturo in literarne vede ZRC SAZU sodijo med rezultate projekta »Slovenska« svetovna književnost: umeščanje svetovne književnosti v nacionalni literarni sistem (J6-3613), ki ga vodi Marko Juvan.

K sodelovanju smo pritegnili vrsto domačih in tujih specialistov, ki so razmišljali o relevantnosti zgodovine knjige in sorodnih medijev za sodobno, transnacionalno usmerjeno primerjalno literarno vedo (in njene refleksije pojma svetovne književnosti). Pri tem smo želeli v razpravah zajeti zelo širok časovni okvir (od zadnjih stoletij rokopisne dobe oziroma začetkov Gutenbergove galaksije do najnovejših bralnih tehnologij 21. stoletja) pa tudi prostorske koordinate (od Iberskega polotoka do Estonije, od Balkana in srednje Evrope do Velike Britanije); zajeti smo želeli tako velike (globalne) knjižne trge kakor majhne, izrazito specifične literarne kulture; in ne nazadnje smo želeli zajeti niz empirično podprtih raziskav zgodovine knjige obenem s kakovostnimi teoretskimi in metodološkimi premisleki. Izmed različnih možnih načinov razvrstitve prispevkov, ki so se ob tem ponujali, smo na koncu izbrali kronološko načelo: naš pregled se začneja v rokopisni dobi, končuje pa z negotovimi projekcijami, ki jih nakazuje neverjetna hitrost sprememb v prvem desetletju novega tisočletja.

Marko Juvan v članku »Kulturni obtok in knjiga« uvodoma zariše konceptualno polje pričujoče tematske številke, tako da teoretsko in zgodovinsko razgrinja vezi med knjigo, literaturo, kulturo, prostorom in ekonomijo. S prispevkom »Obtok v predmoderni svetovni literaturi: zgodovinski kontekst, posredništvo in fizičnost« si César Domínguez zastavlja vprašanje o cirkulaciji rokopisov in o možnostih za razmislek o svetovni literaturi v času pred izumom tiskane knjige. Z začetki dobe tiska se ukvarja David Šporer v besedilu »Renesančno pesništvo, tisk in vloga Marina Držića«, kjer razpravlja o emancipaciji tiskanja poezije v renesančnem Dubrovniku oziroma v širšem kontekstu hrvaške renesanse. Marijana Hameršak v razpravi »Kako so pravljice postale zvrst hrvaške otroške literature?« odpira zanimivo poglavje »pozabljene« zgodovine knjig, bogate edicijske tradicije pravljič, ki se v drugi polovici 19. stoletja še niso zdele primerne za konserviranje v aparatu nacionalnega zgodovinskega spomina. Na ravno nasproten proces pokaže Dragos Jipa v razpravi »Literarni kanon v založniškem aparatu: knjižna zbirka 'Les Grands Ecrivains Français' (1887–1913)«: gre za kanonizacijo spisov »velikih« nacionalnih avtorjev, značilno za čas, ko smo tudi na Slovenskem dobivali prve kritične izdaje zbranih del domačih klasikov.

Jernej Habjan v prispevku »Uspešnica kot črna škatla oddaljenega branja: primer Sherlock Holmes« na primeru prve generacije detektivke izpostavi zagate Morettijevega literarnozgodovinskega »oddaljenega branja« besedil svetovne literature in njegovih razlag razvoja enega od uspešnih žanrov, medtem ko Alenka Koron k vprašanju o recepciji svetovne književnosti pristopi z analizo zasebne knjižnice slovenskega modernističnega pripovednika Lojzeta Kovaciča. Marijan Dovič v razpravi »Ekonomika in ideologije slovenskega literarnega posredništva« pregleda zgodovino slovenske (literarne) knjige od konca 18. stoletja do danes predvsem z vidika njenih najvidnejših ekonomskih in politično-ideoloških omejitev. Položaj kulturne (oziroma literarne) produkcije v dobi zadnjega cikla gospodarske globalizacije pa proučuje Maja Breznik v članku »Dvojna vloga pisatelja kot delavca in rentnika«, v katerem se posveti razdvojenemu položaju avtorja tako v globalnem kakor v lokalnem, tj. slovenskem kontekstu. Tiina Aunin v študiji »Knjiga: Predmet skupnega razumevanja medijskih sprememb« in Jola Škulj v razpravi »Zapletena igra knjig in vzajemno delovanje kulturnega transferja«, ki sicer obe izhajata iz izkušnje malih literatur (estonske in slovenske), se v luči bahtinovskih in lotmanovskih koncepcij posvečata predvsem teoretskemu razmisleku o knjižnem mediju nasploh in o njegovih prihodnjih transformacijah. Nekoliko konkretnje Alexis Weedon v besedilu »Knjiga kot dinamičen sistem za komodifikacijo idej in kulturnih praks« predlaga novo definicijo knjige, ki naj bi jo razumeli predvsem kot dragocen in učinkovit sistem za prenašanje idej in kulturnih praks.

Neizogibnost temeljite prenove koncepta knjige je tudi ena izmed rdečih niti razprav v zadnjem sklopu, ki se večinoma ukvarjajo s transformacijami knjige kot medija in s prihodnostjo branja literature oziroma branja nasploh. Miha Kovač v razpravi »Razumeti knjigo: Nekaj digresij o formah in pomenih« analizira razlike med branjem z digitalnih in analognih medijev ter skuša pokazati, kako se s premeno medija delno spreminjajo tudi pomeni, ustvarjeni prek branja. Aleš Vaupotič pa v razpravi »Knjiga in svetovni splet« obravnava, kako spletna komunikacija učinkuje na knjigo v vlogi nosilca sporočila, ter z analizo »sonetoidnih« spletnih projektov Tea Spillerja in spletne *Stanfordske filozofske enciklopedije* prikaže, kateri vidiki knjige so se v novih okoliščinah bistveno spremenili ali nadgradili. Sklop zaokroži razmislek Anne Notaro »Mnogotere prihodnosti knjige«, ki opozori na široko paleto sprememb knjižnega medija v novih razmerah, med njimi pa izpostavi brezžično povezljivost, ki utegne v prihodnosti odigrati pomembno vlogo pri transformacijah posredniškega sektorja in pri spreminjanju razmerij med avtorji in bralci.

* * *

Zdi se, da ima paradigmatški zasuk, v katerega smo postavljeni, razsežnosti, ki jih ta hip še ni mogoče povsem jasno ugledati in ovrednotiti. Skoraj gotovo je, da temeljite spremembe, ki jim je podvržena »knjiga« – ne zgolj kot »materialni nosilec«, temveč predvsem kot »informacijsko orodje« oziroma »dinamičen sistem« – ne bodo ostale brez posledic. Te se trenutno najbolj očitno kažejo v posredniškem sektorju (v založništvu), utegnejo pa tudi globlje prizadeti temeljne kulturne vzorce, ki so se vzpostavili v stoletjih prevlade tiskane knjige. Morebiti pod vprašajem niso le dosedanji koncepti avtorja (in s tem avtorskih pravic), bralca, posredovanja, temveč spremembe segajo v samo jedro subjektivnosti prihajajočega »digitalnega človeka«. V tem smislu humanistika, posebej pa komparativistika, ki je od nekdaj zavezana knjigi, knjižni kulturi in njeni refleksiji, ne more zgolj stati ob strani; zavezana je, da se do problemov opredeli, jih ustrezno premisli in vstopi v aktiven dialog s procesi, sredi katerih se je znašla. V želji, da bi bil v svetovnem razpravljanju o teh temah bolj slišen tudi glas slovenskih strokovnjakov in njihovih gostov, objavljamo razprave v tej tematski številki *Primerjalne književnosti* v angleškem jeziku.

The Book and the Economy of Cultural Spaces (Foreword)

Marijan Dovič, Jernej Habjan, and Marko Juvan

The book is the primary modern medium of literature, which connects cultural spaces. Books are not only physical conveyers of texts, but also artifacts and symbols with their own history, value, and semantic codes. Together with the imprinted fictional worlds of literature, they are the vehicles of an interactive development of cultural identities. Books constitute a memory archive of a given culture and are at the same time its virtual windows on the world. Therefore, books are essential for creative thinking, which enables a specific cultural space to actually reinterpret, evolve, and test possible futures. Since the times of prehistoric civilizations, the cultural transfer of manuscripts and books has constantly crossed linguistic, ethnic, geographical, national, and political borders. Book circulation, systematic library collecting and catalogues, analyses, comments, and creative reflections all shaped the history of ideas and literature. The symbolic and market exchange of literary representations and their transfer into localized geo-cultural codes revived the traditions of individual peoples and nations. Thus ever-changing regional, transnational, and inter-civilization networks were established, which allowed the expansion of literary ideas, mental spaces, textual structures, and institutional concepts and practices. The economy of book transfer, in which the logic of symbolic/cultural capital and that of market capital meet, enables discussion of concepts such as Goethe's world literature or international movements such as the Enlightenment and Modernism. Because of their economy, the book and literature are agents of cultural spaces; they materially and mentally create internal coherence and continuity as well as external, transnational integration. It appears that even today this role of literature is still being fulfilled as the book and library experience profound changes to their forms of existence and the economic logic of their social function due to the advent of digital and electronic media.

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In recent years, Slovenian comparative literature and literary studies in general have been increasingly aware of the significance of modern book research: the study of its history, transformations, and economic and social dimensions. The book medium often emerges as a determining agent

of the meaning, value, and ideological layers of literary texts. It modifies genre characteristics, style profiles, or cultural and spatial authenticity, and is one of those factors that balance the literary tradition and the development and relations between authors and audiences (together with the corresponding mediatory institutions). As a subject of collection, processing, systematization, and physical and mental transfers, the book is also an element that has established connections between local or national literatures; it has revived their repertoires and encouraged reconstruction of local value systems with constant inputs of otherness. All this has led to the development of extensive regional and world systems of literary circulation.

In Slovenia, book issues occupied the foreground from April 2010 to spring 2011, when Ljubljana became UNESCO's World Book Capital and hosted numerous events. A contribution to professional and academic meetings celebrating the book and its translation, production, existence, circulation, reception, and unclear future was also made by the Slovenian Comparative Literature Association, the Institute of Slovenian Literature and Literary Studies, and the European Network for Comparative Literary Studies (REELC/ENCLS). The international conference took place in November 2011 in Ljubljana and was called *The Book: An Economy of Cultural Spaces*. This conference was the first in the series of events REELC/ENCLS held in the period between its congresses. The articles and discussions from the conference are included in this thematic section of *Primerjalna književnost*. The featured articles of the members of the Institute of Slovenian Literature and Literary Studies are results of a project called *The "Slovenian" World Literature: Locating World Literature in a National Literary System*, led by Marko Juvan.

Many Slovenian and foreign experts have participated in the project and submitted articles on the relevance of the history of books and related media to modern, transnational comparative literature studies (and their reflections on the concept of "world literature"). The ambition was to cover a relatively wide timeframe (from the last centuries of the manuscript era and the beginnings of the Gutenberg epoch to the modern reading technologies of the twenty-first century) and a large territorial area (from the Iberian Peninsula to Estonia and from the Balkans and Central Europe to Great Britain); and to feature large (global) book markets as well as small, distinctly specific literary cultures; last but not least, our wish was to include empirically supported research on book history as well as quality theoretical and methodological considerations. The articles submitted suggested a variety of possible classifications, but in the end the chronological principle was chosen: this collection of articles begins with

the age of manuscripts and ends with uncertain projections indicated by the incredible pace of changes in the first decade of the third millennium.

In the introduction to his article “Cultural Circulation and the Book: Literature, Knowledge, Space, and Economy (An Introduction)” Marko Juvan outlines the conceptual field of the thematic issue and theoretically and historically reveals the ties between the book, literature, culture, space, and economy. César Domínguez’s article “Circulation in Premodern World Literature: Historical Context, Agency, and Physicality” poses questions about the circulation of manuscripts and about the existence of world literature before the invention of the printing press. The beginnings of the printing revolution are the main topic of David Šporer’s text, titled “Renaissance Poetry in Print and the Role of Marin Držić.” He discusses the flowering of poetry printing in Dubrovnik during the Renaissance and examines the wider context of the Renaissance in Croatia. Marijana Hameršak writes about an interesting topic of “forgotten” book history. “How Did Fairytales Become a Genre of Croatian Children’s Literature?” in an article about the rich publishing tradition of fairytales, which were not regarded as suitable for preservation in the apparatus of national historical memory in the second half of the nineteenth century. An exactly reverse process is described in Dragos Jipa’s discussion “The Literary Canon in the Publishing Apparatus: The Book Series ‘Les Grands Ecrivains Français’ (1887–1913).” The discussion focuses on the canonization of texts written by “important” national authors. This process is characteristic of the time when the first critical editions of collected works appeared, both in Slovenia and abroad.

In his text “The Bestseller as the Black Box of Distant Reading: The Case of Sherlock Holmes,” Jernej Habjan draws an example from the first generation of detective stories and identifies the problems of Moretti’s literary-historical “distant reading” of texts from world literature. In addition to this, he comments on Moretti’s explanations of the genre’s successful development. Alenka Koron raises the issue of world literature reception and provides an analysis of a private library owned by the Slovene modernist Lojze Kovačič. Marijan Dovič traces the history of the Slovenian (literary) book from the end of the eighteenth century to today. In his discussion “Economics and Ideologies of Slovenian Literary Mediation,” the main emphasis is placed on the book’s most evident economic, political, and ideological constraints. Maja Breznik’s topic of interest is the situation of cultural (or literary) production during the last cycle of economic globalization. She describes this in her article “The Double Role of the Writer as Worker and Rentier,” in which she focuses on the author’s position between the global and the local, Slovenian context.

Tiina Aunin's study "The Book as an Object of the Shared Understanding of Media Changes" and Jola Škulj's discussion "A Challenging Game of Books and the Free Interplay of Cultural Transfer," both setting off with the experience of a small literature (Estonian and Slovenian respectively), mostly commit to theoretical reflections on the book medium in general and its future transformations in the light of Bakhtin's and Lotman's perspectives. Alexis Weedon's article "The Book as a Dynamic System for the Commodification of Ideas and Cultural Expressions" suggests a new definition of the book; it should be understood as a precious and effective system for transferring ideas and cultural practices.

The inevitability of the redefinition of the book concept is one of the main themes of the discussion in the last few articles. They mostly discuss the transformations of the book as a medium and the future of reading literature—and of reading in general. In "Understanding a Book: A Few Digressions on Forms and Meanings," Miha Kovač analyses the differences between reading digital and print media and discusses how the change of medium to some extent changes the meanings that emerge during the reading process. Aleš Vaupotič's article "The Book and the World Wide Web" discusses the effects of internet communication on the book and its role of the message deliverer. His analysis of Teo Spiller's "sonnetoid" web projects and online *Stanford Encyclopedia of Philosophy* shows which aspects of the book have evolved or changed considerably under new circumstances. The concluding article was written by Anna Notaro. In "The Many Futures of the Book" she focuses on the numerous changes to the book medium in the new era. Special emphasis is placed on wireless connectivity, which may yet play an important role in the transformational process of the mediatory sector and the transformation of relations between authors and readers.

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It seems that the paradigmatic shift currently underway is so vast in scope that it is impossible to clearly comprehend and evaluate the situation at present. The book is not only a "material conveyer," but also an "information instrument" or a "dynamic system." It is almost certain that these influential and profound changes will have an impact on "the book." At the moment, these changes are most evident in the mediatory sector (and publishing), but they may also significantly affect the basic cultural patterns established through the centuries of print domination. Perhaps not only the recent concepts of author (and authorial rights), reader, and mediation have been brought into question; the changes may reach the

very core of the future subjectivity of “digital” humankind. In this sense, humanist studies, especially comparative literary studies, which has always been attached to the book, book culture, and its reflection, cannot just stand by; it is obliged to confront these problems, consider them, and enter into an active dialogue with the processes taking place at the present time. With the intention of enabling Slovene experts and their guests to participate in global discussions on these topics, their articles are presented in the current issue of *Primerjalna književnost* in English.

Kulturni obtok in knjiga: Književnost, vednost, prostor in ekonomija (uvodni zaris)

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Knjiga kot kulturni predmet posebne vrednosti z jezikovno strukturo besedil, katerih nosilec je, in bibliografskimi kodi, ki so ji lastni kot mediju, sodoloča literarnost. Vpliva na družbeni obtok diskurza, njegovo zvrstno diferenciranost in sistematizacijo. Konceptualna in prostorska struktura vednosti se materializira v knjižnicah (kot nahajališčih knjig ali knjižnih serijah). Knjižnice so križišča in zbirališča »bibliomigracij« (Mani) del različnega geografskega in zgodovinskega porekla ter kraji, ki nam omogočajo vzpostavljanje spoznavnih in ustvarjalnih interferenc med kulturnimi prostori, vpisanimi v knjižne fonde. Knjige evocirajo raznolike imaginarne prostorske modele, tudi globalnega, obenem pa so njihovi prostori fizični in pomenljivi. Medij knjige se od začetkov do današnje ekspanzije digitalne besedilnosti pojavlja v kontekstu ekonomij, ki določajo smer in širino prostorskega dosega z njim kodiranih sporočil. Zgodovina knjige se zato kaže kot polje, ki je v interesu primerjalne književnosti.

Ključne besede: zgodovina knjige / knjižnice / svetovna književnost / kulturni prostor / kulturni obtok

Knjiga, književnost, bibliografski kodi. Beseda *knjiga* tiči v besedotvorni podstavi slovenskega abstrakta *književnost*, od sredine 19. stoletja poimenovanja, ki se skupaj z besedami *slovstvo*, *leposlovje* in *literatura* nanaša na besedno umetnost. To trivialno slovnično dejstvo se – v družbi sorodnikov iz južnoslovanskih jezikov – tudi v svetovnem merilu uvršča med redke izraze, ki pojem literatura označujejo (tudi) po njenem osrednjem, v novem veku najbolj prepoznavnem in cenjenem nosilcu (prim. Kos 6–18). Že ta besedotvorno utemeljujoča predstava, po kateri literaturo tvori abstrakcija množstva knjig, nam daje misliti, da knjiga – vsaj z vidika enega, dveh ali treh (malih, obrobnih) evropskih jezikovnih sistemov – ni zgolj fizični nosilec literarnega besedila, ampak veliko več. Knjiga s svojim zgodovinsko vztrajnim pojavljanjem in prominentnostjo, kakršna ji

pritiče v nizu predmetnega, sodoloča literarnost besedila, saj prispeva k njenemu vzpostavljanju na ravni kulturne enote, ki ima posebno vrednost. Posedovanje knjig je bilo namreč stoletja označevalec kulturnega kapitala, pokazatelj družbeno-kulturne odličnosti ali vsaj izstopanja iz povprečja pretežno nepismenih, večinsko ubožnih predmodernih in zgodnjemodernih družb. Tudi v drugih jezikih, ki pojem literatura zvečine označujejo prek pomenskih podstav »beseda«, »pisanje«, »črka« in podobno, so raziskave na področjih t. i. bibliografije, zgodovine knjige, literarne sociologije in medijske teorije v zadnji tretjini 20. stoletja večkrat privedle do ugotovitve, da knjiga ni molčeča, inertna akcidenca literature. Ni le pasivni, naključni fizični nosilec (medij ali kanal) jezikovnega zapisa in z njim zakodirane semantike. Zgodovinske prakse njenega proizvodnje in obtoka so knjigo tudi kot predmet semiotizirale. Knjiga kot predmet je torej vpeta v diskurz, ki je razvil svojske kode, prek katerih spregovarjajo njen format, obseg, vezava, oprema, črkovni nabor, likovna oprema, velikost in kakovost tiska, kraj natisa itn. Pomeni, ki nam jih evocirajo ti označevalni sistemi – Jerome McGann jih leta 1991 v spisu *Textual Condition* imenuje »bibliografski kodi« (13–16, 52–61 itn.) –, med raznimi ravnanji s knjigo (pri njenem ustvarjanju, tisku, prodaji, branju, knjižničnem razvrščanju, kritiški obdelavi itn.) dopolnilno modulirajo govorico, ki vznikla iz jezikovnih označevalcev, strukturiranih v besedilo. Označevalci knjižnega koda v prepletanju z jezikovnim redom artikularajo diskurzivni smisel, ki se pripíše besedilu, kolikor je objavljen v knjigi (in ga še bolj izostrijo glede na njeno takšno ali drugačno fiziognomijo). Obenem bibliografski kodi nakažejo še žanrsko, tematsko ali metodološko področje, v katerega se dana knjiga umešča in v katerega koordinatah, opredeljenih znotraj širše sistematike vednosti, svoje pomenske učinke in funkcije še dodatno določi. O teh rečeh je eno vplivnejših opredelitev prispeval Roger Chartier v *Redu knjig* (*L'Ordre des livres*, 1992). Po njegovem so knjige »predmeti, katerih oblika sicer ne more vplivati na pomen besedil, ki jih prenaša, odloča pa vsaj o tem, kakšne so možne rabe teh tekstov in kakšna prisvajanja dopuščajo« (Chartier xi). Tehnični, vizualni in fizični atributi knjige so zgodovni: »Zgodovinarji literarnih del in zgodovinarji kulturnih praks ter delitev se bolj kot kdaj prej zavedajo, da materialne oblike proizvajajo pomenske učinke. V primeru knjige predstavljajo materialne oblike poseben red, ki je povsem različen od drugih načinov prenašanja bodisi kanonskih bodisi običajnih besedil.« (xi) V vsako delo so po Chartieru prek form in tem vpisane zgodovinsko določene družbeno-politične konfiguracije, po drugi strani pa knjižno posredovana dela gradijo ne le družbene vezi, ampak tudi posameznikovo subjektivnost (xii). Nikjer se to ne pokaže očitneje kakor v ureditvah knjižnic, v njihovi sistematiki formatiranja in vsebinskega raz-

vrščanja, ki je tudi vrednostno zaznamovana. Ne gre le za knjižnice kot fizične prostore, v katerih se zbirajo in sinhrono sobivajo knjige z različnih krajev in časov (gl. Latour), temveč tudi za knjižnice v prenesenem pomenu bibliografskih popisov, knjižnih serij, zbranih del (Chartier 91–133) ali sodobnih digitalnih repozitorijev (Darnton 43–58).

Knjižnice, obtoki in sistemi znanja, kraji (literarne) ustvarjalnosti. Pri knjižnicah v pomenu zbirk knjižnih ali periodičnih publikacij pa tudi pri domišljjskih bibliotekah v obliki metaknjig – te v prizadevanju za univerzalnost in sistematiko znanja druge knjige kompilirajo, enciklopedično povzemajo ali bibliografsko popisujejo – izstopata bodisi pomenljiva enakoličnost knjig, zvrščenih v zbirko, bodisi strukturirano vsebinsko povzetje mnogoterih volumnov v en sam knjižni izdelek. Oboje nakazuje povezavo med bibliografskim in jezikovnim nizom označevanja: istovetnost bibliografskega koda pri knjižno posredovanih besedilih, ki aktualizirajo jezikovne kode, signalizira ustrezno kategorialno homogenost. Preplet med bibliografskim in jezikovnim označevalnim sistemom zato učinkuje na vtis o enovitosti ali istovrstnosti del z vidika njihove tematike, metode, sloga, žanra, porekla, namembnosti, vrednosti itn. Tovrstnim bibliotekam, ki jih poznamo tudi na Slovenskem (od izgubljene enciklopedije sedemstotih eksemplrov *Viridarium exemplorum* Matije Kastelca iz 17. stoletja in Pohlinove bio-bibliografske metaknjige *Bibliotheca Carnioliae* iz leta 1803 do sodobnih knjižnih zbirk, kakršne so Knjižnica Klasje, Knjižnica Kondor ali Knjižnica revolucionarne teorije), so s teoretsko osvetljavo njihovih funkcij v redovih diskurza zgodovinsko sledili med drugimi Peter Burke (56, 92–105), Roger Chartier (102–131) in Bala Venkat Mani, ki med drugim obravnavajo *Speculum maius*, srednjeveško enciklopedijo Vincencija iz Beauvaisa iz 13. stoletja, Gessnerjevo polihistorško bibliografsko delo *Bibliotheca Universalis* (1545), 224 zvezkov Bibliothèque universelle des romans, ki so izhajali v Parizu v letih 1775–1789, ali zbirko svetovnih klasikov Universal-Bibliothek, ki jo je Anton Philipp Reclam začel izdajati v Leipzigu leta 1867.

Celo knjižnice kot otipljive, arhitekturno urejene notranjosti v poslopih vsebujejo univerzalne ali imaginarne razsežnosti. »Sanje o knjižnici, v kateri bi bilo zbrano vse nakopičeno znanje, vse kdajkoli napisane knjige, so se v različnih podobah pojavljale skozi vso zgodovino zahodne civilizacije,« poudarja Chartier in dodaja, da so se iz teh sanjarij oblikovale konceptualne podlage za graditev in ureditev velikih knežjih, cerkvenih in zasebnih knjižnic, motivirale pa so še iskanje redkih kodeksov in izdaj ali navdihovale arhitekturne načrte (94). Dejanske knjižnice bi torej po Foucaultu sodile med heterotopije (Foucault 217–221; prim. Mani 288),

v katerih se fizične prostorske danosti, navdihnjene z domišljjskimi ali tradicionalnimi podobami o tradicionalnih svetiščih in simbolih znanja, križajo z virtualnimi prostori, ki so jih razne dobe in kulture vpisale v besedilne svetove del, uvrščenih v knjižnične fonde. Kot nakazuje Reingard Nethersole, so knjižnice – imperialne, dvorske, plemiške, samostanske, univerzitetne, zasebne, javne, nacionalne itn. – umeščene v svoje empirične, lokalno obarvane družbene prostore. V njih pa se zbirajo zapisi iz širšega prostranstva raznorodnih dob in kultur, ki – z dejanji branja, urejanja, katalogiziranja in preučevanja knjig – evocirajo in sistematizirajo mozaik polihronnega svetovnega literarnega prostora; sleherna knjižnica je tako »vektor shranjevanja, prenosa, razširjanja, ohranjanja in *wechselseitige* oziroma součinkujoče izmenjave raznolikih glasov in polivalentnih znanj iz preteklosti in sedanosti« (Nethersole 307–308). Knjižnice so torej prehodni zbiralniki zapisov, izkušenj, znanj, razmišljanj in predstav, katerih obtoki prečijo časovne, jezikovne, družbeno-etnične in prostorske meje okolja, v katero so knjižnične zgradbe postavljene.

Robert Darnton poudarja, da knjižnice »nikdar niso bile skladišča knjig«, pač pa »so vedno bile in vedno bodo središča učenosti« (xv). To nedvomno velja za srednjeveške samostanske knjižnice, v katerih so redovniki knjige izmenjavali, zbirali, katalogizirali in študirali, poleg tega pa tudi prepisovali, iluminirali in pisali. V 12. in 13. stoletju so na Slovenskem ustanovili več samostanov, ki so bili s svojimi skriptoriji in knjižnicami vred vključeni v »vseevropsko redovno mrežo« (Golob 15). Cistercijanci, benediktinci, kartuzijanci, dominikanci, minoriti in frančiškani so skrbeli za dotok rokopisnih kodeksov iz francoskega, flamskega, nemško-avstrijskega, češkega in italijanskega prostora, tekste pa so tudi sami prepisovali, pisali, iluminirali in komentirali (na primer v 13. stoletju *Commendacio celle in Gesta sive religiosa preconia incliti ducis Leopoldi iz Jurkloštra in Liber certarum historiarum* Janeza Vetrinjskega s sredine 14. stoletja). Povezanost kakega ducata »samostanskih držav« na slovenskih tleh z Evropo se je kazala v besedilnem repertoarju in jeziku (zvečine je šlo za latinske nabožne spise), pa tudi v likovni izraznosti uvoženih ali v teh samostanih spisanih kodeksov, ki imajo pečat različnih šol: lombardijske, beneške, češke, flamske, švabske, salzburško-augsburške itn. (Golob 17–18). O poznejših obdobjih Peter Burke ugotavlja, da so ne le samostanske in univerzitetne, ampak tudi mnoge zasebne in javne knjižnice postajale središča ved, shajališča učenjakov, prostori za izmenjavo podatkov in diskusije, knjižničarji pa so od 17. stoletja naprej sodili med glavne posrednike in ustvarjalce znanj v mednarodni »literarni republiki«; Gottfried Wilhelm Leibniz je bil samo eden izmed mnogih učenjakov, ki so bili obenem bibliotekarji (Burke 27, 56). Med učene Slovence, ki so posedovali knjižnice in/ali delovali kot

bibliotekarji, so v 18. in 19. stoletju sodili Žiga Zois, Jernej Kopitar, Matija Čop in Franc Miklošič. Že prej, leta 1701, so Semeniško knjižnico kot prvo javno ustanovo te vrste na Slovenskem v duhu zgledov italijanskega humanizma ustanovili v Ljubljani ravno člani učenega kroga Akademije operozov, leta 1721 pa ji je imaginarno razsežnost, obarvano s katoliškim univerzalizmom in baročno-klasicističnim humanizmom, vdahnil in tvorno uresničil Giulio Quaglio, ko jo je poslikal z alegoričnimi freskami Modrosti, Vere, Upanja in Ljubezni ter z upodobitvami evangelistov, antičnih filozofov in pisateljev (gl. Vidmar; Smolik). Slovenske knjižnice so nasploh v pomanjšanem merilu sledile evropskemu razvoju (Munda 54–56): svoje biblioteke so imeli samostani, bogati plemiči (Auerspergi), polihistorji, učenjaki, filologi in mecenji (Valvasor, Peter Pavel Glavar, Zois, Čop), učene akademije, od leta 1747 naprej – skoraj dvesto let potem, ko so protestanti v Ljubljani odprli prvo javno knjižnico (1565) – tudi dežela Kranjska (Licejska knjižnica). Skupaj z Reingard Nethersole lahko sklenemo, da so knjižnice, pa naj bodo velike ali male, zasebne ali javne, dejanske ali zamišljene, »krajji, ki zgoščajo in beležijo tokove simbolnega in kulturnega kapitala, obenem pa nudijo orodja za dostop do njih«; so »vzlišča v omrežju čezmejnih kulturnih menjav« oziroma »shramba spomina svetovnih pisav« (Nethersole 309, 314).

Kot takšne so knjižnice s svojimi fondi, v katerih se iz doma in sveta stejajo znanja in umetnosti raznih obdobj, tudi prostor in vir literarne ustvarjalnosti. Michelu de Montaignu je mali knjižnični panoptikon, ki si ga je uredil v stolpu na svojem podeželskem posestvu, omogočil, da je z intenzivnim branjem in glosatorskim anotiranjem razmeroma skromnega fonda knjig zasnoval moderno verzijo topičnega mišljenja. Zunaj nadzora posvetnih in cerkvenih avtoritet in z drznim prečenjem disciplinarnih mej Montaigne v svojih *Essajih* avtonomno reflektira moralne zglede in učenost knjig iz različnih regij in dob, kar počne v žanru, ki ga je za tovrstno mišljenje moral sam izumiti (Burke 191–192; Juvan, »Esej« 174–177; Nethersole 308, 310). Po drugi strani so bile nekatere bogato založene zasebne knjižnice 18. in 19. stoletja zbirališča kozmopolitov evropske *respublice litterarum* in s tem tudi »rojstni kraj moderne ideje svetovne književnosti«; Goethejev delovni kabinet se je ponašal s 7.500 zvezki v več kot dvajsetih jezikih, v njem pa je bil zgoščen univerzum svetovnih znanosti, umetnosti in literatur (Nethersole 309). V pomanjšanem merilu je imela podoben svetovljanski značaj tudi osebna knjižnica Matija Čopa s svojimi 1.993 zvezki, samo da je bila bolj osredotočena na filologijo, estetiko in literarno zgodovino (prim. Juvan, »Svetovna« 119–120). Od osebne knjižnice njegovega prijatelja, pesnika Franceta Prešerna, pa se je do zapuščinske razprave ohranilo samo nekaj več kot sto knjig. Od vse njemu sodobne romantične literature je vsebovala le dela Byrona

in Thomasa Moora, veliko več je imel antične, srednjeveške in novoveške klasike. Morda tudi Prešernova intimna bližina z osebnimi knjigami nakazuje, zakaj je njegova romantika tako klasična. Očitno je Prešeren v dobi, ko naj bi po poenostavljenih tipologijah, ki jih med drugimi kritizirata Chartier (25–26) in Burke (179–182), že desetletja prevladovalo ekstenzivno branje, še precej prakticiral intenzivno branje. Kot pesnik se je učil od klasikov, podobno kakor na začetkih novega veka esejist Montaigne.

Prostori knjig in okna v svet. V zgornjih odstavkih se je pojavljala povezava med knjigo in prostorom, in sicer tako dejanskim kakor zamišljenim, virtualnim. Besedilni svetovi, ki ob pisanju in branju knjig mentalno vznikajo iz semantike jezikovnih struktur, predstavljajo in modelirajo virtualne prostore. Besedilni prostori so ikonični znaki, po Lotmanu tudi pomenski modeli kulturnega prostora, v katerem so bila literarna dela proizvedena ali pa se nanj znakovno nanašajo (prim. Juvan, *Literarna* 234–258). Mogoči svetovi besedil tako odslikavajo dejanske kraje, krajin, mesta, notranjosti, jih ustvarjalno preoblikujejo, montirajo in zlivajo, skušajo restavrirati njihovo preteklost oziroma si zamisliti njihovo prihodnost, medbesedilno razvijajo mitološke, umetne in literarne svetove iz tradicije, si izmišljajo utopična, fantazijska prizorišča itn. Vsako branje besedilno kodirana prizorišča po svoje aktualizira, jih navezuje na naša izkustva z dejanskimi, zamišljenimi ali medijsko, umetniško že predstavljenimi prostori. V mentalnem procesu sopostavljanja virtualnih prostorov s spominsko priklicanimi ali trenutno doživljanimi izkustvenimi kraji se porajajo mešani, palimpsestni, hibridni prostori (Juvan, *Literarna* 248–258). Takšne »heterotopije« (Foucault 217–223) so še posebej opazne zaradi tistih virtualnih prizorišč, ki z »migracijo knjig« (Mani) bodisi pripotujejo k nam iz drugih, časovno ali zemljepisno oddaljenih krajev bodisi ikonizirajo lokacije kulturne drugačnosti. Ko je na primer Johann Wolfgang Goethe tajniku Eckermannu pri obedu v svojem domačem weimarskem salonu leta 1827 slikovito poročal o fiktivnih prostorih, kakor jih je doživljal ob branju prevoda nekega kitajskega romana (menda ga je dobil iz bližnje vojvodove knjižnice), je ob tej »zahodno-vzhodni« heterotopiji – z njo si je omogočil dvožariščno refleksijo tujega sveta v svojem in svojega sveta v kulturni drugosti – izrekel svojo najslavnejšo izjavo o svetovni književnosti (prim. Eckermann 249–251). Stiki med besedilno posredovanimi prostori, ki se pred nami pojavljajo kot »okna v svet«, torej očitno vzpostavljajo tudi hermenevtično zavest o svetovnem literarnem prostoru (prim. Damrosch 15–17, 281–300).

Knjiga pa ne vsebuje zgolj virtualnega prostora. Že beseda *volumen*, ki jo uporabljamo v pomenih »prostornina« in »knjižni zvezek«, izvira

pa iz oznake za papirusni zvitek (Kirby 276), razodeva predstavo o knjigi kot otipljivem predmetu, katerega prostor očrtujeta format in obseg. Empirična dimenzija pisave in linearnost označevalcev, ki s svojimi rekurencami in členitvijo tvorijo virtualne prostorske paradigme pomenjanja, vplivata na logiko branja. O tem priča na le epistemološki premik, ki se je v 1. stoletju pr. n. št. dogajal pri prehajanju iz »neskončnih« papirusnih ali pergamentnih zvitkov v »diskontinuirane« liste, uvezene v knjižne kodekse, ampak celo manjša, a vznemirljiva sprememba, ki so jo po uvedbi tiska doživljali bralci, ko so se morali navajati na to, da so nekdanje tekoče besedilo zdaj razčlenjevali odstavki (prim. Chartier 17–18). Knjiga kot »volumen« je torej sama telo s prostornino, prostor pa tudi zavzema, s čimer se odpira vprašanje, kje in kako hraniti ter urediti zapisano ali natisnjeno vednost. Z vprašanji prostorskih vrzeli, funkcionalnega in smiselnega razporeda knjižnega gradiva, predvsem pa prenapoljenosti in prostorskih stisk, v katerih se materializirata kopičenje in kaotično preobilje informacij, so se spoprijemale knjižnice skozi vso zgodovino, od ptolemajske kraljeve biblioteke v Aleksandriji prek Borgesove izmišljive *Babilonska knjižnica*, alegorije stvarstva, do slehernikove sodobne zasebne knjižnice, o kateri stvarno in duhovito piše Georges Perec (»Opazke«). Po vprašljivih kampanjah državnih in univerzitetnih knjižnic, da se prenapoljenosti rešijo s snemanjem tiskov na mikrofilme, katerih trajnost in uporabnost sta v primerjavi s papirjem vse prej kot obetavni, so šele digitalizacija gradiv na papirnih in pergamentnih nosilcih, sodobni razvoj elektronske besedilnosti, e-knjige in postopno tržno prevladovanje »rojeno digitalnih« del temeljito spremenili prostorske pogoje za arhitekturo knjižnic: ker elektronski medij besedilo odveže od določljivega nahajališča in od telesnosti trajnega tvarnega nosilca, tudi knjižnica v prenovljeni podobi digitalnega repozitorija na medmrežju ostaja brez sten (prim. Darnton 43–58, 109–129). S prostorsko neomejeno, vsepovsodno (ne pa nujno tudi prosto, neplačljivo) dostopnostjo do virtualnih besedil iz e-repuzitorijev, digitalnih knjižnic in knjigarn ter institucionalnih, družabnih ali osebnih spletišč je nedvomno skopnela institucionalna avtoriteta, ki so jo skozi stoletja imele knjige in knjižnice pri posredovanju, diseminaciji znanja. Še pred poldrugim stoletjem je državno-nacionalni prestiž bibliotek in svetost vknjižene učenosti, ki so jo biblioteke varovale, simbolizirala arhitektura z očitnimi reminiscencami na katedrale, grške templje in sorodne prostorske podobe častitljivega duhovnega izročila (Nethersole 308).

Knjiga, kulturni transfer, ekonomija, svetovni prostor literature.

Čeprav je telo rokopisne ali tiskane knjige videti negibno, se v materialni in jezikovno-simbolni strukturi tega artefakta utelešajo menjave in prenosi

materialov, gibanja znakovnih kodov, tehnik in poklicnih opravil, ki so v minulih tisočletjih povezovali dežele, regije, celine (prim. Kirby 275–276). Knjiga torej ni le predmet kulturnega transferja, ampak sama na sebi njegov proizvod, artefakt, izdelan po zaslugi stikov med kulturnimi prostori. Kot se lahko poučimo iz leksikonov (gl. Munda 8–14), je naša, latinična pisava, utemeljena na antičnem grškem alfabetu, izpeljava feničanske glasovne pisave, zasnovane najbrž že v 17. stoletju pr. n. št. Papir, ki so ga Kitajci izumili verjetno že v 2. stoletju pr. n. št., so v 8. stoletju spoznali Arabci in ga v 12. stoletju prinesli v Španijo, od koder se je hitro širil po Evropi in zaradi cenenosti izpodrival pergament. Litografski in ksilografski tisk na matricah, znan Kitajcem v 9. stoletju, je bil prenesen v Evropo v 11. stoletju. Tisk s premičnimi črkami, ki so ga v 11. stoletju prav tako poznali na Kitajskem in v Koreji, pa je zavzel svet po zaslugi Gutenbergovih inovacij s sredine 15. stoletja in njihovih poznejših tehnoloških izboljšav, pa tudi zaradi trgovske in gospodarske moči evropskih imperijev. Vezava listov v kodeks je začela spodrivati papirusne in pergamentne svitke od 1. stoletja pr. n. št. naprej, še bolj pa v zgodnjem krščanstvu. Rokopisna knjiga je bila do iznajdbe tiska poglavitni nosilec različnih žanrov besedil predvsem po zaslugi omrežja evropskih srednjeveških samostanov in njihovih skriptorijev (prim. Munda 11).

Pisanje in knjiga sta bila že na svojih izvorih nosilca in posrednika vrednosti, s tem pa dobesedno vpeti v ekonomijo. Pisava se je začela s koncem nomadskega nabiralništva in lovstva, z ustalivitvijo skupnosti na nekem ozemlju. Po Andrewu Robinsonu so najstarejši pisni spomeniki okrog 4. tisočletja pr. n. št. nastali v Mezopotamiji prav iz ekonomskih potreb. Ti zapisi so reševali nezanesljivi spomin s trajnejšo, znakovno fiksirano evidenco dobrin, njihove menjave in gospodarjenja z njimi (Robinson 36). Pisava, njene vsebine in nosilci so bili z vrednostjo in menjavo povezani še drugače kakor po svojem ekonomskem izvoru. Zapisano je bilo predvsem tisto, kar se je zdelo vredno ohraniti, prenesti, večkrat vzeti v misel ali (po)govor, tisto, kar je bilo dovolj izjemno ali pomembno, da lahko preseže omejitve časa in prostora, v katerem se je pojavilo in minilo. Ker večini pisanja in branja ter razpolaganje z notirano vednostjo nikdar niso bili dostopni vsem, so se pogosto vezali na družbene položaje in vloge, ki so zastopali in izražali politično moč, kulturno avtoriteto in prestiž ali pa so tem instancam služili kot atribut. Po drugi strani pa so svojo menjalno vrednost imeli tudi fizični nosilci zapisov, čeprav je ta skozi tisočletja počasi padala, medtem ko je njihova uporabna vrednost naraščala: redki in dragoceni papirus je nadomestil dostopnejši pergament, tega še cenejši papir, redke rokopise pa v novem veku vse množičnejši tisk, unikatne in bogato okrašene vezave so izpodrile serijske itn. (prim. Kirby 275–276). Knjiga in njeni predhodniki

so bili tako zaradi svoje vsebinske kakor tudi snovne vrednosti obravnavani kot blago, predmet menjave, prometa in trgovanja. Na ta način je knjiga povezovala jezikovno, civilizacijsko in etnično različne kulturne prostore.

Medkulturni obtok oziroma blagovna menjava zapisov, tekstov, artefaktov, predmetov, praks, idej, oblik in medijev je znana od prvih civilizacij, ki so uporabljale pisavo. Zavest o svetovnem prostoru in medsebojno odkrivanje in spoznavanje civilizacij pa je prav tako proces, ki ga lahko v evropskih in azijskih kulturah spremljamo vsaj od srednjega veka naprej (Burke 79–80). Kopenske in pomorske trgovske poti so bile pogosto glavni kanali, prek katerih je med deželami in celinami potovalo ne samo blago, temveč tudi knjige in novice; promet s knjigami si je utrl svoje lastne mednarodne poti (Burke 78; Briggs in Burke 22–23). Menjave med kulturnimi prostori so torej potekale na treh soodvisnih ravneh: prek blaga, kulturnih artefaktov in vanje vpisane vednosti, izkušnje. »Geografija znanja« kaže, da so v novem veku poti za rokopise in knjige, ideje in predstave vodile v večja evropska središča, zlasti v pristanišča in prestolnice imperijev; od tod so se cepile in širile naprej na obrobja Evrope (Burke 55–70). Mesta, kot so Benetke, Amsterdam, Pariz in London, so s svojimi političnimi, gospodarskimi in kulturnimi institucijami, med katerimi so pomembno vlogo igrale knjižnice, postala »središča preračunavanja« (Latour; Burke 75–76). Njihov kulturni kapital je bil obenem posledica in legitimizacijska podpora ekonomske, politične in cerkvene moči. V njih se je kopičilo blago, dragoceni in eksotični predmeti, teksti in knjige. Informacije z oddaljenih koncev zemeljske oble so knjižnice, akademije, muzeji in podobne institucije strokovno obdelovale, sistematizirale in prilagajale domačim kategorialnim sistemom; tako predelana znanja so prek svojih medijev, knjižnega trga in socialnih omrežij širile naprej, na obrobja (Burke 75–110). Potopisi, enciklopedije, atlasi, slovarji, novice in literarni teksti, ki so temeljili na znanjih in izkustvih z različnih koncev sveta, so po teh poteh dosegali tudi obrobja Evrope. S presajanjem tujih virov so bogatili repertoarje sprejemajočih kultur in s tem omogočili, da so se evropske tradicije prenavljale z novimi predstavami, formami in znanji. Vplivali so na razvoj disciplin od arheologije in antropologije do geografije in primerjalnega jezikoslovja. Ob teh virih so se napajale tudi evropske književnosti in umetnosti s svojimi pustolovskimi in zgodovinskimi sižei, eksotičnimi stereotipi, orientalistično imaginacijo, alegoričnostjo in dekorativnostjo, zanimanjem za vzhodnjaško modrost in še čim. Očitno je torej, da se je zavest o svetu oblikovala v Evropi že veliko pred vpeljavo pojma svetovna književnost, in sicer tudi po zaslugi knjig in njihove »ekonomije kulturnih prostorov«.

Ekonomске metafore, s katerimi je Goethe v letih 1827–1831 večkrat označeval svoje videnje svetovne književnosti in ki jih je meddiskurzivno

oprli na Smithovo *Bogastvo narodov* (1776), sta 1848 teoretsko razvila Karl Marx in Friedrich Engels v *Komunističnem manifestu*, čeprav le kot skico, iz katere pa danes črpajo teorije svetovnega sistema (prim. Habjan; Juvan, »Svetovni«). Goethe je novo dobo svetovne književnosti doživel kot nastajajoče svetovno tržišče kulturnega blaga; kot nadnarodno omrežje svetovljanskih pisateljev in učenjakov; kot porast mednarodne menjave knjig, literarnih del, tem, form in idej; kot okna v kulturno drugačnost; kot neizčrpen repertoar, iz katerega se svobodno napaja in prenavlja ustvarjalnost modernega klasika; kot sredstvo za uveljavljanje kozmopolitskega humanizma, medkulturnega razumevanja in politike miroljubne koeksistence; kot priložnost polperiferne, domnevno zamudniške literature, da se uveljavi in postavi ob bok narodom z daljšo, bogatejšo in mednarodno priznano literarno tradicijo. Mnoge od teh razsežnosti so lastne tudi današnjemu svetovnemu literarnemu sistemu, a zdi se, da med njimi vse bolj prevladuje ekonomska. Kot meni Ann Steiner, »svetovno književnost opredeljujejo in poganjajo sile in strukture knjižne trgovine, ki se sekajo z medijskim trgom« (Steiner 316). Po njenem današnji »knjižni trg sestavlja kombinacija ogromnih [transnacionalnih, op. M. J.] medijskih družb in tisoče malih založnikov, tiskov na zahtevo, spletnih publikacij in drugih načinov širjenja literature prek meja« (323).

Zgodovina knjige, bibliomigracija in primerjalna književnost. Z večino tem, s katerimi sem očrtal teritorij pričujoče številke *Primerjalne književnosti*, se ukvarja zgodovina knjige. To (trans)disciplino Robert Darnton, eden njenih protagonistov, razume kot »družbeno in kulturno zgodovino komunikacije prek tiska«, ki se ukvarja z vprašanjem, kako »so se ideje posredovale s tiskom« in kako je »tiskana beseda vplivala na misel in vedenje človeštva v zadnjih petstotih letih« (Darnton 176). Zgodovina knjige je transdisciplinarno področje, ki z vidikov bibliografije, sociologije, zgodovinskih disciplin, literarne vede in še nekaterih strok preučuje celoten »krogotok komuniciranja« prek tiskanih medijev (od avtorjev prek tiskarjev in založnikov do knjigostržcev in bralcev) pa tudi razmerja tiskane komunikacije z okoljem drugih sistemov, vse od ekonomskega, družbenega in političnega do kulturnega (Darnton 180). Darnton je izoblikoval tudi izhodišče za razmislek, kako knjige s svojim obtokom povezujejo kulturne prostore in kako lahko to pojavnost preučujemo:

Knjige kot takšne ne spoštujejo ne jezikovnih ne nacionalnih omejitev. Pogosto so jih napisali avtorji, ki sodijo v mednarodno literarno republiko, stavili tiskarji, ki niso delali v materinščini, prodajali knjigostržci, ki so delovali prek narodnih mej, brali pa v enem jeziku bralci, ki so sicer govorili drug jezik [...]. Zgodovina knjige mora biti po merilu mednarodna, po metodi pa interdisciplinarna. (Darnton 205–206)

Primerjalna književnost je s tega stališča legitimen partner zgodovine knjige (velja pa tudi obratno) v vseh primerih, ko se raziskava ukvarja s transnacionalno »geografijo vednosti« (Burke 55) in sledi mobilnosti akterjev, praks, materialov, tehnologij in vsebin, povezanih s knjigo. Kot priča med drugim slovenska reformacijska književnost s Primožem Trubarjem, Jurijem Dalmatinom in Adamom Bohoričem, knjige marsikdaj pišejo razseljeni avtorji, ne tiskajo se tam, kjer so ustvarjene in kjer naj bi jih brali, za njihovo produkcijo so potrebni uvoženi materiali in tuji kapital, prek knjižnega trga in drugih oblik menjave – včasih skrivne in ilegalne – pa lahko dosega tudi oddaljena, nepredvidena občinstva.

Bala Venkat Mani je na konferenci *Knjiga: ekonomija kulturnih prostorov*, ki smo jo priredili novembra 2010, utemeljeval tezo, da »določeni trenutki v globalni kulturni zgodovini tiska prispevajo k 'izdelovanju' svetovne književnosti« (Mani 285). Svetovne književnosti bi ne bilo brez tega, kar Mani imenuje »bibliomigracija«. Izraz mu pomeni najprej fizično preseljevanje knjig kot kulturnih objektov med različnimi zemeljskimi točkami. V ta okvir bi lahko umestili knjižni promet in trgovanje med kraji, deželami in celinami ter zbiranje, urejanje in shranjevanje knjig v različnih knjižnicah. Mani pa »bibliomigracijo« razume tudi v bolj figurativnem pomenu, kot »virtualno« mobilnost vsebin, posredovanih prek »fizične« mobilnosti knjižnega medija (Mani 289). Sem pa bi sodil mednarodni obtok reprezentacij, virtualnih prostorov, struktur znanja in občutenja, se pravi prevajanje knjižnih vsebin, njihovo prilščanje, uporaba, obdelava in ustvarjalno predelovanje. Primerjalna literarna zgodovina bi se zato pri preučevanju razvoja svetovnega sistema medliterarnih razmerij morala intenzivneje ukvarjati s tiskano knjigo kot medijem, ki s svojimi jezikovno zakodiranimi vsebinami in bibliografskimi kodi uravnava ekonomiko simbolnih menjav med kulturnimi prostori.

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Cultural Circulation and the Book: Literature, Knowledge, Space, and Economy (An Introduction)

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The book as a cultural object of special value co-determines literariness through the linguistic structure of the texts it transmits and the bibliographic codes specific to it as a medium. The book influences the social circulation of discourse and its genre differentiation and systematization. The conceptual and spatial structure of knowledge is materialized in the library (book repository or book series). Libraries are meeting places and crossroads of “bibliomigrancy” (Mani) of works having various geographical and historical origins as well as the places that allow us to establish cognitive and creative interferences between cultural spaces inscribed in the library holdings. Books evoke a variety of imaginary spatial models, including the global, while their own spaces are also physical and meaningful. From its beginnings up to the present expansion of digital textuality, the medium of the book appears in the context of economies, which set the direction and breadth of the spatial reach of the messages it transmits and encodes. Book history is therefore a field that lies within the interest of comparative literature.

Keywords: book history / libraries / world literature / cultural space / cultural circulation

Books, literature, and bibliographical codes. The Slovenian word *knjiga* ‘book’ is part of the word-formational base of the Slovenian abstract noun *književnost* ‘literature’. Since the mid-nineteenth century, this noun has been used to refer to belles lettres, together with the terms *slonstvo*, *leposlovje*, and *literatura*. Alongside its relatives in other south Slavic languages, this trivial grammatical fact is also among the rare expressions at the global level that (also) denote the concept of literature based on its central medium, which has been best known and appreciated in the modern era (see Kos 6–18). This notion, which motivates the word-formation of *književnost* and according to which literature is comprised of an abstraction of a multitude of books, already indicates that a book—at least from the viewpoint of one, two, or three (small, marginal) European language systems—is much more than merely a physical carrier of a literary text.

With their historically persistent occurrence and prominence, such as accompanies them in a series of concrete phenomena, books also co-define the literariness of a text because they contribute to its establishment at the level of cultural units that have a special value. For centuries, possessing books has been an indicator of cultural capital, social and cultural excellence, or at least of standing out of an average of relatively illiterate and largely poor pre-modern and early-modern societies. Even in other languages that denote the term *literature* chiefly through semantic bases such as ‘word’, ‘writing’, and ‘letter’, studies in bibliography, the history of books, literary sociology, and media theory conducted in the last third of the twentieth century often led to the finding that books are not silent or inert accidents of literature. They are not merely passive, coincidental physical carriers (media or channels) of a linguistic record and the semantics coded in it. The historical practices of production and circulation of books have semiotized them even as objects. The book object is thus embedded in a discourse that has developed its own special codes, through which the book’s format, size, binding, apparatus, font, illustrations, print size and quality, and place of issue become invested with connotation. During various activities connected to the book (its creation, printing, selling, reading, library classification, critical review, and so on), the meanings evoked by these signifying systems—which Jerome McGann referred to as “bibliographical codes” in his *Textual Condition* of 1991 (13–6, 52–61, *passim*)—additionally modulate the messages arising from the linguistic signifiers that are structured into a text. In their interconnections with the linguistic order, signifiers of a book code articulate the discursive sense that is ascribed to the text if it is published in a book (and enhance the sense even more based on the book’s specific physiognomy). In addition, bibliographical codes also indicate the genre, thematic, or methodological field of the book, within whose coordinates defined within a broader systematization of knowledge the book further determines its semantic effects and functions. One of the more influential definitions of these matters was provided by Roger Chartier in *The Order of Books* (Fr. *L’Ordre des livres*, 1992). He believes that “books are objects whose forms, if they cannot impose the sense of the texts that they bear, at least command the uses that can invest them and the appropriations to which they are susceptible” (viii–ix). The technical, visual, and physical attributes of books are very informative: “More than ever before, historians of literary works and historians of cultural practices have become aware of the effects of meaning that material forms produce. In the case of the book, those forms constitute a singular order totally distinct from other registers of transmission of the canonical works as ordinary texts” (ix). According to Chartier, histori-

cally determined social and political configurations are inscribed in every work through forms and topics but, on the other hand, works transmitted in books construct not only social ties, but also an individual's subjectivity (x). Nowhere else does this come to the fore more than in the organization of libraries and their systematization of formatting and content-based classification, which is also influenced by values. This involves not only libraries as physical spaces in which books from various periods and places are collected and exist synchronously (see Latour), but also libraries in the figurative sense of bibliographical inventories, book series, selected works, (Chartier 65–88) or contemporary digital repositories (Darnton 43–58).

Libraries, circulations and systems of knowledge, places of (literary) creativity. With regard to libraries in the sense of published collections of books or periodicals as well as imaginary libraries in the form of meta-books—which compile, encyclopedically summarize, or bibliographically inventory other books in the effort to make knowledge universal and systematic—either the noteworthy uniformity of books included in a collection, or the structured content-based summary of multiple volumes into a single book stand out. Both indicate a connection between the bibliographical and linguistic series of signification: identical bibliographical signs signal a categorical homogeneity of the verbal texts they transmit. The interconnection of the bibliographical and linguistic signifying systems thus creates the impression of the uniformity or homogeneity of works from the viewpoint of their themes, methods, styles, genres, origin, purpose, value, and so on. These types of libraries “without walls,” which have also been known in Slovenia (from the lost seventeenth-century encyclopedia of seven hundred examples *Viridarium exemplorum* by Matija Kastelec and Marko Pohlin's biographical and bibliographical meta-book *Bibliotheca Carnioliae* of 1803 to modern book collections, such as the Klasje Library, the Kondor Library, or the Revolutionary Theory Library), have been historically studied, among others, by Peter Burke (56, 92–105), Roger Chartier (65–88), and Bala Venkat Mani, who theoretically elucidated their functions in the history of discourse orders; among other things, they studied *Speculum maius*, a medieval encyclopedia written in the thirteenth century by Vincent of Beauvais, Gessner's polymath bibliographical work *Bibliotheca Universalis* (1545), 224 volumes of *Bibliothèque universelle des romans*, which were published in Paris from 1775 to 1789, and the *Universal-Bibliothek* collection of world classics, which Anton Philipp Reclam began publishing in Leipzig in 1867.

Even libraries as tangible and architecturally well-organized interiors contain universal or imaginary dimensions. “The dream of a library ... that would bring together all accumulated knowledge and all the books

ever written can be found throughout the history of Western civilization,” says Chartier, adding that conceptual bases for building and setting up large libraries by the nobility, the Church, and private citizens developed from this reverie, which also motivated the search for rare codices and editions or inspired architectural plans (62). Thus according to Foucault, the actual libraries would belong among heterotopias (Foucault 26; see also Mani 288), in which the physical spatial properties inspired by imaginary or traditional images of traditional temples and symbols of knowledge cross the virtual spaces that various periods and cultures inscribed into the textual worlds of works that are part of library holdings. As Reingard Nethersole indicates, libraries—imperial, court, aristocratic, monastic, university, private, public, national, and so on—are contextualized within their empirical, locally colored social spaces. They collect texts from a wide range of various periods and cultures, which—through the acts of reading, sorting, cataloging, and studying books—evoke and systemize the mosaic of polychronous world literary space; thus every library is “a vector for the deposit, transmission, dissemination, preservation, and *wechselseitige* or mutually effective exchange of multifarious voices and polyvalent knowledges past and present” (Nethersole 307–8). Libraries are thus transitional depositories of texts, experience, knowledge, thinking, and ideas, whose circulations cross the temporal, linguistic, social-ethnic, and spatial boundaries of the environment into which library buildings are placed.

Robert Darnton emphasizes that libraries “were never warehouses of books. They have always been and always will be centers of learning” (xv). This is definitely true of the medieval monastic libraries, in which monks exchanged, collected, cataloged, and studied books, in addition to copying, illuminating, and writing them. In the twelfth and thirteenth centuries, several monasteries were established in Slovenian territory; their libraries and scriptoria were integrated into the “pan-European monastic network” (Golob 15). Cistercians, Benedictines, Carthusians, Dominicans, Franciscans, and Conventual Franciscans were in charge of the inflow of manuscript codices from French, Flemish, German-Austrian, Czech, and Italian areas; they also wrote, copied, illuminated, and commented on their own texts (e.g., *Commendacio celle* and *Gesta sive religiosa preconia incliti ducis Leopoldi* from the monastery at Jurklošter from the thirteenth century, and *Liber certarum historiarum* by John of Viktring from the fourteenth century). The connection of the Slovenian monastic libraries and scriptoria with Europe was also reflected in their text repertoire and selected language (mostly Latin religious writings) as well as in the artistic expression of imported or “original” codices that were influenced by various art schools such as the Lombard, Venetian, Czech, Flemish, Swabian, and

Salzburg-Augsburg schools (Golob 17–8). Peter Burke establishes that in later periods not only monastic and university libraries, but also private and public ones turned into knowledge centers, meeting points for scholars, places for exchanging information, and discussions. In addition, from the seventeenth century onwards, librarians were considered the main mediators and creators of knowledge in the international “republic of letters;” Gottfried Wilhelm Leibniz was only one of the many scholars that also worked as librarians (Burke 27, 56). Educated Slovenians that owned libraries or worked as librarians in the eighteenth and nineteenth centuries included Sigmund Zois, Jernej Kopitar, Matija Čop, and Franc Miklošič. Even before that, in 1701, the members of the learned circle of the *Academia operosorum* convinced the bishop of Ljubljana to open the Seminary Library in the spirit of Italian Humanism as the first Slovenian public institution of this type; in 1721, Giulio Quaglio painted the library with allegorical frescoes of Wisdom, Faith, Hope, and Love, and the images of the Evangelists, ancient philosophers, and writers, and thus lent it an imaginary dimension colored with Catholic universalism and Baroque Classicist humanism (see Vidmar; Smolik). On a smaller scale, Slovenian libraries followed the general European development (Munda 54–6). Libraries were set up by monasteries, rich nobles (the Auerspergs), polymaths, scholars, literati, and patrons of the arts (Valvasor, Peter Pavel Glavar, Zois, Čop), the *Academia operosorum*, and—nearly two hundred years after the Protestants opened the first public library in Ljubljana (1565)—also the province of Carniola (the Liceum Library established in 1747). In conclusion, it can be agreed with Nethersole that libraries—large or small, private or public, real or imagined—are “nodes in a network of trans-border cultural exchanges,” “sites encapsulating and recording specific flows of symbolic and cultural capital” and “the receptacle of the world’s scriptural memory” (Nethersole 309, 314).

As such, with their holdings, which combine domestic and international knowledge and art from various periods, libraries are also places and sources of literary creativity. With the small library panopticon that he set up in the tower at his country estate, Michel de Montaigne was able to develop a modern vision of topic thinking through intensive reading and glossatorial annotation of a relatively small holding of books. Outside the control of secular and church authorities and by boldly crossing disciplinary boundaries, in his *Essays* Montaigne autonomously reflects on the moral examples and knowledge provided in books from various regions and periods; he does this using a genre that he had to invent himself for this type of thinking (Burke 191–2; Juvan, “Esej” 174–7; Nethersole 308, 310). On the other hand, some well-stocked private libraries in the eigh-

teenth and nineteenth centuries were the meeting places of the cosmopolitans of the European *respublica litterarum* and thus also the “birthplace of the modern idea of world literature;” Goethe’s private study and library in Weimar contained 7,500 volumes in more than twenty languages and combined a universe of world knowledge, literature, and art (Nethersole 309). On a smaller scale, Matija Čop’s private library had a similar cosmopolitan character; it contained 1,993 volumes and the only major difference was that it focused more on philology, aesthetics, and literary history (see Juvan, “Svetovna” 119–20). However, by the time the probate proceeding was conducted barely a hundred books remained of the private library owned by his friend, the poet France Prešeren. Of all the contemporary Romantic authors available to him, his library only included Byron and Moore, and he had considerably more ancient, medieval, and early modern European classics. Perhaps Prešeren’s intimate closeness with his personal books may explain why his Romantic poetry looks so classical. In the era during which, according to the simplified typologies—which were also criticized by Chartier (17–8) and Burke (179–82)—extensive reading had predominated for decades, Prešeren apparently remained an intense reader. As a poet he learned from the classics, much like the essay-writer Montaigne at the beginning of the modern age.

Spaces of books and windows on the world. The paragraphs above mentioned the connection between books and space, both real and imagined, or virtual. Textual worlds, which in writing and reading books mentally arise from the semantics of linguistic structures, present and model virtual spaces. Textual worlds are iconic signs and, according to Lotman, also semantic models of the cultural space in which literary works were created or to which they semiotically refer (see Juvan, *Literary* 205–8). The possible worlds of texts thus reflect actual places, landscapes, cities, interiors, and so on; they transform, assemble, and combine them creatively, seek to restore their past or envision their future, intertextually develop mythological, artificial, and literary worlds from tradition, make up utopian and fantasy settings, and so on. Every reading actualizes the textually coded settings in its own way, and connects them to our experience with real or imagined spaces or those already presented in the media or art. In the mental process of juxtaposing virtual spaces with experiential places that are called up in memory or are currently being experienced, mixed, palimpsest, and hybrid spaces emerge (Juvan, *Literary* 208–14). Such “heterotopias” (Foucault 24–7) are especially noticeable due to those virtual settings that use “bibliomigrancy” (Mani) to either travel to us from other temporally or geographically distant places or to iconize the locations of

cultural otherness. When for instance, during lunch at his home in Weimar in 1827 Johann Wolfgang Goethe picturesquely reported to his secretary Eckermann about the fictional spaces he experienced while reading the translation of a Chinese novel (allegedly he obtained it from the nearby ducal library), he used these “west-eastern” heterotopias—which allowed him a bifocal reflection on a foreign world in his own world, and on his own world from a cultural otherness—to make his most famous statement about world literature (see Eckermann 165–6). Contacts between textually transmitted spaces, which are presented before us as “multiple windows on the world,” thus also clearly establish a hermeneutic awareness of the world literary space (see Damrosch 15–7, 281–300).

However, books do not contain merely a virtual space. The word *volume*, meaning both ‘an amount of space measured in cubic meters’ and ‘a book that is part of a set’, and originating from a Roman word denoting a ‘roll of papyrus’ (Kirby 276), reveals the idea of books as tangible objects whose space is outlined by their format and size. The empirical aspect of the script and the linearity of signifiers, which create virtual spatial paradigms of signification through their recurrences and segmentation, have an impact on the logic of reading. This is testified not only by the epistemological shift that occurred in the first century BC with the transfer from “endless” papyrus or parchment rolls into “discontinuous” sheets bound into codices, but also by a minor, but exciting change that readers experienced after the introduction of print when they had to get used to the paragraphs that began to segment the formerly running text (see Chartier 11–2). Books as “volumes” are thus themselves bodies with a volume; in addition, they also take up space, which raises the question of where and how to keep and arrange the written or printed knowledge. The issues of spatial gaps, functional and prudent organization of books, and especially the overcrowding and lack of room, in which accumulation and chaotic surplus of information is materialized, have been dealt with by libraries throughout history: from the Ptolemaic Royal Library of Alexandria via Borges’ made-up *Library of Babel*, which was an allegory for the universe, to one’s modern home library that is described realistically and humorously by Georges Perec (“Brief Notes”). After questionable campaigns led by state and university libraries to solve the overcrowding issue by recording printed material on microfilms, whose durability and applicability are anything but promising compared to paper, it was only the digitization of paper and parchment material, the modern development of electronic textuality, e-books, and the gradual market predominance of “born digital” works that thoroughly changed the spatial conditions of library architecture: because electronic media relieve texts from a specific location and

the corporeity of permanent material carriers, libraries in the renovated form of online digital repositories also remain without walls (see Darnton 43–58, 109–29). With the spatially unlimited and omnipresent (but not necessarily free-of-charge) accessibility to the virtual texts stored in e-repositories, digital libraries and bookstores, and institutional, social, or personal websites, the institutional authority that books and libraries have possessed over the centuries in transmitting and disseminating knowledge has clearly diminished. Even a century and a half ago, the state and national prestige of libraries and the sanctity of knowledge inscribed in the books that they protected was symbolized by an architecture with clear reminiscences of cathedrals, Greek temples, and similar spatial forms of a venerable spiritual tradition (Nethersole 308).

Books, cultural transfers, economy, world literature space. Even though the body of a manuscript or printed book seems motionless, exchanges and transfers of materials, and movements of semiotic codes, techniques, and professional tasks that have connected countries, regions, and continents in the past millennia are embodied in the material and linguistic-symbolic structure of this artifact (see Kirby 275–6). Books are not only subjects of cultural transfer, but in and of themselves also its product; an artifact created thanks to the contacts between cultural spaces. As can be learned from encyclopedias (see Munda 8–14), our Roman alphabet, which is based on the ancient Greek alphabet, was derived from the Phoenician consonantal script, which most likely developed as early as the seventeenth century BC. Paper, which was invented by the Chinese probably in the second century BC, was brought to Spain by the Arabs in the twelfth century. From here it quickly spread across Europe and replaced parchment due to its low price. Lithographic and xylographic block printing known to the Chinese in the ninth century was brought to Europe in the eleventh century. Movable-type printing, which was also known in China and Korea as early as the eleventh century, conquered the world thanks to Gutenberg's innovation from the mid-fifteenth century and its later technological improvements, as well as thanks to the commercial and economic power of the European empires. Binding sheets of parchment into codices began to replace papyrus and parchment rolls from the first century BC and early Christianity onwards. Until the invention of print, manuscript books were the predominant medium of various text genres, especially thanks to the network of medieval European monasteries and their scriptoria (see Munda 11).

Already from the start, writing and books carried and transmitted value, and subsequently they were literally embedded in economy. Script was developed at the end of nomadic hunting and gathering and the settlement

of a community in a given territory. According to Andrew Robinson, the oldest manuscripts from around the fourth millennium BC were created in Mesopotamia precisely because of economic reasons. These manuscripts helped unreliable memory with more durable, semiotically fixed records of goods and their exchange and management (Robinson 36). Script, its contents, and media were also connected with value and exchange in a different way than merely through their economic origin. What was written down was primarily the things that were worth preserving, passing on, and thinking or talking about, and things that were exceptional or important enough to exceed the limitations of the time and space in which they appeared and died out. Because reading and writing skills, and the possession of recorded knowledge, were never accessible to everyone, they were often connected with the social positions and roles that represented and expressed political power, cultural authority, and prestige, or served as attributes to these bodies. On the other hand, physical media also had their exchange value, even though it slowly decreased over the centuries; however, their applied value increased: rare and precious papyrus was replaced by more affordable parchment, which in turn was replaced by even cheaper paper; in modernity, the rare manuscripts were replaced by increasingly more numerous print copies, the richly decorated bindings were replaced by mass-produced bindings, and so on (see Kirby 275–6). Because of both their conceptual and material value, books and their predecessors were thus treated as merchandise, and objects of exchange and trade. In this way, books connected cultural spaces that differed by language, civilization, and ethnicity.

Intercultural circulation or the trading of records, texts, artifacts, objects, practices, ideas, forms, and media was the reality of the first civilizations and their literacy. The awareness of the global space and mutual “discoveries” of civilizations or continents is also a process that can be observed in European and Asian cultures at least from the Middle Ages onwards (Burke 79–80). Land and maritime trade routes were often the main channels through which countries and continents exchanged not only goods, but also books and news—the book trade also paved its own international trade routes (Burke 78; Briggs and Burke 20–1). Exchange between cultural spaces was therefore conducted at three interrelated levels: through goods, cultural artifacts, and their inscriptions of knowledge and experience.

The “geography of knowledge” shows that in the modern age the paths of transfer of manuscripts and books, ideas, and representations led to major European urban centers, particularly to ports and the capitals of empires; from such “relay” cities the information routes spread further

to European peripheries (Burke 55–70). With their political, economic, and cultural institutions, including libraries, cities like Venice, Amsterdam, Paris, and London became “centers of calculation” (Latour; Burke 75–6). Their cultural capital was both the result and legitimization of economic, political, and ecclesiastical power. They accumulated goods, precious and exotic objects, texts, and books. Libraries, scholarly academies, museums, and similar institutions professionally handled information obtained from the remotest countries, systematizing imported knowledge and adapting it to the domestic categorial system; they further disseminated the knowledge processed this way to other European centers and peripheries through their media, social networks, and the book market (Burke 75–110). Travelogues, encyclopedias, atlases, dictionaries, news, and literary texts, which were based on experience from around the world, also reached the European periphery through these channels. By transplanting foreign sources they enriched the repertoires of the receptive cultures and thus made it possible for European traditions to be constantly updated through new ideas, forms, and knowledge. Cultural transfer helped establish and develop several disciplines, from archeology and anthropology to geography and comparative linguistics; European literatures and arts with their adventurous and historical topics, exotic stereotypes, Orientalist imagination, allegories, and decorativeness, interest in Oriental wisdom, and so on, also drew from these sources. It can be concluded that the awareness of the world space developed in Europe long before the introduction of the concept of world literature, also thanks to books and their “economy of cultural spaces.”

Economic metaphors, inter-discursively taken over from Smith’s *The Wealth of Nations* (1776) and other economic writings, with which Goethe formulated his vision of world literature in the late 1820s, were elaborated theoretically in the *Communist Manifesto* of 1848, although rather sketchily. However, today this cursory Marxist analogy between global capitalism and globalized literature has inspired world-system analyses (see Habjan; Juvan, “Svetovni?”). Goethe actually experienced world literature as an emerging world market of cultural goods; as a supranational network of cosmopolitan writers and scholars; as an increase in international trade of books, literary works, themes, forms, and ideas; as windows on cultural otherness; as an endless repertoire from which the creativity of modern classics freely draws and is renovated; as a medium for establishing cosmopolitan humanism, intercultural understanding, and the policy of peaceful coexistence of nations; as an opportunity for allegedly belated or semi-peripheral literatures to become established and comparable to nations with a longer, richer, and internationally recognized literary tradition.

Many of these aspects are also typical of today's world literary system, but it seems that the economic aspect increasingly predominates among them. According to Ann Steiner, "world literature is defined and propelled by the forces and structures of the book trade that are intersected by the media market" (316). She believes that today "the world book trade is made up of a combination of enormous [i.e., transnational] media companies and a myriad of small publishers, Print-on-Demand, online internet publications, and other ways for literature to spread beyond borders" (323).

The history of books, bibliomigrancy, and comparative literature. The majority of topics I used to outline the territory of this issue of *Primerjalna književnost* (Comparative Literature) belong to the domain of the history of books. Robert Darnton, one of the main protagonists of this (trans)discipline, understands it as a "social and cultural history of communication by print" that deals with the issue of how ideas were transmitted through print and "how exposure to the printed word affected the thought and behavior of mankind during the last five hundred years" (Darnton 176). The history of books is an trans-disciplinary field, which from the perspective of bibliography, sociology, historical disciplines, literary studies, and some other disciplines studies the entire printed media "communication circuit that runs from the author to the publisher (if the bookseller does not assume that role), the printer, the shipper, the bookseller, and the reader" as well as the relationships of printed communication with the environment of other systems, from the economic, social, and political to cultural (Darnton 180). Darnton also developed a premise for reflecting on how books and their circulation connect cultural spaces and how this can be studied:

Books themselves do not respect limits either linguistic or national. They have often been written by authors who belonged to an international republic of letters, composed by printers who did not work in their native tongue, sold by booksellers who operated across national boundaries, and read in one language by readers who spoke another... The history of books must be international in scale and interdisciplinary in method. (Darnton 205–6)

From this viewpoint, comparative literature is a legitimate partner of the history of books (and vice versa) in all cases in which a study focuses on the transnational "geography of knowledge" (Burke 55) and follows the mobility of actors, practices, materials, technologies, and contents connected with books. Like the Slovenian Reformation literature with Primož Trubar, Jurij Dalmatin, and Adam Bohorič, testifies, among others, books are often written by exiled authors; they are not printed where

they were created and where they are expected to be read; imported materials and foreign capital are needed for their production; and through the book market and other forms of trade (sometimes secret and illegal) they can also reach far-away and unpredicted audiences.

At the conference *The Book: An Economy of Cultural Spaces*, which we organized in November 2010, Bala Venkat Mani argued that “specific moments of global print cultural history contribute to the ‘making’ of world literature” (285). World literature would not exist without what Mani calls “bibliomigrancy.” To him, this expression primarily means the physical movement of books as cultural objects between various points on Earth. The book trade between various places, countries, and continents, and collecting, organizing, and storing books at various libraries could be placed within this framework. In addition, Mani also understand “bibliomigrancy” in a more figurative sense, as a “virtual” mobility of contents transmitted through “physical” mobility of the book medium (Mani 289). This would also include the international circulation of representations, virtual spaces, and structures of feeling and knowledge—that is, translations of books and their appropriation, use, processing, and creative transformations. Thus in studying the development of the global system of interliterary relations, comparative literary history should focus more on printed books as the medium that, through its linguistically coded contents and bibliographical codes, regulates the economics of symbolic exchanges between cultural spaces.

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Circulation in Premodern World Literature: Historical Context, Agency, and Physicality¹

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Recent discussions on world literature have stressed the importance of circulation as a criterion of worldliness, in both a literal and figurative sense. This paper focuses on how to correlate circulation with premodern world literature. More specifically, I deal with those works either produced in or associated with Outremer that enjoyed a wide circulation within western Europe in contrast to works that, despite not having enjoyed such a wide circulation, encapsulate the world in their physicality.

Keywords: world literature / medievalism / literary mediation / cultural space / cultural circulation

To David Damrosch

During recent years some scholars—whether medievalists by training or not—have voiced concerns about the degree of attention medieval literatures (or, in broader terms, “premodern” literatures) receive from two “disciplines”; namely, comparative literature and world literature. In her contribution to the 2004 report on the state of comparative literature for the American Comparative Literature Association, Caroline D. Eckhardt has surveyed the presence of studies on medieval literatures in the ACLA conferences from 2001 to 2005 and concluded that “ACLA presentations by medievalists may be mostly adventitious, or dependent on the energies and professional networks of particular session-organizers, rather than representing the participation of scholars who feel integrated into the association as a whole,” because out of the approximately 2,600 papers presented only fifty-nine were devoted to “evidently medieval topics” (142). The situation described by Eckhardt does not seem to have undergone any substantial change since 2005. Of the 190 seminars proposed for the 2011 ACLA conference held in Vancouver, only two seminars dealt with medieval topics. In turn, David Damrosch has called attention to the fact that discussions on the canon have had the undesirable result of a shift

of focus from “earlier to later periods” (16). Contrary to this tendency, Damrosch advocates world literature as “multitemporal as well as multicultural” (16), and therefore as a corrective force against “the insistent *presentism* that erases the past as a serious factor” (17).

Two questions seem to be of primary importance in relation to the status of medieval literatures within the disciplines of comparative and world literature. First, is this situation restricted to these two “disciplines” and their professional associations? A glance at the Modern Language Association might a priori provide a positive answer because the MLA has a specific division and a discussion group devoted to “Comparative Studies in Medieval Literature.” However, if one examines MLA publications, one notices that the association has published several books on individual medieval works, but that none of them either includes the terms “comparison” or “comparative” in the title or presents itself as a comparative study in medieval literature. Second, is this situation restricted to U.S. academia? Two European examples show that this is not the case. The French Society for General and Comparative Literature has organized thirty-five conferences since its foundation in 1956, of which only three conferences (in 1964, 1977, and 2002) dealt with medieval topics. In addition, of the eighteen conferences organized by the Spanish Society for General and Comparative Literature, which was founded in 1977, only two (in 2004 and 2009) included medieval topics. The situation is no more favorable in the International Comparative Literature Association, which has included medieval topics in only one of its conferences so far (in 1988).

The reason I have placed the term “discipline” in quotation marks when applying it to comparative literature and world literature is rather simple. After being diagnosed with a “crisis” by René Wellek in the 1950s, comparative literature has been declared dead as a discipline, both in the U.K. during the 1990s (Bassnett 47) and in the U.S. during the first years of the twenty-first century (Spivak). The extinction of many departments of comparative literature at American universities seems to ratify the death of the discipline, although I am not quite sure whether the causality is in fact not in reverse. What I mean by this is the following: is it not easier for deans to suppress comparative literature departments when comparative literature scholars themselves state that the discipline has died? As for world literature, whereas some scholars advocate it is a new discipline or even a new “paradigm” (Thomsen 2), others argue that world literature is at best a further extension of comparative literature.

The situation of medieval literatures within comparative and world literature studies as well as the situation of the two disciplines themselves are in marked contrast to the situation of medievalists, who do not seem to expe-

rience any difficulty with either their object of study or their discipline. An exception to this is the brief period, in the 1990s, of the “revisionist movement in Romance medieval studies” (Nichols 1) titled “New Medievalism.” What is more striking is the fact that medievalists consider themselves to be *comparatists avant la lettre* because their field of expertise requires competence in several languages and a dismissal of translation as a primary research tool. I am interested here neither in the discussion of discipline borders between comparative literature and world literature, nor in the intrinsic comparative dimension of medievalism advocated by medievalists. Although I am not sure whether arguments from personal experience are scientifically acceptable, I have found that being trained in both disciplines—medievalism and comparative literature—has proved to be a productive “paradox” because each field has posed questions to the other one that, at least in my case, would not have been asked had I not had this dual training.

One question that such a dual training may lead one to ask is what medieval world literature is. Whereas neither medievalism nor comparative literature has thus far posed such a question for distinct reasons (Europe, wherever its borders are, is the “world” for medievalism, and comparison is a method that according to comparative literature may be only applied to “modern” literatures); world literature studies are believed to have provided an answer without, ironically, having posed the question, simply as a result of including “medieval masterpieces” in anthologies of world literature. For obvious reasons, I do not intend to provide here a definitive answer to the question of medieval world literature. My objective is much more limited. On the one hand, I test the applicability to the medieval period of a definition of world literature as provided by Damrosch due to its important impact in world literature scholarship. Because Damrosch’s definition stresses the relevance of circulation, my analysis focuses on a specific and most important cultural route, the one between continental Europe and Outremer in the twelfth and thirteenth centuries, and on a specific work that circulated not only from Outremer to continental Europe, but also from continental Europe back to Outremer and widely across continental Europe. I am referring to William of Tyre’s crusading chronicle *Historia rerum in partibus transmarinis gestarum*. On the other hand, I test the suitability of medieval artifacts for world literature scholarship in accordance with the tenet whereby definitions of world literature based upon circulation should not overlook the issues of historical context, agency, and the “book’s” physicality. Otherwise, circulation will be at best an empty and metaphorical signifier. The *Lindisfarne Gospels* are the medieval artifact selected for such a test. The essay ends with some final remarks that may help clarify the relevance of a collaborative work between comparative/world literature and medievalism.

The “medieval” of world literature: William of Tyre’s circulating library

William of Tyre was a “colonist” born in Jerusalem circa 1130 who—as was and would later continue to be the case with the offspring of wealthy colonial families—was educated at the most prestigious metropolitan universities (theology in Paris and Orleans, and civil law in Bologna). He spent almost twenty years in Europe before returning to the colony—the Latin Kingdom of Jerusalem—in 1165 (Edbury and Rowe 13), where he was immediately granted a prebend at Bishop William of Acre’s cathedral, most probably as a result of the bishop’s need to “recruit someone trained in the Bolognese school of civil law to his staff” (Edbury and Rowe 15).

The importance of an intellectual such as William of Tyre, trained in the leading European centers of education, did not pass unnoticed among the authorities of the Latin kingdom. In 1167, King Amaury, after returning victorious from his campaign in Egypt to marry the Greek princess Maria Comnena, succeeded in granting William the vacant archdeaconry of Tyre. After that William was employed as a servant of the crown, especially in international diplomacy missions, for which his knowledge of the “world” languages of the time (Latin, Greek, and Arabic), besides his native language (probably French or Italian), would most certainly have been instrumental to his appointment. King Amaury died in 1174 and was succeeded by Baldwin IV, a thirteen-year-old minor that suffered from leprosy and was therefore often incapable of ruling and could have no children of his own. As a result of the growing external pressure from the Muslims under the rule of Saladin and the internal problems of the Latin kingdom, two factions developed. One group was formed by King Amaury’s second wife (Maria Comnena), Maria Comnena’s second husband (Balian of Ibelin), his brother Baldwin, and Raymond III, count of Tripoli. The other group was formed by King Amaury’s first wife (Agnes of Courtenay), her son Baldwin IV, the count of Edessa Joscelin III, Guy of Lusignan, and Gerard of Ridefort. Whereas Agnes’s group was “made up of her kinsmen and a group of *curiales* and newcomers to the East,” Maria Comnena’s group was “largely the party of the old-established aristocracy” (Edbury and Rowe 18).

Because William of Tyre’s service under King Amaury coincided with the years of the marriage to Maria Comnena, he had no contact with Agnes. Furthermore, Raymond of Tripoli managed to get himself accepted as regent of Jerusalem during Baldwin IV’s minority and took William under his wing. By the end of 1174, William was appointed to the office of chancellor, and about one year later he was elected archbishop of Tyre. As chancellor, William was in charge of the royal writing office; as arch-

bishop of Tyre, he ranked second only to the patriarch of Jerusalem in the ecclesiastical hierarchy of the kingdom. He combined both offices for the next ten years, the period during which he wrote a chronicle of the colony in Latin (see Appendix, Figure 1), an account of the decrees of the Third Lateran Council, and a history of the Muslim world (*Gesta orientaliū principū*), the latter two now lost.

The Latin chronicle of the colony—later to be known as *Historia rerum in partibus transmarinis gestarum* or *Hystoria ierosolimitana*—is “in no sense an ‘official’ history of the Latin East,” but an account addressed to “his fellow-prelates of the Church” (Edbury and Rowe 25). Built upon the foundational myth of the battles in the seventh century between the Byzantine emperor Heraclius (heir of the Christian and Latin traditions; see Figure 2) and Muhammad (“primogeniti Sathane,” according to William), William’s *Historia* justifies the Latin colonization on the grounds that Syria was both the *haereditas domini*, for it was a territory sanctified by Christ’s life and passion, and part of the Latin *imperium*, both in political (under the rule of Heraclius’s brother, Theodorus) and religious terms (under the rule of bishop Modest). As a result of Heraclius’ battles against the Arabs in Syria and the recovery of Christ’s cross for Jerusalem, the emperor was considered a predecessor of the crusaders, who were not conquering Syria from the eleventh century onwards, but returning to their “home.”

William’s chronicle is divided into twenty-three books and recounts the history of the crusades from 1095 to 1184, with an introduction devoted to Heraclius. The chronicle is almost a library in itself because it includes materials from previous chronicles, such as the anonymous *Gesta francorum et aliorum hierosolymitanorum*, Raymond of Aguilers’s *Historia francorum qui ceperunt Jerusalem*, Fulcher of Chartres’s *Gesta francorum Iherusalem peregrinantium*, Albert of Aachen’s *Historia hierosolymitana*, and Baldric of Dol’s *Historia hierosolymitana*, not to mention the Arabic sources. Only nine manuscripts and a fragment of a tenth of the *Historia* as written by William in Latin are known; they date from the early thirteenth century to the fifteenth century (Edbury and Rowe 4; Huygens). Besides his most immediate audience—mainly ecclesiastical—in the Latin kingdom, the above-mentioned manuscript tradition shows that William’s Latin chronicle had a limited circulation, restricted to France and England. However, when William’s chronicle was translated into French in the thirteenth century—a version known as *L’Estoire de Eracles*, *Livre d’Eracles*, and *Chronique de la terre d’Outremer*—“it proved to be a major success” (Edbury and Rowe 4), if by “success” one means a wide circulation, a larger audience, the power to produce continuations and translations into languages other than French, and the creation of a new literary genre.

The details of all these facts cannot be discussed here. Suffice it to say that between 1205 and 1234 a French crusader, perhaps from the Île de France or Champagne, translated William's chronicle into a French version (Pryor 289) that covered the same period (1095–1184). This crusader is responsible for a major innovation of far-reaching consequences: the introduction of materials from a different genre. He included excerpts previously turned into prose from the *Chanson d'Antioche* (Pryor 291), an epic poem that forms part of the first French crusading cycle. Furthermore, he simplified William's narrative techniques and either omitted or compressed all the "passages of purely ecclesiastical interest" (Edbury and Rowe 5). As a result, his version appealed to an audience not only of clerics, as up to that moment, but also of laymen (Edbury and Rowe 4) and the nobility (according to Pryor 277, this first translation into French may have been commissioned by the Capetian dynasty, with kings Louis VIII and Louis IX seriously involved in the crusades at that time).

The interest aroused by the *Livre d'Eracles*, which cannot be considered a simple translation from Latin into French due to these massive changes, resulted in the writing of continuations after 1184. These continuations have been grouped into four manuscript traditions in accordance with the last year reported (1232, 1261, and 1275; see Riant, and Folda) and a French version (the *Chronique d'Ernoul*), which has relationships with the French continuations, although it depends neither on William's Latin chronicle nor on the first French translation (see Morgan). Each manuscript family is not simply a continuation based upon the previous one(s) because several changes were introduced, including abridgments within the continuations themselves. There are at present seventy-five manuscripts containing these distinct versions in French that circulated between Outremer and continental Europe and back to Outremer, as well as across continental Europe. Furthermore, and no less striking, although some of these manuscripts were produced in continental Europe, many were produced in the colonial scriptoria, especially in Acre and Cyprus, two of the last Christian bastions in Outremer.

As for translations into languages other than French, only in the Iberian peninsula was the *Livre d'Eracles* translated—into Castilian at the end of the thirteenth century, into Catalan at the end of the fourteenth century (a version now lost, but most probably based on a manuscript from the scriptorium in Cyprus), and into Galician-Portuguese at the end of the fourteenth century or beginning of the fifteenth century (the version included in the *Crónica de 1404*). Of these translations, the Castilian is the most interesting because the writer took to its extremes the narrative technique of mixing chronicle sections and prose versions of epic poems,

as applied by the first French translator. Commissioned by King Sancho IV, the *Gran conquista de Ultramar*—as the Castilian version was later to be known—is a translation of a continuation of the *Livre d'Eracles* until 1275, expanded with prose versions of several epic poems of the first French cycle; namely, *Naissance du Chevalier au Cygne*, *Chevalier au Cygne*, *Enfances Godefroi*, *Chanson d'Antioche*, *Chétifs*, and *Chanson de Jérusalem*. No other translation across Europe combined such an enormous number of prose versions of epic poems with the *Livre d'Eracles*, not even in France, where all these works were well known and easily accessible.

The prose epic expansions should have captivated the audience, especially those related to the Swan Knight in his situation as an ancestor of Godfrey of Bouillon, the first ruler of the Latin Kingdom of Jerusalem. The textual family represented by MS Madrid, Biblioteca Nacional, 2454, for example, omits the first section of the *Livre d'Eracles*, which centers on Heraclius (the character that gives the work its title), and replaces it by a Castilian translation of *Naissance du Chevalier au Cygne*, *Chevalier au Cygne*, and *Enfances Godefroi*. Thus, a new foundation myth around the Swan Knight was created. However, this time it was not a foundation myth for a crusading chronicle, but for a different genre: the book of chivalry. In early sixteenth century, Garci Rodríguez de Montalvo included in the preface to his *Amadís de Gaula*, one of the best examples of the book of chivalry, a metaliterary reflection about how this genre was born. Books of chivalry are *historias fingidas* (fictional stories), according to Rodríguez de Montalvo, and as such they were not created based on chronicles, but on stories wherein truths and lies were mixed. For Rodríguez de Montalvo, a theoretician of the chivalric genre, the best example of such a hybrid genre was precisely the expanded Castilian version of the *Livre d'Eracles*, whose *editio princeps*, titled *Gran conquista de Ultramar*, was published in 1503. That this was not a process exclusive of Iberia is proven by the inclusion of the Swan Knight story in the Arthurian romances during the period of the *Livre d'Eracles*'s circulation across Europe, as practiced by Wolfram von Eschenbach in *Parzival*.

The “worlding” of medieval literature: The *Lindisfarne Gospels*' quietism

The *Lindisfarne Gospels* are a Latin Gospelbook made in Northumbria; more specifically, in the tidal isle known as Holy Island, or Lindisfarne, circa 710–25, according to Michelle P. Brown, a noted specialist in this book. Not only are we in a completely different time period and geogra-

phy in relation to the *Historia rerum in partibus transmarinis gestarum*, but also in a completely different “literary setting” as far as agency and physicality are concerned. The book’s colophon attributes the writing and decoration to Eadfrith, bishop of Lindisfarne from 698 to 721, the binding to Aethilwald, bishop of Lindisfarne from 721 to 740, and the metalwork cover to Billfrith the Anchorite (Brown 104). Lindisfarne was at that time a small monastery whose wealth was associated to the cult of a former member of the community, St. Cuthbert, an Anglo-Saxon nobleman who was bishop of the monastery at the time of his death in 687 (Brown 6).

This book enjoyed a circulation in no way comparable to William of Tyre’s chronicle. As a consequence of Viking raids from 793 to 875, when a permanent Viking military force established itself in the area, the community left the island and “embarked on a nomadic period” (Brown 86) not very far from its original location. The *Lindisfarne Gospels* are mentioned again by Symeon of Durham in relation to the re-establishment of the shrine of St. Cuthbert in the new cathedral of Durham at the beginning of the twelfth century. According to an inventory of 1367, the book was still at the cathedral’s library at that time. By 1605, the *Lindisfarne Gospels* were at the Tower of London (Brown 122). Some years later, the book was in possession of the antiquarian Sir Robert Cotton, whose library was donated to the nation by Cotton’s grandson and now resides at the British Library, including the *Lindisfarne Gospels*, known as BL, Cotton MS Nero D.iv.

What makes the *Lindisfarne Gospels* a unique manuscript is the combination of cultures from around the world (Figure 3). According to Brown (1), its pages include “testimonies to the learning . . . of the Graeco-Roman world, of early Byzantium, papal Rome, Lombardic and Ostrogothic Italy and Frankish Gaul.” Furthermore, the “pivotal role of the Middle East, of Jerusalem, Palestine and Coptic Egypt . . . is acknowledged and celebrated within its pages too” (4). Written in Latin, the inscriptions accompanying the depictions of the evangelists “draw not only upon the capital letters of ancient Roman inscriptions . . . but upon Germanic runes and Greek letter-forms” (4). The ornamental openings combine Celtic, Germanic, and Mediterranean influences (236). The book was embellished with a “wide palette of pigments akin to that encountered in Mediterranean art” (280). The incipit pages are adorned with a style of abstract and zoomorphic art linked to Celtic and German tastes (288). Around the 950s–960s, a word-by-word translation of the Latin into Old English was added between the lines by a priest, Aldred; something that represents a landmark in the history of the language (4). For Brown, the material and literary culture of the *Lindisfarne Gospels* proclaims that Lindisfarne was “no provincial outpost,

but a vibrant, integrated part” of an apostolic mission that had “reached and embraced the far ends of the earth” (408).

* * *

For David Damrosch, world literature encompasses “all literary works that circulate beyond their culture of origin, either in translation or in their original language” (4). Although Damrosch has expanded this definition in several directions, such as gaining in translation, elliptical refractions, and mode of reading, in my opinion three important factors have been overlooked in accordance with the tenet whereby “literary works” do not circulate by themselves in an aesthetic vacuum. Otherwise, circulation will be at best an empty and metaphorical signifier, which dangerously resonates with traditional definitions of classics or masterpieces as works that circulate through time.

These three factors are historical context, agency, and physicality. Had these three factors not been taken into consideration, it would not be possible to achieve the aims of both reintegrating medieval literatures within the scope of comparative literature (see Eckhardt) and avoiding presentism in world literature studies (see Damrosch). As for historical context, consider how in the *Lindisfarne Gospels* during the mid-tenth century and in William of Tyre’s chronicle during the early thirteenth century the “big world” of Latin communication was replaced by “local,” vernacular languages (English and French), and how both works nevertheless enjoyed a widespread circulation, although in different ways. Sheldon Pollock’s opposition between cosmopolitanism and vernacularism may prove to be instrumental in this regard. Whereas cosmopolitanism is a kind of “literary communication that travels far, indeed, without obstruction from any boundaries at all, and, more important, that thinks of itself as unbounded, unobstructed, unlocated” (22), vernacularism is a kind of literary communication that is “practically finite and bounded by other finite audiences” (17). At least two factors should be highlighted here. Literary history proves that neither “cosmopolitanism” means widespread circulation per se, nor “vernacularism” means restricted circulation per se. When the anonymous French crusader decided to translate William of Tyre’s chronicle, the French version—and not the Latin original—met the world and produced a new literary genre. Furthermore, when several kinds of literary communication are distinguished, one may undertake world-scale research and observe, for example, the defining features of Latin/Sanskrit cosmopolitanisms versus European/Indian vernacularisms and their historical consequences (European vernaculars as a key tool for the

production of the nation-state, Indian vernaculars as a key tool for the production of what Pollock calls “vernacular polity”).

Because it is obvious that literary works do not travel by themselves, research on the history of the role of works within the literary institution is imperative. Both the *Lindisfarne Gospels* and the *Historia rerum in partibus transmarinis gestarum* were produced as a result of ecclesiastical patronage: an economically modest and territorially restricted patronage in the first case, and an economically powerful and internationally connected patronage in the second. However, in both cases, the limits of circulation and the extension of the audience appealed to seem to be more dependent on literary issues (style, narrative techniques, topics, etc.) than on economy. When the passages of ecclesiastical interest in William’s Latin chronicle were replaced with fictional passages by the French crusader, the *Livre d’Eracles* met a massive audience across Europe and entered into literary history by producing a genre of powerful and lasting resonance.

Finally, when world literature is simply defined as encompassing “literary works that circulate beyond their culture of origin” (Damrosch 4), and a “world literary work” as one that is “read as literature” (Damrosch 6), both the history of literature as concept and the institution and the physicality of literary works should not be neglected. Manuscripts did not circulate as printed books do, and e-books do not circulate as printed books. Whereas the *Lindisfarne Gospels* were produced in a remote, modest, tiny scriptorium, the *Livre d’Eracles* was produced and reproduced in several scriptoria with powerful international connections between Outremer and continental Europe and across continental Europe. It is obvious that these factors have serious implications for the works’ circulation.

In my view, historical context, agency, and physicality are crucial when addressing questions about medieval or premodern world literature. The works I have dealt with here show the need for research at the crossroads of medievalism, comparative literature, and world literature. And yet, based on all the data one might conclude that the *Lindisfarne Gospels* are not a “world literary work” because they never circulated beyond their culture of origin. Here is where historical context, agency, and physicality may make us rethink current concepts of both world literature and circulation. Do the *Lindisfarne Gospels* not deserve to be a “world literary work” even though the “world” is inside its materiality? For me this is an interesting paradox that results from medievalism, comparative literature, and world literature working in collaboration. It is a paradox as fruitful as the fact that neither the *Livre d’Eracles* nor the *Gran conquista de Ultramar*—despite their circulation and genre-production roles respectively—form part of the national canon of French or Spanish literature.

Appendix



Figure 1: William of Tyre writing the *Historia rerum in partibus transmarinis gestarum* (*Histoire d'Outremer*. MS Bibliothèque Nationale Française, 2631, fol. 1)



Figure 2: Emperor Heraclius carrying the True Cross (*Livre d'Eracles*. MS BL Royal 15 E 1, fol. 16)



Figure 3: Incipit from the Gospel of Matthew (*Lindisfarne Gospels*. BL, Cotton MS Nero D.iv, fol. 27)

NOTE

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Obtok v predmoderni svetovni literaturi: zgodovinski kontekst, posredništvo in fizičnost

Ključne besede: svetovna književnost / srednjeveška književnost / literarno posredništvo / kulturni prostor / kulturni obtok

Novejše razprave o svetovni književnosti so poudarile pomen obtoka kot kriterija za svetovnost, tako v dobesednem kakor v prenesenem pomenu. David Damrosch na primer trdi, da so »dela svetovne književnosti zaživela novo življenje, ko so se premikala v širši svet« (*What is World Literature?*, str. 24). Po njegovem je to novo življenje povrh precej odvisno od prevodov. Moj prispevek ima za izhodišče Damroscheve argumente proti »prezentizmu« v raziskavah svetovne književnosti, posveča pa se vprašanju, kako postaviti obtok v razmerje s predmoderno svetovno književnostjo. Natančneje, ukvarjal se bom z deli, ki so bila proizvedena v prekomorskem svetu (»*outré-mer*«) ali pa so bila z njim povezana; v zahodni Evropi med 1250 in 1350 so imela ta dela širok obtok. Omenjeni stoletni časovni razpon se zdi še posebej primeren za literarni obtok v predmoderni dobi, vsaj v skladu z dokazi iz analiz Janet L. Abu-Lughod; te kažejo, da »nikdar prej ni prišlo v medsebojni stik toliko območij starega sveta« (*Before European Hegemony: The World System AD 1250–1350*, str. 3).

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Renaissance Poetry in Print and the Role of Marin Držić

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The paper proposes that the first printed edition of selected plays and the collection of poems by Marin Držić from 1551 played a pivotal role in emancipating the printing of poetry in Renaissance Dubrovnik and the broader context of the Croatian Renaissance in a process similar to processes in other cultures at the time.

Keywords: Croatian literature / literary history / Renaissance / poetry / drama / history of printing / Držić, Marin

Book history, as it has developed since the publication of Lucien Febvre and Henri-Jean Martin's *L'apparition du livre* in 1958, has offered not only new and interesting topics to literary history, but also many new perspectives on old questions. At a very specific level of singular examples (a particular author or a particular author's works) these new ways of looking at old problems have helped reintroduce and analyze certain neglected topics in a new manner; think, for example, of the question of historical transmission of versions of a text. This was usually seen as a question from the bibliographical or philological domain, and verdicts coming from those disciplines were not questioned in literary history, whose primary task was interpretation of the edited text. Whereas bibliographers at the beginning of the twentieth century declared that their task was to analyze literary texts as writings on "so many sheets of paper" regardless of their meaning (Pollard 54), literary historians' duty was to interpret, and evaluate to a certain degree, precisely those symbols written or printed on so many sheets of paper.

Although they all saw their duty in an evenly distributed deciphering of various levels of meaning, they had some habits in common. Literary historians, just like their philological or bibliographical counterparts, usually operated with categories of their own time as though they were historically universal. It is no surprise then that literary histories swarm with anachronisms. Book history might sometimes serve as an antidote for anachronisms, an inspiration for a reassessment of the many notions in literary history that were more often than not anachronistic projections of contemporary views on the past.

One such notion is the view held by nineteenth- and twentieth-century literary historians about the printing of literary texts in earlier periods such as the Renaissance. It was usually taken for granted, at least by Croatian literary historians, that authors were eager to publish their works in print. However, numerous analyses, which were enabled precisely by the influence of book history in the last few decades, have demonstrated that the printing press was controversial, to say the very least. In general, during the first decades or century after its invention, the printing press was admired and praised, but also something that raised concerns and suspicions (see Lowry 22–34).

In the first century—perhaps even longer, deep into the eighteenth century—after the invention of print, manuscript circulation seems to have remained the preferred medium of publication for certain kinds of literature. The longevity of manuscript circulation depended on different factors—such as genre or the author’s social background defined by rank or religious affiliation—that conditioned different attitudes towards printing. During the first hundred years after the invention of printing, there were authors that more or less actively evaded printed publishing for certain groups of text, while willingly publishing other sorts of texts in print.

This ambiguous status of printed publishing is especially clear in the case of printed publications of lyric poetry. In an article from 1950s, the literary historian J. W. Saunders proposed the hypothesis of the “stigma of print,” referring to the reluctance of certain Tudor poets (courtiers and aristocrats) to publish their lyric poetry in print precisely due to the ambiguous status of printing in their social circles. He thus connected attitudes towards printing to social rank, in which he saw the main reason that many poets left their love poetry unprinted: “Gentlemen, then, shunned print” (Saunders 140).

In recent decades, there were some analyses in a similar vein. According to Arthur F. Marotti, Renaissance literature witnessed a process of gradual affirmation of printing of lyric poetry, a process that was far from over by the end of the sixteenth century. His analyses of printing of lyrical poems in Renaissance England reveal a slow emancipation that he compares with similar processes that took place in other literatures, especially in the Italian Renaissance centers (209).

Such insights are corroborated by broader analyses of conflicting attitudes towards printing in its beginnings. It might not be too bold to say that a certain pattern appears that can best be described as a process leading from initial prejudices to gradual acceptance of printing as a means of publishing texts in general and literary texts in particular. If one is to follow a clue suggested by Marotti, it would be tempting to see whether

this pattern is repeated in cultures that have not been as fully explored as English or Italian culture.

The process of gradual affirmation of printed publishing seems to be framed by various factors in various European cultures of the time. One of them is the different treatment of printing by living authors compared with posthumous printing, and another one has to do with the authors' social and professional status, which varied between amateurism and professionalism. There are some other possible factors, which depend on various circumstances that conditioned literary production in cultural ambience such as the literary culture of Renaissance Dubrovnik. Moreover, the transformation of the attitude towards printing was usually catalyzed by certain authors that delved into something others had not dared to. In the case of Renaissance Dubrovnik, one such candidate might be the poet and playwright Marin Držić.

Before proceeding to the question of the role Držić might have played in printing Croatian Renaissance literature, a few facts should be given in order to provide the relevant bits of biographical data and cultural context.

Držić is certainly one of highly interesting figures in the history of Croatian literature.¹ Much controversy follows him, wherever literary historians happen to look, and this controversy is not only literary. Držić started his career as a playwright fairly late in his life. It is believed that he was born in 1508 (Rešetar xlvii), whereas his first pastoral plays were performed when he was already around forty. The exact date of his birth is not known and the date accepted in literary history was calculated on the basis of a document stating that in 1526 Držić, as a cleric, received an ecclesiastical function for one of the churches in Dubrovnik (or *Ragusa* in Latin), for which he must have been of full legal age. The trouble is that it is not known today whether the required age limit was eighteen or less, or perhaps even twenty-one. That does not necessarily mean that he had not written anything before the late 1540s; his lyrical poems are believed to have been written earlier.

In the 1530s, he left for Sienna, Italy to pursue his studies funded with the scholarship endowed by republic's authorities. In Italy he probably became acquainted with the new vogue of *commedia erudita* plays, and he must have read contemporary Italian literature while studying canon law or theology. It is known that during his student days in Italy he was present at the enactment of a forbidden theatrical performance in Sienna, probably some *commedia erudita* play (Rešetar lix). This is deduced from a document—issued by the city authorities in Sienna—about fines for some citizens that watched a play performed in a private house. Držić was mentioned among the members of the audience.

However, what proved to be really intricate for literary historians had to do with Držić's political activities late in his life. In his last years, he left his native Dubrovnik Republic and returned to Italy, where he eventually died in Venice in 1567. Shortly before that he spent some time in Florence, where he was involved in some kind of political conspiracy. This is mostly known from his letters (six of them have been discovered so far, the latest discovery being very recent) addressed to the Florentine government and aiming to persuade Florentines to help the conspirators from Dubrovnik overthrow the Dubrovnik government. This completes the picture of a Marlowian character, a playwright involved in espionage and political plotting. Earlier in his life, he served for a while as the interpreter for Austrian Count Christoph von Roggendorf during his travels. Držić is known to have spent some time following Count Roggendorf in Vienna, and afterwards in Istanbul, where the count pleaded with the Ottoman Court to intervene in his dispute with the Habsburg king and emperor, Ferdinand I.

Conspiracy letters, written in Italian and signed with the Italianized version of his name (*Marino Darsa Raguseo*), gave considerable impetus for political interpretations of his plays in twentieth-century literary history. Once the first bundle of letters was discovered in 1930 (Rešetar lxvi, note 3),² they became unavoidable in any interpretation of his oeuvre. Even scholars of more textualist or formalist inclinations had to take into account his political views expressed in those letters, and read his plays in the key of political allegory.

In addition to his political activities, which attracted much critical attention, there is another notable fact that was largely neglected or simply taken for granted by Croatian literary historians: the printing of his works in Venice in 1551. This first edition was known only through reports from other historical sources of questionable reliability. It was deemed nonexistant until a few years ago, when it was discovered in the Braidense National Library in Milan (Stipčević 1059). This first edition consists of two separate volumes. The first volume contains Držić's pastoral comedy *Tirena*, and the second volume contains a collection of his lyrical poems and some other plays or parts of plays: *Venera i Adonis* (Venus and Adonis), *Novela od Stanca* (The Dream of Stanac), the second prologue to *Tirena*, and Ljubmir's lamentation from *Tirena*.

As with many Renaissance authors, it is hard to establish the chronology of Držić's oeuvre; yet in some works (e.g., in the subtitle of newly discovered first edition of *Tirena*) there are dates that can serve as an orientation. The question of chronology is not relevant just for itself, but has direct consequences for any attempt to explain Držić's decision to print his works, and among them lyrical poems.

Because there are few dates available, historians have been forced to propose different hypothetical scenarios concentrating mostly on his theatrical works. This is due to the fact that, until recently, the dates of first performances of any of his plays were open to debate and archival records are also meager.

Two propositions have been put forward. One is that as a playwright he gradually developed from verse towards prose, so that the earlier plays are in verse and later ones in prose (Rešetar lxxxvi). A hypothesis on writing lyrical poetry in the days of restless youth would also fit into this scenario.

Although it is very tempting in its neatness, such an explanation is disturbed by several clues. Its attraction lies in its evenness, which presumes a gradual acquisition of artistic mastery that starts off with brief love poems in verse and develops into more complex forms of drama, breaking new paths by completely abandoning verse in his mature comedies, which were praised by subsequent literary historians. However, this hypothesis does not go along very well with the presumed chronology reconstructed from the known (albeit numerically few) dates of performances alluded to in subsequent plays. In the case of *Hekuba*, a tragedy in verses based on Italian adaptations of Euripidus, the date of performance (1559) is known due to the fact that the first planned performances were forbidden twice (in 1558) by the republic's authorities. *Hekuba*, one of the most complicated plays in Držić's canon, has puzzled literary historians for generations because it seems strange for a writer of comedies to turn to tragedy and verse at—as it turned out—the end of his active literary career and the beginning of his political activities. It is worth mentioning that for a long time, until the 1930s, *Hekuba* was thought to be written by one of Držić's contemporaries, Mavro Vetranović, but the attribution was denied and *Hekuba* entered Držić's canon.

It would seem then that Držić—and this is the second proposition—mixed prose and verse from the very beginning of his literary career (Rešetar xciv).³ Because only verse plays saw the light of day with the first printed edition, one must conclude the following: either this handful of known dates and the majority of supposed dates of completion and performances of the plays are wrong, or some other reasons were instrumental for the appearance of exclusively versed poetry (plays and poems) in print.

If it could be suggested that Držić, busy with engineering his reputation and securing his authorship,⁴ seized the opportunity and rushed into print with everything he had at hand, this would mean that in 1551 none of the prose comedies for which he is best known today were finished yet. In turn, that would corroborate Milan Rešetar's calculation that 1550, as a date of the performance of Držić's most renowned comedy, *Dundo*

Maroje,⁵ was a scribal blunder in the manuscript in which the majority of his prose comedies were preserved until the nineteenth century.

Rešetar proposed 1556 as a possible date of performance of *Dundo Maroje* because the scribe could have easily confused six with zero. However, this would imply a rearrangement of almost all the other works. For example, the lost *Pomet*—a play referred to in the “Prologue” to *Dundo Maroje*—could in no way be Držić’s first performed play because according to that “Prologue” the performance of *Pomet* should be dated 1553 in this case. However, even if this were correct, it is beyond dispute that *Tirena* was indeed performed in 1548 (the year on the title page of the recently discovered first edition), and there is general agreement among literary historians that *Pomet* and *Tirena* must have been performed in the same year, or at least within a few months (Rešetar xciv).

If, on the contrary, and according to the proposition based on the hypothesis that Držić mixed prose and verse from the beginning, some prose comedies (particularly *Dundo Maroje*) were finished at the time of the first edition’s printing, then there must have been some other reasons that led Držić to refrain from printing prose comedies. If this was the case, then it would seem that an important criterion for Držić was whether a work was in verse or prose. Judging by the oldest edition and scant dates of performances, this would imply that the opposition between the work conceived for stage performance and some lyric or epic verses was not as essential to Držić as it was to the Renaissance authors in other cultures. For example, English Renaissance scholars suggest that Shakespeare probably took much more care in the printed editions of his narrative poems while showing, as it would seem, no such concern for his plays, which appeared in very different editions with varying degree of textual and literary quality (Kastan 5–6, 21).

It seems then that the decisive factor for Držić would not be the prestige of a genre, but the prestige of a medium of expression (verse or prose) closely tied to the changing habits and mediums of publication (print or manuscript). So much so that, as was already mentioned, none of his prose comedies were printed before the nineteenth century, and that all of them were preserved only in manuscript.

As Milan Rešetar commented on the absence of prose comedies in print: “[H]e has done this probably because the readership of his time—and maybe even he himself—did not give much merit to the very best of his products precisely because they were not in verse!” (Rešetar xx). In one of his articles from the 1960s, Svetozar Petrović (7) stressed the importance of this convention as well.

It is curious that none of these comedies resurfaced in the 1607 or 1630 printed editions of Držić’s works. This is especially so when one

considers that these editions were posthumous, and that—posthumous editions aside—it was all too easy in the Renaissance to publish something that might not have been the author's first choice. These comedies were either completely unknown and buried for centuries in manuscript form, or deemed undeserving of the costs and efforts of printing in Venice.

Printing in Venice was not unusual; all the books by the authors from Dubrovnik were printed in Italian centers (Venice, Padua, Ancona, or Rome) because there was no printing shop in Dubrovnik until the eighteenth century. This is a sort of riddling historical curiosity because, by the sheer number of authors and works from the sixteenth and seventeenth centuries, Dubrovnik was one of the cradles of Croatian literary culture. The existing solutions refer to either political or commercial circumstances, but they remain unsatisfactory. According to the political explanation, the government of a small aristocratic republic that balanced on the clashing edges of huge empires and political powers (the Ottoman, Habsburg, and Venetian states) probably feared the potential of print for counterpropaganda and actively suppressed its introduction into the republic. The commercial explanation finds reasons in vicinity of such a huge printing centre like Venice which precluded opening of printing shops in Dubrovnik (Breyer 339).⁶ Be that as it may, authors from Dubrovnik were forced to go to Italy if they wanted their work to be printed.

The almost unsolvable issue of chronology of Držić's works is even more acute in the case of his lyrical poems. Almost by default, an analogy with the plays imposes itself. If one is to accept the first, "neat" proposition—the gradual development from verse to prose—then it is necessary to conclude that he wrote lyrical poems during his youth, even before leaving for Italy. On the other hand, if he mixed prose and verse from the very beginning, then it becomes plausible that he continually wrote lyric poetry and made some sort of selection for publication.

It is impossible to definitively answer whether Držić wrote poems before leaving for studies in Italy or during all of his life, even after his firm establishment as a dramatist. However, what seems beyond dispute, but curiously enough has not attracted much critical attention of literary historians, is his printing of lyric poetry, which seems to be more of an exception to the rule.

One of the reasons why this fact was not given its due weight in Croatian literary history is probably the anachronism mentioned at the very beginning of this article, a tacit belief twentieth-century historians usually held about printing of poetry in the Renaissance. The quote from Rešetar illustrates the point. Držić did not print prose comedies—if he wrote any at that time—because he and his contemporaries gave no merit to prose works.

In fact there are two suppositions in that statement. First, that verse was more valued than prose and, second, that authors, judging by Držić's example, were very keen to publish in print. As for the first, there is no room for its thorough consideration in this context. Suffice it to say that it seems convincing enough given that verse used to be, and sometimes still is, equated with poetry, and that verse genres generally preceded prose forms in ancient literatures for various reasons, which could be named (from mnemonics to artificiality). However, the second supposition is not as self-evident as Rešetar takes it to be. Although it makes a connection between the value of a genre or a medium of expression and the selection criteria for publication, it neglects to question the status of print, treating as a proven fact the assumption that everyone wanted to publish poetry in print and that accordingly printing necessarily imposed a qualitative selection of works. Although the novelty and therefore suspect value of the prose genres is not overseen, the purportedly self-evident factuality of the second supposition rests precisely on the overseen novelty of print as a medium of literary communication in the Renaissance.

To really assess the role Držić might have played in the printing of lyric poetry, one must compare him with his contemporaries.⁷ If one is to look at what and when the authors from Dubrovnik printed during the sixteenth century, there is one conclusion that imposes itself—they almost exclusively printed religious or scientific treatises in Latin and Italian or spiritual and religious poetry in Latin, Italian, and Croatian. It seems very conspicuous that notable authors and Držić's contemporaries such as Nikola Nalješković or Sabo Bobaljević did not print their vernacular verse. In addition, there are Dominko Zlatarić and many other authors that never did print their love poetry even though they printed plays, or others (e.g., Nikola Dimitrović and Marin Buresić) that probably wrote amorous verses but never printed them (Dimitrović and Buresić printed only religious poems or translations and adaptations of Biblical poetry).

Why is it that some of Držić's contemporaries such as the commoner Nalješković and the patrician Bobaljević left their vernacular love poems in manuscript form? Maybe the reason was that they did not succeed in printing them, which would be the usual answer to this question not even posed in the tradition of Croatian literary history. However, there is another possibility that was not entertained precisely because it did not fit into the anachronistic modes of thinking in the literary history of the second half of the nineteenth century and the first half of the twentieth. While historians usually took the desire to print literature in general and lyric poetry in particular as something that in its obviousness required no special

attention, one could propose that Renaissance poets from Dubrovnik did not even want to print amorous verses.

Departing from this proposition, one could further suggest that two parallel sets of factors were the constraints observed by Dubrovnik poets at the time. Both sets should be given their due weight.

One set was the division between religious verse and amorous poetry. The latter was probably seen as too frivolous or too explicit—not for today’s standards certainly—in its eroticism to be acceptable for the public “pudeur” of the conservative milieu of Renaissance Dubrovnik and published in print. This also fits well with the contours of Renaissance habits of avoiding printing of poetry that analyses like Marotti’s have discerned. Similar reasons, dictated with social rank, were at work for English authors that “shunned print.”

Lyric poetry was a favorite pastime, often reserved for private use, circulation among friends, and various purposes—such as sporting in poetic artistry or intimate overstepping of boundaries in courting and flattering—that were not to be publicized widely (Marotti 2, 8–9). The contents that authors might have judged potentially too compromising for them was buried in manuscript form (44, 49). Such was the case with John Donne, as many of the literary historians that dealt with his oeuvre were prone to conclude (Wollman 85). In many cases, lyric poetry was left to posthumous publication.

The other set of factors is the division between languages. A new bit of historical information is needed here. All official documents of the Republic of Dubrovnik (such as minutiae of the meetings of various councils of the republic, or litigations at court) were in Latin. Latin was the official political and juridical language. In everyday communication, especially in commerce and navigation, Italian was used. Curiously enough, however, most of those that wrote poetry chose Croatian, the language they referred to as “Illyric” or “Slavic,” or simply the idiom they saw as the vernacular. Thus, because some of them were writing in all three languages that were in use, they would choose Latin to write “treatises,” for plays enacted during festivities and to write lyrical poems they would mostly use “Illyric” and some of them Italian. It is no surprise then that almost every author from that time has an Italian name as well as a Latin one.

This deserves further elaboration. In such authors as the patrician Bobaljević there may have been ingrained some sort of cultural elitism that saw Italian as superior, or they saw wider circulation that printing enabled harmful. Didactic genres such as “scientific” treatises on astronomy (Nalješković) or philosophy (Nikola Gučetić) were not a problem. They were written in Latin or Italian and even printed with the help of authorities

because they were probably considered notable cultural achievements for such a small community. The same is true for vernacular poetry that was modeled after Biblical matters, in the guise of either translations and adaptations or individual poetical attempts on religious subjects. This was orthodox and uncontroversial, something that might be even perceived as useful in enlightening simple folk or in infusing obedience to God-fearing citizens.

It was much different with plays and love poems. Love poetry that could be lascivious was also something that transgressed moral constraints. Whether it was written in the context of poetic sporting or courting, it was always frivolous and designed for private or intimate communication and therefore not intended for the general public. That many authors—while choosing Croatian as a medium of expression—left such poetry unprinted points in this direction as well.

Similar conclusions could be drawn for plays. They were morally unquestionable in two possible situations. One was when the subject and its orthodox treatment qualified the play for staging, which was the case with religious and hence didactic plays. The other was the temporary protection provided by the context (e.g., carnival), which offered an opportunity for licentiousness in a subject or its treatment. However, in both cases it is very doubtful that plays were valued or even accepted as literature because many of them were left in manuscript form. This holds especially for the comedies which were not even, like Držić's, using verse.

In such a complex web of interplay between moral and cultural codes that weave the literary decorum in the selection of genre and its appropriate language on the one hand and communication channels on the other—channels with degrees of public availability varying between the wide reach of print and the secluded nature of manuscript communication—there emerged an author that probably pushed the limits.

What becomes visible in the contours of the culture of Renaissance Dubrovnik is something that was for a long time overseen by Croatian literary historians. Držić was not only the first author to print a collection of lyric poetry in the Croatian sixteenth century, which might—to borrow the phrase from Amir Kapetanović (419, note 2)—seem to be an unimportant detail. He was the first Renaissance author from Dubrovnik to print plays written not as literature in itself (to show off his mastery as one might do with love poems), but as social amusement on different occasions. Držić, as much as can be concluded, drew a line between verse and prose—as suggested by Rešetar and stressed by Petrović—and decided not to be so bold as to print prose plays. Nonetheless, unlike many of his contemporaries, he decided to print at least some of the plays that he saw as something that deserved to be printed. Furthermore, his decision to

print amorous verse (i.e., lyric verse that was not religious) was also unprecedented among his contemporaries. Finally, there is a last point that should not be overlooked about his choice to print his works: he decided to print poetry written exclusively in the vernacular idiom.

One might propose here that Držić was a transitional figure, a crucial author whose activities initiated a transformation of the attitudes on printing literature, particularly lyrical poetry, in the ambience of Renaissance Dubrovnik.

Držić's printing of vernacular love poetry as a collection might be viewed as a point that started the process of emancipating the printed publishing of poetry, a process resembling the processes that unfolded in other cultural environments. In this respect he could be compared to Philip Sidney, whose posthumous editions instigated the wave of printed poetry in late sixteenth-century England (Marotti 228–9).

Moreover, it should not be taken for granted, as it has been, that Držić printed his secular and vernacular Croatian poetry and plays during his lifetime. To his contemporaries, this might have appeared to be scandalous vanity, resembling the impression Ben Jonson made on his contemporaries because he printed his complete works practically by and for himself, including many trifles—plays—that, in his contemporaries' perception, did not really deserve a place in the *Workes* (see Barbour 509).

Why is it that Držić decided to print his literature and how did he manage it? Was he a visionary aware of the future importance of print as a medium, or did he notice the growing importance of printing while studying in Italy? Was he a bold author that moved the boundaries of the appropriate in literary communication, or was he just a boastful seeker of attention or patronage? These questions are something historians have yet to resolve.

NOTES

¹ Most of the information given in the following paragraphs is taken by Croatian literary history as given and proven facts.

² The letters were found in 1930 in the Florentine archive by French historian Jean Dayre.

³ Milan Rešetar, however, thought it highly unlikely that Držić's theatrical debut could happen with a play in prose.

⁴ It should be mentioned that he was not portrayed and perceived in that way by Croatian literary historians.

⁵ An unfinished prose city comedy, obviously modeled after the Italian *commedia erudita* plays, usually described as Držić's masterpiece.

⁶ Mirko Breyer briefly evokes both arguments, but by today's standards his account is biased.

⁷ It is beyond the scope of this article to give a full list and a detailed analysis. Here, I can merely summarize the findings that could be explained in a more detailed fashion, and highlight certain habits in the treatment of printed publishing.

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Renesančno pesništvo, tisk in vloga Marina Držića

Ključne besede: hrvaška književnost / literarna zgodovina / renesansa / poezija / dramatika / zgodovina tiska / Držić, Marin

Zdi se, da je v prvem stoletju po izumu tiska obtok rokopisov ostal najbolj priljubljen medij za objavljane lirskega pesništva. Izhajajoč iz analiz, ki odkrivajo proces postopnega uveljavljanja tiskanja lirskega pesništva (na primer Arthur F. Marotti), bo referat v kontekstu hrvaške renesanse skušal preučiti vlogo prve izdaje Marina Držića (1508–1567) iz leta 1551.

Osamosvajanje tiskanja lirskega pesništva v renesansi se je razvijalo prek ločnice med postumnimi tiski in tiski živih avtorjev. Pesništvo ita-

lijanskih prednikov je bilo v tisku objavljeno postumno, tako kakor pesništvo Philipa Sidneyja, ki ga Marotti vidi kot preobrat, po katerem se v Angliji uveljavlja tiskanje pesništva. Glede na hrvaško renesanso bi Držića lahko primerjali z Benom Jonsonom, ki je bil prvi angleški avtor, ki je objavil foliant svojih *Workes* še v času svojega življenja. S tem da je dal svoje igre v tisk, je Držić, prav kakor Jonson, dela priložnostne in začasne narave (uprizorjena so bila ob karnevalskih praznovanjih in porokah) preoblikoval v literaturo, ki ni odvisna od svojih izvornih okoliščin. Podobno kot je Jonson svoje lastne besede filtriral od besed drugih, je tudi Držić verjetno naredil izbor. Najpomembnejše dejstvo je, da je bil Držić prvi (ne le med renesančnimi pesniki v Dubrovniku, temveč verjetno tudi na Hrvaškem nasploh), ki je za časa svojega življenja natisnil zbirko posvetnega pesništva v ljudskem jeziku. Prispevek bo pokazal, da je imel Držićev tisk prelomno vlogo v osamosvajanju tiskanja lirskega pesništva v dubrovniški in širši hrvaški renesansi; ta proces je bil podoben procesom v drugih kulturah tistega časa.

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How Did Fairytales Become a Genre of Croatian Children's Literature? Book History without Books

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This article compares the communication circuits of the oldest fairytales in Croatian children's literature, focusing on their production and distribution, and on the historically specific social and cultural aspects of books as material objects.

Keywords: book history / Croatian literature / children's literature / 19th cent. / fairytales / publishing / book market

The history of adoption of fairytales in Croatian children's literature is a history without books. At a very mundane level, it is a history without books because the first fairytales for children in Croatia were published in magazines, and not in books. At a more analytical level, but still a commonsense one, it is a history without books because the first Croatian books of fairytales have been almost completely lost. Nevertheless, this article argues that all these fairytales may be approached from the perspective of book history. Moreover, I demonstrate that the book-history perspective and its focus on the circulation of books as material objects is crucial for understanding the process and mechanisms of fairytale adoption in Croatian children's literature.

The term *adoption* is used in line with the argument that fairytales were not an (exclusively) children's genre in preindustrial oral societies (Bošković-Stulli 191; Holbek 230; Lüthi 81–82), nor were they recognized as such in children's literature (seen as a distinct form of non-functional texts). For example, prior to the mid-nineteenth century in Croatia, functional or nonfunctional Croatian children's books did not contain fairytales. In other words, none of the many Croatian schools or children's religious publications, or Croatian children's literature publications in a contemporary sense, published a single fairytale until the 1860s and the appearance of the first Croatian children's magazine, *Bosiljak* (Basil; 1864–68). During the following decade, fairytales continued to be sporadically published in Croatian children's magazines (which appeared later), and it

was not until the end of the same decade that they were included in books for children or published as separate books.

Significantly, the magazines that published fairytales for children in Croatia differed from one another with regard to their respective view on the relationship between fairytales and children (Hameršak, “Die Gestaltung der Kindheit”). Thus, *Bosiljak* favored fairytales among other folk genres, which was in line with Herderian notions on folk literature. In *Bosiljak*, fairytales were primarily conceived as the embodiment of the national spirit. In contrast, in 1870s, Croatian children’s magazines such as *Smilje* (Everlasting; 1873–1945) and *Bršljan* (Ivy; 1873–76; 1889–1903) favored fairytales primarily because they were in line with the educational imperatives of learning with pleasure and using examples. To put it briefly: in the 1860s fairytales were primarily understood as a means of ethnic integration and mobilization, whereas in the 1870s they were considered a means of moral education.¹ In 1879, with the publication of the first Croatian folktale collection for children (see Stojanović), fairytales entered the realm of children’s books. The publication of these fairytales was driven by the idea of folk literature as an effective source of ethnic integration as well as moral education. Finally, around 1880 (from 1879 to 1881), fairytales started to be published as separate volumes, based on the notion of literature as amusement and children as consumers. It was only when these book series appeared that fairytales were established as a representative genre of popular Croatian children’s literature.

* * *

This brief review shows that, when discussing the adoption of fairytales in Croatian children’s literature, one is in fact not dealing with one distinct “entrance” but with multiple “entrances.” Rather than a single event, this addresses a complex process: entering. In order to accommodate at least a part of this complexity, it is worth concentrating on the differences between the communication circuits (see Darnton, “What Is the History” 12) of Croatian children’s magazines from the 1860s and 1870s on the one hand, and fairytale books published around 1880 on the other.

As opposed to the communication circuit of fairytale books published around 1880, which is discussed in detail below, in the 1860s and 1870s the communication circuits of Croatian children’s magazines and children’s literature generally functioned as expanded classroom circuits. As Milan Crnković (160) argued some time ago, nineteenth-century Croatian children’s books were predominantly produced (edited, written, translated, etc.) by teachers or catechists. Furthermore, in line with the profession of

their authors and editors, these books were aimed at schoolchildren and distributed through schools, primarily as books for school libraries or as reward books for gifted pupils. At that time, teachers had a prominent role in defining which book would be purchased for the school library or given to pupils at the end of a school year, for Christmas, or for Easter (Majhut, "Knjižnica za mladež"). The government periodically approved a list of books that could be given as gifts to pupils, but, as Sanja Lovrić points out, these lists were most often seen by the teachers as broad guidelines. Thus, in the nineteenth century, teachers were the main factor in the distribution of the children's books that they produced as editors or writers.

Due to the class, professional, and educational structure of the population, in the second half of the nineteenth century the production and distribution of Croatian children's books to school children was in fact oriented towards lower-class children mostly coming from rural and illiterate communities.² Teachers were an integral part in the production process because, after the adoption of Educational Acts (1845, 1874), which introduced universal compulsory four-year school education, lower-class children dominated the population they were in touch with.³ At the ideological level, teachers' focus on lower-class children was based on the notion of education and literature as an enlightenment project crucial for modernizing society. Here is the argument as put forward by Ivan Filipović, one of the most prominent children's authors of the period, in his programmatic article "Pravac naše književnosti" (The Direction of Our Literature, 1858) about the role and the further development of Croatian literature in general:

The goal of our literary works is above all to raise the moral and social consciousness among the common folk. This is the central aim, and all others stem from it. Education and the educated are thus a goal, and literature is a tool to reach that goal. (Filipović, "Pravac naše književnosti" 59)

For Filipović (60) and other teachers, children's literature is particularly suitable for accomplishing this goal because it is easier to introduce new concepts to children than to adults, who are already formed. Filipović and others directed their work towards children not only because they were in constant everyday contact with children, but also because they believed that their literary efforts would have a longer-lasting effect on them than on adults.⁴

At the beginning of the systematic use of children's literature in the project modernizing the country and educating its population (i.e., in the 1850s and 1860s), the focus on children's literature was also advocated because of the argument that children would read their books aloud to adults (Filipović, "Knjižnice za mladež" 10). In a country in which nearly 85% of the popu-

lation was still illiterate at the end of the 1870s (Cuvaj 12), and in a period when reading aloud was still the norm (Darnton, "History of Reading"), the practice of children reading aloud was conceived of not only as a cultural investment in the future, but also as a bridge to the uneducated adults.

Hence, the fairytales published in the children's magazine *Bosiljak* (i.e., the first fairytales in Croatian children's literature) were in fact aimed at adults as well as children. In fact, the introduction to the first volume of *Bosiljak* and its subsequent advertisements explicitly state that the magazine is intended for pupils in the upper grades of primary schools and lower grades of secondary schools, as well as for "all friends of youth" (i.e., teachers, catechists, and other educators) and for the "folk in general" (i.e., uneducated adults; Filipović, "Poziv na predplatu" 2; Hartmán and Filipović). *Bosiljak* and numerous other publications, articles, and practices from the time suggest (see Hameršak, "Višestruki") that in the second half of the nineteenth century many Croatian children's publications were supposed to be read by children to parents, neighbors, and other adults. This argument was put forward to promote the production and distribution of children's books, which shows that the difference between children and adult readers at the time lay in quantitative rather than qualitative factors. In sum, the same publications were seen as suitable for both children and uneducated adults. The only difference was that they were supposed to have a stronger effect (both general and personal; i.e., both historical and biographical) on children than on adults. From this perspective, it does not seem much of a mystery that many contributions to *Bosiljak*, including the fairytales discussed, appeared un-childlike (i.e., more suitable as literature for adults than children) to researchers of Croatian children's literature (Crnković 101).

In the 1870s, the idea of children's literature as literature for both children and uneducated adults was no longer universally accepted, but education still remained the predominant goal of children's literature, and lower-class children remained its recipients. Although periodicals from the 1870s, unlike their 1860s counterparts, were aimed exclusively at children, they remained highly didactic and thus included realistic genres such as children's stories with morals. Thus, as in the 1860s, fairytales remained a marginal genre in children's magazines of the 1870s, despite their different ideas of childhood and different implied audiences.

* * *

As opposed to children's periodicals and especially children's books published before 1879, several book series that were launched around 1880

privileged fantastic literature in general and fairytales in particular. The oldest of these book series, *Priče ...* (Tales ...), appeared in 1879, and the publication of two more, *Tisuć i jedna noć: arabske noći* (A Thousand and One Nights: The Arabian Nights) and *Pričalice* (Tale-tellers), started in 1881.

As already mentioned in the introduction, almost all the books from these series have been lost. The books from two of these series (*Priče ...* and *Tisuć i jedna noć*) are completely lost, and we know of them only from information in publishers' bookshop catalogues and, in the case of *Tisuć i jedna noć* (see Lopašić), subsequent editions. The books from the third series, *Pričalice*, are only partially available today. The history of these three book series is thus a book history without books. This is nothing new. There are many such histories, especially in popular or children's literature, the famous "Pamphleteer on the run" (see Darnton, *The Literary Underground* 71–121) being just one of many cases. As already stated in the introduction, having a history without books does not mean giving up writing the history of these books. It just compels one to redirect the interpretation from the objects towards their descriptions; from the form towards its representation; from texts and peritexts towards epitexts (Genette); from books' prefaces, indexes, and texts towards advertisements, subscription lists, reviews, catalogues, and so on.

As the sources mentioned above suggest, fairytales had the status of a prominent children's genre in all three book series. In addition to fairytales from the *Arabian Nights*, "Little Red Riding Hood," "Puss in Boots," "Little Briar-Rose," "Snow White and Rose Red," and "Cinderella" were published. Publishers' and booksellers' catalogues indicate that all these books were extensively illustrated for the period. Books published in the series *Tisuć i jedna noć* probably had some seventy "ordinary pictures" and four "beautifully colored pictures" (see Lopašić). Furthermore, today *Priče ...* is recognized as the first Croatian picture-book series (Batinić and Majhut 33), and *Pričalice* could be labeled the oldest (although partially) preserved Croatian picture-book series. Books published in this series also had an impressive design. *Pričalice* had a color frontispiece, and all of them, including one picture book published in the *Priče ...* series, were published in large quarto format, while Croatian children's books of the period were usually printed in smaller formats (octavo, duodecimo, etc.). The fact that most of these book features were emphasized in publishers' or bookshop catalogues (see "Popis hrvatskih"; *Najveći*) suggests that they were regarded as significant for the publications at issue.

In sum, books published in all three series had a distinctive yet recognizable subject (fairytales), design (illustrations), format (quarto), and/or cover (illustrated): distinctive compared to other books, but recognizable

and unified at the level of the book series. They had material characteristics on the basis of which, as suggested by Joseph Turow's (94) research on children's book publishing, popular buyers such as parents selected books for their children. According to Turow, for this segment of buyers, exterior characteristics (belonging to a group of titles with a similar design, format, cover, etc.) as well as the general subject were of primary importance.

The orientation of these book series towards parents rather than teachers is additionally suggested by the fact that these series (as is evident from the remaining copies and peritextual and epitextual information on the authors and the origin of illustrations) were most likely localizations of German picture books. Publishing books with German illustrations and Croatian texts (probably translations) appears as the most effective (i.e., easiest and cheapest) way to produce books that could compete with the ones Croatian parents already used to purchase at the time. The parents that purchased books for their children in nineteenth-century Croatia were from an urban middle- and upper-class background and were oriented towards German and other literatures.

Although statistical data for the period shows that in 1880 as much as 72% of the urban population in northern Croatia listed Croatian as their native language (Gross and Szabo 68–69), German was still the language of everyday private communication in the urban areas. German was particularly common in the context of childrearing and the domestic education of middle- and upper-class children in northern parts of Croatia (see Šenoa 265; Tkalac 62; Vukelić 45). By the end of the nineteenth century, German and other foreign books were no longer predominant in Croatian bookshops and lending libraries (Stipčević 79–80 et passim), but they remained a part of the standard supply until the end of the Second World War. Works by Campe, Schmidt, Hauff, Bechstein, and Mäsaue are included in the catalogues of early and late nineteenth-century Croatian bookshops and libraries (see also *Katalog zur Leib-Bibliothek* and *Popis knjiga*).

The interpretation of the *Priče . . .*, *Pričalice*, and *Tisuć i jedna noć* book series as the Croatian equivalents of German picture books is additionally supported by the publishers' and reviewers' explicit insistence on this very argument. An anonymous reviewer of *Pričalice* wrote:

Until now [i.e. the appearance of *Pričalice*] our [Croatian] literature for the young was very poor, and nice and artistically well illustrated works were particularly omitted. Hence parents, especially in towns, purchased German and French books as gifts for their children. ("Pričalice" 607)

Quite similarly, the publisher of *Priče . . .* emphasized the adjective *Croatian* in the following announcement:

By publishing these nice books, which we will continue to do in the future, we are trying to fill a void in Croatian literature in response to complaints that such books are not available to our youth in their mother tongue. Henceforth, there is no need for anyone to buy pictures with a German description for their children because these very pictures are now available from our bookstore with a *Croatian* description. ("Popis hrvatskih" 162)

* * *

Thus, the three series of books published around 1880 launched a new literary genre of fairytale book in Croatian children's literature. They also introduced a new publishing genre of picture (illustrated)-books series, and addressed a new stratum of middle- and upper-class child readers. The relevant question is why this happened around the 1880s and what this had to do with the prevailing communication circuit of children's books at the time. This question leads to the year 1878, when a major Croatian teachers' association, the *Hrvatski književno-pedagoški sbor* (Croatian Literary-Educational Association), which was also implicitly gathering most Croatian children's writers and editors of the period, launched its own children's book series, *Knjižnica za mladež* (The Young People's Library). By starting their own children's book series, teachers gained even greater control over the communication circuits of children's books. Namely, their books were almost by default distributed to school libraries and to pupils as prizes, as teachers (school directors, librarians, members of library committees, reward book committees, etc.), who were involved in deciding which books would be purchased for libraries or as prizes, were also their producers (editors, writers, etc.) or at least members of the association that produced them. This line of argumentation, along with the number of copies of books published by the teachers' association, suggests that the books published by the Croatian teachers' association had privileged and exclusive access to the only relevant stratum of Croatian children's-book readers at the time—schoolchildren (see Majhut, "Knjižnica za mladež").

The Croatian teachers' association's focus on publishing Croatian children's books put other Croatian publishers of children's books in a significantly less favorable position. In order to compensate for their loss in the segment of school purchasers (school libraries and schoolbooks), publishers turned to younger and middle- and upper-class children and their parents by publishing the three fairytale book series discussed above. With the appearance of these books, in a manner quite analogous to what was happening elsewhere at the time (see Turow 92), Croatian children's literature was divided into the mass-market segment and the library-market segment. As Joseph Turow explains:

The “library market” segment contains publishers who sell the overwhelming majority of their ... children’s books to school and public ... libraries. In contrast, the mass market segment contains publishers who market their ... children’s books to a large variety of nonlibrary outlets—particularly discount, department and book stores. (91)

This was not the first time that the target audience of this market segment (i.e., middle- and upper-class child readers) were addressed by Croatian publishers. Still, it was the first time that this targeting was simultaneous and had the same intensity as the targeting of lower-class children. As Berislav Majhut argued, a prompt Croatian translation of Joachim Heinrich Campe’s famous book *Robinson der Jüngere* (Robinson the Younger, 1779–80; for the Croatian translation, see Vranich) “appeared on the market in two volumes of approximately 300 pages, and was one of the most expensive books published by *Novosjelska školovitiška* [Novoselska Press]” (Majhut, *Pustolov* 315). It was, writes Majhut, “indeed a strange publishing venture: the fact that the publication of the first [Croatian] book for children was the most expensive one reveals that they were convinced of its success” (Majhut, *Pustolov* 315) and, I should add, that at least middle-class readers were addressed. However, the translation of *Robinson* was almost an aberration because until the fairytale book series were published around 1880 Croatian children’s books were only sporadically aimed at middle- and upper-class children. This was so for several reasons, all of which have already been mentioned. Middle- and upper-class children, unlike lower-class children, were out of the focus of teachers’ production of children’s literature because they were not recognized as a link to the broadest strata of population and as potential bearers and distributors of values and skills necessary for modernization processes. On the other hand, before the teachers’ association launched its own book series, middle- and upper-class children were out of the publishers’ scope because publishers were able to accomplish their main objective (selling as many books as possible to the broadest possible audience) through various institutions, which included books as school prizes and for school libraries. Until the teachers’ association’s book series took over this segment, publishers (most of whom were still also booksellers at the time) were satisfied with the income from the distribution of Croatian books to lower-class children, and German books to middle- and upper-class children. However, after they lost the school-market segment, they reoriented sales towards the mass-market segment and started publishing Croatian books that could compete with the predominantly German books that had dominated the segment.

* * *

I have already mentioned that fairytales were only sporadically published in Croatian children's magazines in the 1860s and 1870s. Moreover, until 1884 and the Croatian translation of Julius Klaiber's (see Buzina) influential study of fairytales, these were rarely, and always critically, discussed by Croatian teachers and critics of children's literature. Therefore, the three popular book series discussed above and published around 1880 introduced fairytales in the core of Croatian children's literature production. In sum, the Croatian publishing industry had a crucial and pioneering role in creating the still enduring fairytale canon and the commonly accepted view of fairytales as a privileged children's genre.

Thus it was publishers—and not teachers, education specialists, or children's writers—that established fairytales as a children's genre in Croatia. In the process, the material aspect of the book took on primary importance. In order to attract the middle- and upper-class audience, publishers turned to the production of books that their target audience was already accustomed to purchasing. This line of argumentation is, paradoxically, further corroborated by the fact that these books have been lost. As already mentioned, most of them cannot be found in any of Croatia's many public, school, or specialized libraries and archives. Even the Croatian National Library, the central library institution in Croatia, which has been entitled to a free copy of every book published in Croatia (central Croatia and Slavonia) since an act of 1837, does not hold them. Paradoxically, it seems that the books from these three series were omitted from the material heritage collections primarily because of their pronounced materiality (luxury book design, quarto format, number and type of illustrations, etc.), the quality that made them appealing to mass-market consumers, distancing them at the same time from the utilitarian concept of a children's book that was dominant in the late nineteenth century. It seems that the guardians of the literary field and library collections did not consider the oldest Croatian picture books series to be books. These people—such as Marija Jambrišak (97), a Croatian teacher, pointed out at the end of the nineteenth century—thought of picture books in general mostly as material objects; more specifically, toys. According to Ségolène Le Men, this concept of the picture book as a toy came about when “the traditional duodecimo format of the children's book evolved into an album to be placed on a corner of the drawing room table and flipped through by mother and child” (36).

Therefore, it seems that these books are lost today because of their emphasized materiality and visual appeal, the very same qualities that had introduced fairytales into Croatian children's literature in the first place. This diametrically opposite assessment of the same books and their mate-

rial characteristics very vividly illustrates the fact that books are material objects, which, as Arjun Appadurai (5) stated about material objects in general, “have no meanings apart from those that human transactions, attributions, and motivations endow them with.” Moreover, “even though from a theoretical point of view human actors encode things with significance, from a *methodological* point of view it is the things-in-motion that illuminate their human and social context” (ibid.). By examining some of the first Croatian fairytales-in-motion (from magazines to books), this article has hopefully shown that their human and social context was infused with different ideas about folk and children’s literature, rigid class stratification, and diverse practices of book production and consumption.⁵

NOTES

¹ In 1877 Ljudevit Tomšić, a Croatian schoolteacher, published a collection for children, which included “Priča o kozličih” (The Story of the Kids), probably a chain translation of the Grimms’ tale of the wolf and the seven kids. This tale, as Vladimir Propp (100–01) has shown, has a fairytale structure, but it still cannot be defined as the oldest fairytale published in a Croatian book. Formal characteristics (the format, title, etc.) and the educational bias of Tomšić’s collection, as well as the status of the wolf in popular and children’s literature imagery, suggest that at the time when it was published Tomšić’s tale of the wolf and the seven kids was decoded as an allegory, characteristic of the reception of fables and animal tales, and, according to Bengt Holbek (202–03), atypical of the traditional reception of fairytales. Therefore, in this article I approach the fairytales published in Mijat Stojanović’s 1879 collection of folktales as the oldest fairytales published in book form in Croatia.

² According to the relevant sources and reconstructions, in 1869, almost 86% of the Croatian population was living from agricultural production (Stipetić 19). Almost the same percent of the population was illiterate at the time (Cuvaj 12).

³ According to the Educational Act *Systema scholarum elementarium* of 16 August 1845, primary school was compulsory for children living in those districts that had a primary school (Cuvaj 145). This regulation did foster a significant but still insufficient increase in the number of schools and pupils. Therefore, according to the statistics, in the 1880s only 68.31% of children living in Civil Croatia and Slavonia actually attended school (Gross and Szabo 414).

⁴ According to interpretations such as James Schultz’s, the idea of childhood as a formative age was unknown in the Middle Ages (see Cunningham 1197–98). This idea was not generally accepted in nineteenth-century Croatia, but the flourishing children’s literature in that period as well as the significant number of explicit claims (Bock 2; Hajdenjak 307; Tomić; Tomšić 14) suggest that it was broadly appropriated among those that were involved in the production of children’s literature.

⁵ I am grateful to Mateusz-Milan Stanojević for copyediting the English version of this article.

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Kako so pravljice postale zvrst hrvaške otroške literature? Knjižna zgodovina brez knjig

Ključne besede: zgodovina knjige / hrvaška književnost / otroška književnost / 19. st. / pravljice / založništvo / knjižni trg

Pravljice so bile obrobna zvrst hrvaške otroške književnosti vse do konca sedemdesetih let 19. stoletja, ko so se pojavile tri ilustrirane knjižne serije. Šele te so pravljico ustoličile kot reprezentativno zvrst hrvaške otroške književnosti in prvič prinesle natis *Pepelke*, *Obutega mačka*, *Trnuljčice* in drugih zgodb, ki so v prihodnjih desetletjih postale nepogrešljive. Prispevek se osredotoča na razmerje med temi serijami in sočasnimi hrvaškimi knjižničarskimi in izobraževalnimi praksami ter skuša pokazati na pionirsko vlogo hrvaškega založništva pri vzpostavljanju še vedno veljavnega kanona pravlji in splošno sprejetega dojemanja pravlji kot otroške zvrsti.

V prispevku bom izhajala iz ugotovitve, da je zgodovina teh knjižnih serij v resnici knjižna zgodovina brez knjig, saj je njihova glavnina danes izgubljena. Dve od omenjenih edicij (ena imenovana *Zgodbe o ...* in druga *Arabske noči ...*) sta povsem izgubljeni, medtem ko so knjige iz tretje (imenuvane *Pripovedovalci zgodb*) dostopne le deloma. Omenjene okoliščine preusmerjajo interpretacijo od tekstov in peritekstov k epitekstom; od naslovov, podnaslovov in besedila zgodb k oglasom, naročniškim seznamom, kritikam, katalogom itn. Prav tako interpretacijo usmerjajo proč od knjige kot materialnega objekta k vprašanju kulturno in zgodovinsko specifičnih pomenov materialnosti. Paradokсно je, da knjige iz omenjenih serij niso bile vključene v zbirke materialne dediščine (knjižnice in arhive) ravno zaradi svoje poudarjene materialnosti (prestižna vezava, format kvarto, število in tip ilustracij), ki jih je konceptualno oddaljevala od knjig poznega 19. stoletja in jih približevala igračam.

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The Literary Canon in the Publishing Apparatus: The Book Series “Les Grands Ecrivains Français” (1887–1913)

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This essay shows how publishing mechanisms can influence literary discourse in its most critical part, the literary canon. The example of the book series “Les Grands Ecrivains Français” (1887–1913) illustrates how publishing practices such as serialization, material features such as format and the frontispiece, and functions such as that of a series editor contribute to the construction of a literary canon in ways that can be essential to its meaning.

Keywords: French publishing / 19th cent. / book series / French writers / literary canon

At the end of the nineteenth century, French editors developed their businesses to the point that they became intrinsically linked and could therefore influence literary discourse and practice in a way that had not been seen before. In this “era of editors,”¹ an author could not write without thinking about where to publish, in what format, in what series, with what frontispiece, and, last but not least, how to obtain the money for the publishing rights. These questions could determine the very “essence” of the author’s work, and all the answers to those questions lay with the editor.

This essay deals with an example of this situation that influenced some of the essential levels of literary discourse because its object was not any individual literary work (e.g., a novel, a poetry volume, or a theatre play), but works of what one could call literary history. The object of my research is the book series “Les Grands Ecrivains Français,” which was published by Hachette between 1887 and 1913 and contained fifty-six volumes about the greatest French writers. As one can easily see from its name, this book series acted openly as a canon-formation instrument, situating itself at the center of the literary field, which was, as always, disputed by many forces of French society. Deciding who the greatest authors of

the past were, explaining why, and thus providing a definition of literature was a way of imposing upon writers, publishers, readers, and other actors in the literary field the very conditions of their existence as actors in this particular “art field.”

Adapting Foucault’s definition of the “apparatus” (*dispositif*), the publishing apparatus is a heterogenic ensemble containing discourses such as literature, institutions such as publishers, administrative measures such as publishing or organizational decisions, functions such as editor, translator, and so on, laws and regulations such as those about copyright—all of which strategically influence the balance of power. Book historians (see *Histoire de l’édition française*; Mollier, *La lecture*) have shown how publishing practices are among the factors that determine the meaning of literary discourses and of all associated discourses. In the case at hand, the publishing apparatus determined the creation of a version of the literary canon that had two main objectives: to surpass the antagonistic views of literary history in French society, and to make this comprehensive canon accessible to the mass of readers that emerged in the late nineteenth century.

The practice of book series

Although the book series “La Bibliothèque bleue” from Troyes existed before the French Revolution, the book series as a publishing practice was invented in the middle of the nineteenth century (see Olivero). By that time, books came to be published as parts of coherent series that were designed as long-term projects and were to be more accessible to the common reader. Although for the French world the system was invented by Gervais Charpentier in the 1840s, all major nineteenth-century editors used it, and among them Louis Hachette was the largest. He created a proper publishing empire in which all the books were ordered in series designated for all categories of the public. Although literature was not the only domain in which he succeeded (he sold travel guides and magazines such as *Le tour du monde* as well as schoolbooks), he used the prestige of French classical literature as an opportunity to develop his business.

Hachette always had a sense of social trends and managed to adapt in order to make the best of them. When the railway system expanded in France, he opened rail-station bookshops to reach large numbers of readers in a situation in which reading was the first help in dealing with long-distance travel. When the methods of German philology were adopted in France, he created the perfect occasion for their application: the first complete series of French classical writers, “Les Grands Ecrivains de la France.” In this

book series, all the great names of seventeenth-century literature such as Mme de Sévigné, Corneille, Molière, and so on were published along with the critical apparatus (notes, variants, annotations, comments, glossaries, etc.) that German philology proposed to the French scholars.

His successors followed his lead and, when the new idea was materialized in 1887, they quickly saw its potential and embraced it. Their idea was to create a series not of literary works (they had already done that, and in the best possible form, that of the critical edition), but of literary volumes about the best French writers of the past written by the best French historians of the present.

Granted, the idea was not an absolute original—its source, curiously mentioned in all the copyright contracts for the volumes, was the “English Men of Letters” series directed by John Morley (see Kijinski). This was in fact the first, and the most successful, example of what one might call an international editing and literary practice: that of the canon-formation book series presenting the great writers of a nation’s past, written by the most learned minds of the present, and addressed to the common reader. Morley’s series inspired the series of Jean Jules Jusserand, but also, on the other side of the Atlantic, Charles Warner’s series “American Men of Letters.” There were similarities between the three series, such as the material presentation of the books, the national approach to literature, or the valorization of the “glorious past” compared to the “corrupt present”; but, even though the model was the same, its actualization in the different literary spaces produced different results, with different success. In the United Kingdom, the series “English Men of Letters” offered a comprehensive view of English literature, trying to establish some unifying characteristics that would grant it an identity through biographies of its great writers (in what Stefan Collini called a “Whig interpretation of English literature”). In the United States, the series “American Men of Letters” was initiated by an author (Charles Warner) whose biography had been refused by Morley and who wanted to give an American answer to the British series in order to establish the national specificity of the young American literature (see Casper). In France, Jusserand, developing Morley’s model, wanted “to offer biographies not only of the greatest writers of all times, but of their works,” making the decisive step towards the book and the formula that defined French literary studies until the *Nouvelle Critique*, *l’homme et l’œuvre*.

In the French case, the idea of the series perfectly addressed the situation Jusserand² described in the *avertissement*:

On les aime et on les néglige. Ces grands hommes semblent trop lointains, trop différents, trop savants, trop inaccessibles. Le but de la présente collection est de ramener près du foyer ces grands hommes logés dans des temples qu’on ne visite

pas assez, et de rétablir entre les descendants et les ancêtres l'union d'idées et de propos qui, seule, peut assurer, malgré les changements que le temps impose, l'intègre conservation du génie national. [We love them and we neglect them. These great men seem too distant, too different, too learned, too inaccessible. The purpose of this collection is to bring closer to our homes these great men who live in temples that we do not visit enough, and restore between descendants and ancestors the union of ideas and words that alone can ensure the conservation of the national genius despite the changes imposed by time.]³

Originally designed to be called “Les Immortels” and to have only forty volumes, as homage to the forty members of the French Academy, it finally came to be published under the label “Les Grands Ecrivains Français” (a name that points to the extant “Grands Ecrivains de la France” series). Between 1887 and 1913, “Jusserand’s series,” as it was known, was one of the most successful and intriguing enterprises among those that had tried to retell the story of French literature. The research on the matter (see Compagnon; Jey) showed that, at that time, the history of French literature was the terrain of continuous debate about the essence of the French *Volksgeist* (*l'esprit français*) and of the nation’s qualities. For example, to Gustave Lanson, a literary historian that strongly influenced the reform of French literary education, a writer like Molière was a crucial embodiment of the French spirit because of his common-sense philosophy that was considered the most defining feature of the French people.

In this context of nation-building (see Thiesse), literature had political meaning, and every writer, every work was considered a carrier of a quality of the French nation (Corneille’s theatre was representative of the courage and bravery the French should show if they were confronted again with Prussian invaders, who defeated them at Sedan). One phrase of Gustave Lanson, who contributed two volumes to “Jusserand’s series,” shows particularly well how great writers of the past were seen at the end of the nineteenth century:

C’est une absurdité de n’employer qu’une littérature monarchique et chrétienne à l’éducation d’une démocratie qui n’admet point de religion d’Etat. [It is absurd to use only monarchic and Christian literature in order to prepare for a democracy that does not accept a state religion.] (cited in Jey, 1998)

Following this argument, the series “Grands Ecrivains Français” has a particular content. If one asks what century was most represented, the “absolutist” seventeenth century or the “democratic” eighteenth century, the answer will be surprising: it is neither the “absolutist” writers, nor the “democratic” writers, but the writers of the nineteenth century that are the most represented in “Jusserand’s series.” This is a curious fact because,

originally, the series could have easily been considered “conservative” for at least two reasons: because of the academic patronage of the series (not only had Jusserand intended to name it after the members of the French Academy but, in 1893, he was even awarded a prize for his initiative), and because of the ban stipulated in the original contract between the editor and the publisher Hachette that no living author was to benefit from a volume in the series.

To determine which volumes were the most successful, the sales figures are also surprising. The list of the great French authors “voted” by the buyers was not exactly the same as that of the literary historians and critics. Granted, the big names (Corneille, Molière, and Voltaire) were there, but the top three best sellers were Mme de Sévigné, Pascal, and, surprisingly, the nineteenth-century romantic poet Alfred de Musset. This demonstrates that readers’ preferences did not exactly correspond with those of the historians, either conservative or modernist.

It can thus be suggested that the “contemporary opening” of the series can be explained by the fact that it was not only an academic literary project, but also a public-oriented one and, last but not least, a business venture. In 1887, the editors at Hachette accepted the proposal of the young Jusserand because they had seen it as a profitable opportunity unexplored by other publishers. To reach larger audiences, such a series should have obviously aimed for the “classics” (at a time when educational reforms were redefining the notion of “classic”), but also for writers known to the common reader: writers of his own time, his father’s time, or his grandfather’s time.

There is another key element to be taken into consideration: the idea was not of a book written by a single author (like Lanson’s best-selling *Histoire de la littérature française*, 1894), not even of a book with multiple authors, but of a series of books that contained and respected the practices of this kind of publishing. Beginning with Charpentier, the book-series practice had two main purposes: to order knowledge and to disseminate it. Every book series was a unifying project respected by each book published in it, and every book series wanted to reach the largest audience possible, thus continuing the enlightenment ideas of the eighteenth century. “Jusserand’s series” was no exception to this model, and the aim of this project was to reunite all the great writers from the recent or distant past under a single framework that would render them equal to each other and equally accessible to the common reader.

This is why counting the writers and respective periods (the “literary centuries”) does not make much sense in this kind of project, in which the publishing apparatus puts the emphasis on the global approach to the

past: every writer is as good as any other (because this is the condition of their existence in the series) and they are all “Grands Ecrivains Français.” When the fortieth volume was published and the editors realized that several great authors such as Molière and Voltaire had not been covered yet, they extended the series until the final fifty-sixth volume, which covered Ronsard and was written by Jusserand himself and published in 1913.

The material meaning

Publishing the volumes in a book series brought about not only a serialization of the titles, but also a more complex standardization that made them materially similar as well. As always, the material side had its own meaning. In the case of Jusserand’s series, the format, the frontispiece, and other features that Genette called the peritext can help in understanding the general meaning of the collection.

First of all, the format chosen by the editors indicates what kind of audience they wanted to reach. The dimensions of the book, dictated by the number of foldings of the paper, determine the way the book is used. The format affects the price (smaller formats are cheaper and hence more accessible) but also reading practices (larger formats could only be read in libraries, whereas smaller formats were easier to carry and could thus be read everywhere).

Judging by the printers’ textbooks of the nineteenth century, the 16° format of Jusserand’s series was a rather small one, used mostly for “books of instruction and leisure.” The other popular formats were 8° (“elegant and beautiful, most appreciated by readers and most frequent”) and 12° (“adapted to the classics, novels, and other common books, it is the middle way between the 8° and the 16°”). One can see, then, that with the 16° format, Jusserand and Hachette were aiming at a large audience that needed to be reunited by the great writers of the past in order to rediscover the virtues of the French nation. The volumes had to be more than common (which was 12°) because they needed to be present in every house and accompany all those that the school apparatus had rendered citizens.

Another material feature of the series went into the same direction: Jusserand forbade the use of footnotes that could distract the common readership, recalling complex scholarly editions. On the other hand, he claimed that the names of the authors were enough to vouch for the quality of the volumes:

L'idée de l'édition en beaucoup de volumes, des notes qui détourneront le regard, de l'appareil scientifique qui les entoure, peut-être le vague souvenir du collège, de l'étude classique, du devoir juvénile, oppriment l'esprit. [The thought of an edition in multiple volumes, of footnotes that distract the view, the scientific apparatus that comes with it, and the possible vague memory of the college, the classical study, and the school homework oppress the spirit.]

One of the most interesting features of the series was the frontispiece portrait, an image of the covered great French writer reproduced at the beginning of the book. By grasping this new possibility in printing, Jusserand inscribed himself into a trend that came to dominate nineteenth-century publishing practices, that of the image that not only accompanies the text, but also explains it and makes it more attractive. The “physical reproduction” of an “authentic image” of a great writer had the purpose of offering readers an intimate sensorial knowledge of their ancestor, whom they could see even before starting to read about the writer’s life and works. Like all reproductions of works of art, a portrait of an author brings the common reader closer to the otherwise inaccessible original. The reduction of the portrait to a very accessible format and its reproduction in thousands or tens of thousands of copies enabled the publisher to reach readers that could never visit the museum or the library in which the original was stored. I should also note that this was the time when family albums were becoming common to the bourgeois readers, who received access around 1890 to photos of their parents and perhaps even grandparents, and with it a new consciousness of the past. In this context, frontispiece-portraits of the great writers of the past made them become part of the extended family that was the French nation.

One last feature that appeared in every volume and therefore needs to be mentioned is the list of volumes already published and of those that were in print. This list was a constant reminder that every book was part of a series and should be read as such. Initially, the list followed the order of publication, but in the last years (and in the “posthumous life” of the series, after 1913, when reprints of the original volumes were published), the list became alphabetical. This material feature is a strong argument in favor of the “democratic” view that the series founder and editors held of the canon. The great writers were arranged not by their greatness (once they were included in the series, they were as great as any other), but by external, objective criteria (publication year and the alphabet).

It can then be said that all the material characteristics of the series had the purpose of opening the literary canon to the emerging mass audience. By opening, I mean two things. First, the canonical list was comprehensive and all writers had the same “rights” in the series: the same yellow cover, dimensions, number of pages, and type of frontispiece, and no

footnotes in any volume. Second, the lives and works of the great writers became accessible to a larger audience than before, through the low price, the user-friendly format, and the familiar photo.

The series editor

The decision to publish a book about one writer or another, placing him or her among the Great French Writers, was a result of a complex set of circumstances. The decisive factor, however, was the series editor. If, according to Foucault, the author is a function that brings order into a discourse, in the case of a book series this definition applies more than in the case of a single book. The series editor is “the author” of all the volumes, sharing with the individual authors not only the philosophy and guidelines of the series that the authors had to follow, but also the money that Hachette offered for the copyright.⁴

The position of the series editor—much different from that of the publisher, who owned the press—was relatively new; it was introduced in the 1860s by Louis Hachette, who had several important people such as Education Minister Victor Duruy, or Member of Parliament Edouard Charton, run individual series of his press. It was the first time that an editor persuaded important figures to serve as intermediaries between him and the writers and to coordinate a number of publications that could not be managed by a single person (see Mollier, *Louis Hachette*). In the 1890s, this practice became common and the position of series editor became one of the key positions in the literary field, functioning like a double mirror between the authors and the public (see Charle).

Jean Jules Jusserand, who had served as *élève-consul* at the French embassy in London, where he witnessed the success of a similar series, “The English Men of Letters,” directed by John Morley, thought that this kind of series might also be useful in France, and presented the project to Hachette publishers. Seeing the potential for success, they accepted it and named Jusserand the series editor. What is important for my argument is the kind of activity (“intellectual work”) that Jusserand was engaged in and that made him the “author” of the series, who was more important for its meaning than the authors of the individual volumes.

First of all, in cooperation with Hachette, Jusserand adapted his project to the constraints of serial publishing and the market. Each book had to have the same structure (what counted was the “life, work, and influence” of each great writer), format, number of pages (around 200), and price. Due to these unifying interventions in some of the key features of a vol-

ume, Jusserand became a decisive factor in the writing of the volumes even before the first author started to write it. In a second step, he had to find the authors, those “important figures whose names alone could guarantee the quality of the volumes.” Given the differences in political positions that characterized the literary field at that time (see Compagnon), this was not an easy task, especially because Jusserand had to convince the authors to respect his guidelines. In the beginning, he managed to gather around his project the most prestigious literary figures such as Anatole France, Jules Lemaître, Ferdinand Brunetière, Gaston Boissier, Gaston Paris, Jules Simon, and Albert Sorel. Eventually, some of them retired or refused to respect their contracts (e.g., the conservative critic Brunetière), but other important people joined the project; most importantly the literary historian Gustave Lanson, who wrote the volumes Brunetière had declined, symbolically modernizing literary scholarship. Finding authors was always a networking task for the series editor but, when the series became better known in the literary field, participation in this project was a sign of prestige. However, the criteria upon which an author was accepted into the project were complex, and the ideological explanation does not cover all the stakes. Writing for a series designed for the common reader and thus presenting knowledge acceptable by all rather than some highly provocative scholarship, the authors could also swap the “great writers” with each other. The result depended mostly on two factors: the author was suitable if he had previously worked or published about that particular “great writer” or if he was famous enough to contribute to the prestige of the series.

After an author had been assigned a particular “great writer” (and the contract with Hachette had been signed), the most difficult part was waiting for the manuscript. According to the publishing principle of the series, the volumes were to be published regularly in order to form and retain a faithful audience. However, as Jusserand wrote in a letter, “these authors have simply no word” (“ces auteurs manquent tellement de parole”). The publishing rhythm of the series and the order of publication changed continuously, depending on the delays by the authors. In retrospect, one can see that, during the first ten years, there were approximately four volumes per year, but from then on the number decreased to two (or even one, in the last decade). Once the author had sent him the manuscript, Jusserand had to proofread and negotiate with him on all the features that did not follow the original guidelines. There were also cases when Jusserand rejected the manuscript because it was too long and did not fit the standard model of the series. Jusserand was also preoccupied, as can be seen from his letters, with the frontispiece portrait of each “great writer,” perhaps even more preoccupied than the authors themselves, which means that he

was more aware than them of the importance of the portrait to potential readers.

The work of Jusserand as a series editor is therefore situated into a space defined, on the one hand, by the freedom of each author and, on the other, by the contractual stipulations that commanded the project. The importance of all his tasks marks the transformation of the series editor into a professional with a clearly defined job. However, there is more to Jusserand's work. By partaking in the creation of this project, and by intervening at different moments of its execution, he questioned the very meaning of the concept of the "author"—in this particular case, the author as a literary critic or as a literary historian. The auctorial intention lies not in a single person, but in at least two: the one that writes the volume and the one that runs the series project.

Conclusion

The problems raised by Jusserand's series are more numerous than those I have tried to suggest here. Even the definition of the volumes as he puts it ("life, works, and influence") poses the problem of the biography's role in literary history as well as the problem of the concept of the literary canon that I have reduced to a simple list of "great writers." However, all I wanted to demonstrate is that every discussion of literary concepts must be made with regard to the practices that bring them into reality. The publishing apparatus, with all its different elements (the practice of standardized serial publishing, the materiality of the book, the intellectual activity of the series editor, etc.), cannot be reduced to a simple context because it contributes to the creation and recreation of the literary concepts and figures. The "Grands Ecrivains Français" series marks a moment in the evolution of the idea of literature when it was considered an expression of the nations' spirit, while inscribing itself in mass culture and opening itself to a mass audience.

NOTES

¹ The third volume of the *Histoire de l'édition française*, which covers the nineteenth century, has the subtitle *Le temps des éditeurs*.

² Jean Jules Jusserand (1855–1932) was an important literary and political figure of the period. He served as an ambassador in Denmark and the United States (between 1902 and 1925) and published several books and articles on English literature.

³ The *avertissement* was written by Jusserand and published in all the volumes of the series, as well as in all of the publisher's other catalogues. The source of this and the following citations is the first volume of the series, *Mme de Sévigné*, by Gaston Boissier (1887).

⁴ According to the copyright contract preserved in the Hachette archives, for each volume the author received 2,000 francs, and the series editor received 500 francs. Each volume was thus, so to speak, 80% written by the author whose name was on the title page and 20% by Jusserand. However, Jusserand's contribution to all the volumes makes him the real "author" of the series.

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Literarni kanon v založniškem aparatu: knjižna zbirka »Les Grands Ecrivains Français« (1887–1913)

Ključne besede: francosko založništvo / 19. stol. / knjižne serije / / francoski pisatelji / literarni kanon

Po Michelu Foucaultu diskurze obvladujejo nekateri nadzorni postopki in mehanizmi, ki vanje vnašajo »red«. Po mnenju Rogerja Chartierja naj bi bila prav knjiga kot materialni predmet eden takšnih mehanizmov, saj s tem, ko uvaja nekakšen »red knjig«, njeni procesi in značilnosti vplivajo na sam pomen besedil, katerih posrednica je. Prispevek namerava na podlagi teh podmen ugotavljati in ocenjevati takšne pomenske učinke na konkretnem primeru. Leta 1887 je založba Hachette začela izdajati

zbirko kritičnih monografij, posvečenih »Velikim francoskim književnikom«. Te knjige, namenjene širokemu bralskemu krogu, ki so jih napisali najpomembnejši tedanji zgodovinarji in kritiki (Gustave Lanson, Émile Faguet, Gaston Paris in drugi), so skušale sodobnemu bralcu približati »velika imena preteklosti«. Na zbirko »Veliki francoski književniki« (1887-1913) in njeno poslanstvo kanonizacije lahko gledamo kot na mehanizem, ki vnaša poseben red v diskurz o literaturi nekega obdobja, ki je bilo priča vzpostavljanju literarne zgodovine.

Raziskava se torej vprašuje o naslednjem: kako ta mehanizem (zbirka poljudnoznanstvenih monografij) vpliva na ta diskurz? Kakšne so založniške omejitve (pogodba, struktura knjig, format, naslovnica itd.) in kakšen je delež teh formalnih omejitev pri izvedbi pomena in idej, ki jih posredujejo te knjige?

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The Bestseller as the Black Box of Distant Reading: The Case of Sherlock Holmes

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This article sketches out a possible solution to Franco Moretti's problem of explaining the phenomenon of devices that preclude conscious perception and at once boost sales. By analyzing Moretti's example of Conan Doyle's clues as subjectivizing signifiers, and their enthusiastic early reception as a practice of a subjective fidelity to an artistic event, I see a properly scientific stance in Moretti's reluctance to give a proposed scientific account of this subjectivation.

Keywords: literary history / distant reading / Moretti, Franco / detective fiction / Cartesian subject / Doyle, Arthur Conan

As Leah Price puts it, book history is wedded to “an ethically-driven conviction that apparently passive and nameless readers have the power to make meaning” (Price). It seems that it is due to this apparent passivity and namelessness of readers that Franco Moretti (“End” 75; “Moretti” 106) admits, quoting a critic of his quantitative history of early detective fiction, that literary history cannot explain how readers of radically new texts are “influenced by formal properties without being fully conscious of the influence.” This article sketches out the kind of ethics and of reading-without-knowing-it that Price and Moretti may be thinking of respectively. To this end, I approach Moretti’s scientific problem from the perspective of Alain Badiou’s (*Ethics* 46) ethics of the subject as precisely “some-one’ who exists *without knowing it*.” I take this path not in order to forsake science for what Moretti calls metaphysics—in a move typical, for Moretti, of contemporary literary studies—but, on the contrary, in order to grasp his science as science by suggesting a punctual, delimitating philosophical intervention in his scientific problem, which is what philosophy is supposed to do in relation to science according to Althusserian epistemology.

In 2000, Franco Moretti asked what it might mean for literary studies to move beyond the world canon, and gave the following negative

answer: “One thing is sure: it cannot mean the very close reading of very few texts—secularized theology, really (“canon!”)—that has radiated from the cheerful town of New Haven over the whole field of literary studies” (Moretti, “Slaughterhouse” 208). Five years later, a positive answer followed in the form of retrospection: “[W]hile recent literary theory was turning for inspiration towards French and German metaphysics, I kept thinking that there was actually much more to be learned from the natural and the social sciences” (Moretti, *Graphs* 2). Indeed, at the start of the decade that, in the part of humanities that engages with the current decline of the U.S. cycle of accumulation, has just closed with the replacement of deconstruction with a historical analysis of capitalism, Moretti rejected the deconstructive close reading on behalf of the “distant reading” of the “world literary system” (10–12, 9). He produced the new object of knowledge by relying on world-systems analysis, and he conceptualized it by applying the models of graph, map, and tree. And he reflected on this use of natural and social sciences as an alternative to the dominant enthusiasm of contemporary literary criticism for “metaphysics.”

Moretti’s responses to critics are scientific as well. This is especially clear in the rare cases when he accepts criticism. For example, Moretti demonstrates distant reading by testing the hypothesis that, on the peripheries of the literary world-system, the novel expands by adapting to an external influence, whereas in the core the expansion is spontaneous. Claiming that the former is the rule, not the latter (Moretti, “Conjectures” 60–1), Moretti effectively introduces the rule/exception opposition and projects it onto the core/periphery dyad in order to show a more concrete relation between the periphery-as-the-rule and the core-as-the-exception. Met with the objection that even a central author like Fielding admitted the influence of Cervantes, he accepts it. However, he does so because it draws to his attention a possible theoretical, not empirical, objection: the materialist theories of form as an irreducible compromise (Moretti, “More” 79; “End” 73). Unlike most of his critics, Moretti is therefore aware that a theory cannot be falsified by empirical facts, but by a stronger theory of these facts (which is the point of both the French and British epistemological tradition, say, of both Louis Althusser and Paul Feyerabend).¹ Like any proper theory, Moretti’s is the strongest where it seems the weakest, the most conservative.

This particularly holds for another—the other—acceptance of criticism. One of the ways Moretti (*Graphs* 70–78) estranges the canon is by producing a tree of the evolution of the early detective story as materialized in *The Strand Magazine* of the 1890s. In the device of clues, as the genre’s universal formal element, he finds the criterion of bifurca-

tion, branching the stories off on the basis of the presence, necessity, visibility, and, finally, decodability of their clues. Moretti notices that the higher a story climbs, the more popular it is. This is why Arthur Conan Doyle's *Adventures of Sherlock Holmes* remain bestsellers to this day, and almost everything else became forgotten almost immediately. However, what Moretti also notices is that even most of Conan Doyle's clues are merely necessary, not decodable, which leads him to the conclusion that the first readers of detective stories embraced a device that even Conan Doyle often failed to use properly. Steven Johnson, a commentator on the tree, asks, "How is the reader influenced by formal properties without being fully conscious of the influence? *Graphs, Maps, Trees* is silent on the question" (cited in Moretti, "End" 74). Johnson suggests applying notions of cognitive science, and Moretti admits placing a "black box," a gap in the argumentative chain, where the answer should be, expressing, moreover, openness to this kind of suggestion (75). He can explain that subsequent generations of readers chose, and in time canonized, Doyle because they trusted the choice made by the first generation; but he cannot explain this choice, and so he agreed, and continues to agree (Moretti, "Moretti" 106), that the "black box" may very well be unpacked by cognitive science. In my view, it is this admission of ignorance that keeps Moretti's project in the field of science because from the scientific viewpoint the "box" contains, I claim, precisely someone "influenced by formal properties without being fully conscious of the influence."

So let me examine these formal properties in the case of Sherlock Holmes stories, whose focus on the plot Conan Doyle himself judged as inferior to the character-depicting historical novels (McDonald 133–4, 171), planning to kill Holmes off in the last of the *Adventures* (141)—even though his first novel accepted for publication was his first Holmes narrative, and his *Adventures* were an immediate bestseller. Just to give an idea of their "boom": in 1891—the year of, say, the publication of the first bookseller lists (Bassett and Walter 206), and of the introduction of free compulsory primary education in Britain (Baggs 278)—Conan Doyle published the first six of the *Adventures* in *The Strand Magazine* after a decade of unsuccessfully trying to write for the sustenance that his provincial medical practice could not provide. That year, fees and serial and book rights brought him five times what his family practice had a year before. No later than October 1892, the first book edition was published in 10,000 copies as volume one of "The Strand Library," establishing him as a bestselling author. In 1893, *The Strand* reached a million readers in Britain alone by commissioning and publishing *The Memoirs of Sherlock Holmes* (McDonald 118–42).

In selecting a typical detective story with clues, it may be best to trust the selection of Victor Shklovsky, who is unmatched when it comes to treating form as the universal feature of literature. Shklovsky chooses Conan Doyle's "sealed-room" mystery "The Adventure of the Speckled Band." As a formalist he treats it as a sum of typical devices and hence as a typical example of the entire genre of detective story. However, due to the structuralist and Moretti's subtilizations of formalism, one can approach the story as a structure rather than a sum, and therefore as a typical example not of the entire genre, but of the subgenre of detective story with clues. As a typical example of this subgenre, however, the story can be read as a typical example of a specific supplement to the entire genre, a supplement to something that is reconstructable only thanks to its supplement. Just how paradigmatic these stories with decodable clues are of the entire genre is unwittingly revealed already by Shklovsky, who, neglecting to do the archeology of Moretti's kind, sees a typical example of the entire genre where Moretti sees only one of four leaves on one of eight branches of the tree of the genre (with the rest of the leaves on the branch of present, necessary, visible, and decodable clues being "The Red-Headed League," "A Case of Identity," and "The Blue Carbuncle"). However, this illusion cannot be explained away by Shklovsky's formalism because Peter McDonald's (118–71) Bourdieuan anti-formalist analysis of Conan Doyle misses the significance of clues as well, attributing his success to the character of Holmes.

Let me summarize the plot. A client of Holmes' suspects that her stepfather may have been responsible for the death of her orphaned twin-sister; the deceased was an heiress planning to get married, while he is a violent impoverished aristocrat, who closed off the family estate for all but a group of gypsies and some animals that he brought from India, from where he fled because he had killed his butler in a fit of anger. One night, when her stepfather was smoking in his room adjacent to the rooms of his stepdaughters, the client's sister tells the twin that she has been hearing a strange whistle for the past few nights; the twins agree that it is probably coming from the gypsies, and return to their rooms, which they lock, as always, because of the animals. A few hours later the client hears her sister's shriek, a whistle, and a metallic sound; she runs to the sister only to hear her dying words, "It was the band! The speckled band!" (Conan Doyle, *Sherlock* 352), which, as Shklovsky (108) notes, can refer either to a ribbon or to a gang. The client reports to Holmes that there was no sign of violence, and suggest that "the speckled band" refers to the colorful gang of gypsies. Eventually, she explains her fear to him: two days before, she had to move into the room of the deceased because

of some home repair, and the very next night she heard the whistle. As soon as the client leaves, her stepfather visits Holmes, warning him not to get involved. However, Holmes and Watson nonetheless visit the estate secretly to test the weak hypothesis about gypsies. The client tells them that the home repair is probably an excuse to move into the twin's room. Therein, Holmes notices a bed clamped to the floor, and two connecting and useless objects recently placed above it: a rope of a dysfunctional bell and a ventilator communicating not with the outside, but the neighboring stepfather's room. Therein, Holmes sees a chair against the wall, a small dog lash, a safe, and, on it, a saucer of milk appropriate for a cat, which the household did not have. He decides to spend the night, together with Watson, in the room of the deceased, and to direct the client to her old room. In the middle of the night, Holmes sees a light in the stepfather's room, beats the ventilator with a stick, and hears a whistle and a dying scream. He and Watson enter the neighboring room to see the safe open, and the client's stepfather dead on the chair, with the dog lash in his arms and "the speckled band" on his head. The stepfather had used the milk to train an Indian snake with an invisible deadly bite to crawl down the ventilator and the bell-rope into the neighboring room, and to return, at the sound of a whistle, into his room, where he would lock it back into the metallic-sounding safe using his dog lash. As Holmes struck the snake on the other side of the ventilator, it crawled back and in self defense bit the closest creature, which happened to be the murderer.

Every motif is then either a partial clue to the mystery of the term "the speckled band" or a clue to a false, suspense-producing solution. Indeed, Shklovsky (104–16) analyzes the story as a sum of either partial or false clues. In my view, the story is a structured text and not a mere sum of devices. The story has the structure of an Aristotelian plot, which is "dis-jointed and dislocated" as a whole if any of its incidents are "transposed or withdrawn" (Aristotle 1451a 30–35), and is as such probable even if impossible, complying with Conan Doyle's (*Adventures* viii) focus on "the anticipation of what might have been, not of what is." Dorothy Sayers concludes her 1935 Oxford lecture "Aristotle on Detective Fiction" with the following piece of advice: "[A]ny writer who tries to make a detective story a work of art at all will do well if he writes it in such a way that Aristotle could have enjoyed and approved it" (Sayers 35); and she opens the lecture by noting that "[t]he crawling horror of *The Speckled Band* would . . . have pleased him" (24). It seems that this is also what Moretti ("Slaughterhouse" 215n9) thinks as he classifies the text as a story with clues, even though he is aware of the critiques that point to the fact that snakes do not hear whistles, drink milk, or climb ropes. To this kind

of criticism Sayers might evoke the following Aristotelian reply: “[I]t is a lesser error in an artist not to know, for instance, that the hind has no horns, than to produce an unrecognizable picture of one” (Aristotle 1460b 31–32).

The answer to what exactly this structure pertains to may lie in the way Moretti supplements the formalist theory on art as a sum of devices. Among the devices summed up by Shklovsky, Moretti emphasizes clues as a device that turns a sum into a structure, and all other intra-textual devices into a model of extra-textual reality. He explicitly talks about both kinds of effects of clues. First, clues are

a hinge that joins the [past and the present] together, turning the story into something more than the sum of its parts: a structure. And the tightening up starts a morphological virtuous circle that somehow improves every part of the story: if you are looking for clues, each sentence becomes “significant,” each character “interesting”; descriptions lose their inertia; all words become sharper, stranger.” (Moretti, *Slaughterhouse* 218)

Second, this “device allowed ... Doyle ... to capture a salient aspect of a historical transformation, and ‘fix’ it for generations to come: ... the impact of rationalization over adventure” (Moretti, “End” 74n11).

Yet Moretti focuses on the first, intra-textual effect (which seems to valorize Holmes’ own identification of detection with “art for its own sake” [Conan Doyle, *Sherlock* 249]), presumably because, as a materialist, he is looking for the historical dimension of the genre in its structure, not in its representation of extra-textual reality. This may be why he does not make explicit the relation between the intra- and extra-textual effects of clues. I try to do this, but, again, precisely in order to highlight the intra-textual dimension of clues. To this end, I claim that this relation between clues and extra-textual reality has two sides. It is obvious that clues (but also Holmes’ science books, encyclopedic knowledge, magnifying glass, etc.) are so many metonymies of rationalistic reality. But on the other hand, clues render the entire text a metaphor, a condensation, of this reality, because they rationalize all other literary devices (with Holmes either reading all literary devices as clues or discarding them as false solutions, which, however, are rational even before they are discarded, insofar as they contribute to narrative suspense). In this way, clues inform the text as a model of reality; detective stories model the rise of modern science because, thanks to their clues, they are structured like modern science.

This is because the structure of modern science is—as shown, on the basis of Lacan’s *écrit* “Science and Truth,” by, say, Jean-Claude Milner, and developed for literary theory by Rastko Močnik (see Milner, and Močnik

172–85, respectively)—the structure of the signifying chain, which is authorized by its own criteria rather than by referring to some external being supposedly untarnished by the signifying practice of formalization (like Feyerabend’s theorized empirical reality or, say, Althusser’s theorized “real” object). Far from describing “real” objects from a seemingly spontaneous, non-reflexive viewpoint, science constructs objects of knowledge, as models of “real” objects, from a perspective established by science itself precisely on the basis of a critique of such spontaneous descriptions. Science does not describe facts; it replaces ideological descriptions of “facts” with propositions that are falsifiable by subsequent scientific propositions, which, again, intervene not into facts, but into the ideological remnants of the existing scientific propositions on these “facts.” In short, science describes facts as always-already described in unfalsifiable, pre-scientific ways.

Science therefore exists as a signifying chain totalized by one of its own links; namely, the one that signifies nothing and hence signification, the chain, itself, representing the utterer for this chain. This utterer is thus not a being external to the chain, but a being reduced to the uttering of the signifier without the signified; that is, of the signifier of the chain. The utterer is, for example, neither the Philosopher, who authorizes pre-modern scholasticism, nor the ironic simulation of the Philosopher, which authorizes the postmodern literary and critical reliance on what Moretti calls metaphysics,² but a Cartesian subject authorized by the uttering of the signifier that renders the chain of signifiers sensible and is itself made sensible as the chain’s signifier. This utterer is neither the source of the pre-modern argument with authority nor the object of postmodern anti-argumentative ironization, but simply that which remains of the utterer’s being once any reference to it has been forbidden by modern science as the argument *ad hominem*. “‘L’homme c’est rien—l’œuvre c’est tout,’ as Gustave Flaubert wrote to George Sand,” says Holmes to Watson as he solves the case of “The Red-Headed League”—referring, granted, to not one, but two authorities, but only so as to be intelligible to Watson (Conan Doyle, *Sherlock* 251). In short, the story with clues has the structure of an utterance as a sensible, scientific signifying chain.

Let me then return to the summary of the story’s plot, this time from the perspective of the theory of signifier. In each case, Holmes starts his analysis when he recognizes in a traumatic mystery addressed to him by a client an empty signifier that can be made sensible by science. At this point, he starts to reconstruct the signifying chain, the scientific utterance, in which the empty signifier can become sensible precisely as the empty signifier of that chain. Put in his own words, “all life is a great chain, the

nature of which is known whenever we are shown a single link of it” (Conan Doyle, *Sherlock* 14). In our case, “the speckled band” is a signifier onto which the dictionary, ideology at a zero-degree, projects two signifieds (“ribbon” and “gang”), the particular Orientalist ideology one signifier (“gang”), and the modern scientific ideology none. For according to science, the signifieds “ribbon” and “gang” are themselves signifiers, which, however, cannot form a sensible chain together with the rest of the clues, particularly with the signifiers of the intact room and of the violent death. According to science, “the speckled band” is an empty signifier, a metaphor that activates the poetic function of language, signifying the signifying practice itself.

Holmes thus reconstructs this signifying practice as he plays the role of the detective, of which Žižek and Močnik give the following definition: “[T]he crime scene offers a set of clues, senseless elements, scattered ‘without any rules,’ and the detective *guarantees with his sheer presence that all these elements will retroactively obtain ‘meaning’*” (Žižek and Močnik 329). This can be put in Holmes’ words as well: when the confused Watson concludes, after examining the estate, that the calm Holmes must have seen more than himself, Holmes retorts: “No, but I fancy that I may have deduced a little more” (Conan Doyle, *Sherlock* 364; for Watson’s simplicity as an allusion to the naivety of deterministic naturalism, see Moretti, *Signs* 147). Thus, Holmes collects the clues of the signifying practice, the signifiers with signifieds, that could be quilted into a sensible chain by “the speckled band.” Because “the speckled band” signifies the entire chain, the individual links of the chain, the clues, are but metonymies of the absent object substituted by the utterance; the signifiers “bell-rope,” “ventilator,” “plain wooden chair against the wall,” “dog lash,” “a small saucer of milk,” and “iron safe” signify merely places grazed by the absent object. This is why the signifiers as a whole, a chain without the quilting point, enable only the metonymical displacement of this object along the chain, the crawling of the snake out of the victims’ sight.³ However, the process is dialectical: each decoded clue contributes to the chain of metonymical omissions of the object, and hence to the prolongation of the chain itself. This chain eventually circles around the object and connects with the empty signifier that has fueled its prolongation, saturating itself as the utterance with which the utterer cultivated the object, that is, domesticated the snake and the stepdaughter.⁴ The detective story connects—like the Uroborus—the end with the beginning. In Moretti’s words:

Detective fiction’s ending is its end indeed: its solution in the true sense. The *fabula* narrated by the detective in his reconstruction of the facts brings us back to the beginning; that is, it abolishes narration. Between the beginning and the end

of the narration—between the absence and the presence of the *fabula*—there is no “voyage”, only a long *wait*. (Moretti, *Signs* 148)

In this way, Holmes reconstructs the circumstances in which the stepfather of the deceased domesticated an uncontrollable object into a subservient tool: a snake into a weapon, excommunication into a rent. However, this domesticating utterance has the structure of a fantasy: it presupposes that it can control its uptake by the addressee; that this addressee is passive; that the signifying chain linking the safe to the stepdaughter will hold; in short, that the Other exists. The stepfather of the twins presupposes that the twins are twins: that the first one will unknowingly take up his utterance, and that the other one will do the same, like a twin. But the utterer’s Other, the addressee, is itself just an utterer: the deceased does take up the snake at the level of I, identity, sleep, but she rejects it at the level of the utterer, the Cartesian subject that survives the death of the I. After the death of the I emerges its remainder, the subject as the metaphor that condenses the absent object, the slippery snake, into the signifier “the speckled band” and addresses it to the sister. And the sister, herself a subject, addresses this metaphor to Holmes as her Other, the subject supposed to know. Holmes, however, who does not presuppose the existence of such a bearer of the knowledge of the metaphor’s literal meaning, reads this metaphor precisely as a metaphor, as a zero-element of a scientific utterance, as a signifier of a signifying chain that can be reconstructed.

That Holmes is beyond ideological interpellation—immune to ideology materialized in opinion, hearsay, *topoi*, and the knowledge we are supposed to have because we believe that the Other has it—is spontaneously conferred by Watson as he notes with considerable anxiety:

His ignorance was as remarkable as his knowledge. Of contemporary literature, philosophy and politics he appeared to know next to nothing. Upon my quoting Thomas Carlyle, he inquired in the naivest way who he might be and what he had done. My surprise reached a climax, however, when I found incidentally that he was ignorant of the Copernican Theory and of the composition of the Solar System. That any civilized human being in this nineteenth century should not be aware that the earth travelled round the sun appeared to me to be such an extraordinary fact that I could hardly realize it. (Conan Doyle, *Sherlock* 11)

As shown by Žižek and Močnik (298), this asocial trait of the detective, his *splendid isolation*, condenses the asocial nature of the very process of reading in modernity, reflecting thereby, by this image of the detective as a secluded reader of clues, the reader’s asocial individualism, which is a material condition of the reception of modern literature. (For the detective as an embodiment of the reader of his story, see also Moretti, *Signs* 148.)

Holmes—who is not subjected to the desire of the Other, but persists in his own desire-as-drive and is driven by drugs or violin when there is no signifier, no case, available⁵—reconstructs the utterance and returns it to the utterer, the stepfather, in its inverted, true form, which communicates the utterer's unconscious desire. The object-cause of this desire is the absence from the field of the Other; that is, from social relations: from India, the village community in England, the medical profession, and the stepdaughters' will (which he tries to alter without even being excluded from it). This absence is what his utterance, the crime, is meant to prevent, yet the utterance is rejected as senseless, asocial, by its addressee (Holmes, social relations), the Other itself. The utterance hence fails to prevent the utterer's absence from society precisely because it is not an utterance, insofar as it is rejected by society and returned to the utterer as his true, unconscious desire of being absent from society: Holmes, rather than taking up the signifier "the speckled band," reconstructs the signifying chain for which this signifier represents the criminal as the subject of the desire of absence. The stepfather becomes the addressee of his own utterance, and as such, as deprived of his utterance, he is deprived of the masterful distance from the object, that is, of the circumstances that have kept the snake at bay: "the schemer falls into the pit which he digs for another," says Holmes (Conan Doyle, *Sherlock* 367) when he sees the speckled band on the head of the dead stepfather, the signifier on the remains of the I.

Stories with clues, such as "The Speckled Band," are, as we have seen, structured like science, which lies precisely in this structure, in the chain that derives its sense from itself, without sophistically introducing the external being. This self-efficiency of the story is guaranteed by the *a priori*–*a posteriori* status of the empty signifier, which is effectively the criminal's name: from the perspective of ideology—say, the client's or Holmes' feminine intuition, being—the name is given *a priori*, and from the viewpoint of science it is given only *a posteriori*. The story is precisely this transition from the ideological to the scientific perspective—say, from the client's belief that her sister was murdered by her stepfather to the knowledge of this murder. The story is a process of reducing the being that science cannot quilt onto the chain; put in Shklovsky's terms, the story is a process of replacing false solutions with the real one.

The story with clues, however, is not simply "told in two parts," as Shklovsky (107) says of "The Speckled Band"; the second part—Holmes' *a posteriori* explanation of the crime (which is given a special chapter in the novels: "The Conclusion," "The Strange Story of Jonathan Small," "A Retrospection," and "Epilogue")—is *a priori* present as early as the client's first visit to Holmes. The two parts meet at the moment of an attempt to

repeat the crime, to, say, murder the surviving twin. Like the name, the crime manifests itself twice, since the second manifestation is necessary to everyone involved: it is necessary if the legal ideological apparatus, which believes in a given name, is to perceive the crime at all and uptake Holmes' knowledge of it; if Holmes, who knows the right name, is to prevent the crime; and, finally, if the name itself, the criminal as subject, is to realize its unconscious desire and let itself be caught. (A note on the final point: like Holmes, the criminals belong to the rentier class; what drives them is not money, but an idiosyncratic obsession due to which they attempt to repeat their crime despite Holmes' presence, often visibly relieved as he catches them, erasing them from the Other; and the criminals of Conan Doyle's successor, Agatha Christie, proudly admit the crime themselves as Poirot reconstructs their utterance, crime, for them.)

"[T]he plot of a detective story is thus 'auto-reflexive'; it is a story about an attempt to reconstruct a story," claim Žižek and Močnik (330); put in the well-known formula of detective fiction quoted by Moretti (*Signs* 148), "the author is to the reader as the criminal to the detective." As we have seen, this is why the story does not need external supplements, commonplaces that were spontaneously sought by the detective stories without clues in the arsenals of contemporary ideologies. Moretti ("Slaughterhouse" 215–6; *Graphs* 70–78) notes that the early authors of detective fiction used clues regularly, but improperly, which suggests that they used them because they were aware of their affect on sales; such clues introduced mysteriousness, oddities, the detective's distinction, the criminal's immorality, medical symptoms, or plain redundancy. One should add here that this non-Aristotelian multitude of incidents derives from the fact that the authors that used clues without knowing what to do with them did so spontaneously, that is, in line with contemporary ideologies: before the introduction of clues, the detective story was a *bricolage* of obscurantist elements of spiritualism, the second rise of the gothic novel, neo-romantic individualism, the moralism of late-Victorian culture, positivism, and so on.

Let me conclude my commentary on Moretti's hypothesis on the formal invention of clues by resorting to Badiou's theory of event, which also posits science as a non-empiricist, signifying practice, juxtaposing it (Badiou, *Second* 118–9), moreover, to both cognitive science (which was suggested to Moretti) and deconstruction (which Moretti denounces). Far from trying to forsake Moretti's science for what he calls metaphysics, I take this philosophically marked path in order to grasp his science as science by suggesting a punctual, delimitating intervention in his scientific dilemma, a gesture of the kind that the early Althusser (74–83) attributed to philosophical practice in its relation to science.

To sum up Badiou's theory of event, using my example: The situation formalized by Moretti is a multiple of detective stories. As such, it is constituted by its unknown—by that which is not articulated, named, in the situation's languages—that is, by the absence of the aesthetic use of clues: the situation is a multiple because it fails to articulate the clues that could formally unify this multiple. This absence is hence the truth of the situation. Conan Doyle negates this absence by naming it precisely as absence, as the empty form informed by clues. He therefore names the absence as form, as that which is neither the detective nor any other positive narrative element, but the very empty space between the elements. Conan Doyle's clues are a revolutionary break, a "jump" (Moretti, "Slaughterhouse" 222) in the history of the genre, insofar as, unlike the cocaine or the violin (215), they are not just another attribute of the "bourgeois" detective (212n7); that is, insofar as they serve not the "myth of Sherlock Holmes" (215), but the plot as the artistic dimension of the story. As such, they are the eventual supplement to the situation. The first readers of Conan Doyle read the situation from the perspective of this supplement: after the event of clues, the stories without clues became unreadable, anachronistic, for these readers. This audience is thus faithful to the event of Doylean clues, doing for all the stories what Holmes does for individual stories (which is another way of saying that the detective embodies the reader of a detective story). In this way, the first audience produces the truth as an immanent break with the situation—as a gap that is irreversible—but achieved by appropriating the situation's own elements—by unifying these elements into a form. As such, the first audience enters into the composition of Conan Doyle's stories that are the subject of truth, the bearer of this fidelity to the event of formal unification of the genre.

This event is already betrayed by those of Conan Doyle's stories that use clues to name not the absence, the relations between the elements of the story, but one of these elements—say, the detective. The event is then betrayed by the next generations of readers, who have not fidelity, but knowledge as the belief that the Other knows—the belief that the first generation must know why it chose Conan Doyle; these generations also name the truth of the situation by choosing one of the positive elements; namely, the first generation as the subject supposed to know. Finally, the event is betrayed by the commentary of Moretti's tree that positivizes the truth of the situation as the minds of the first readership, which are said to be penetrable by cognitive science.

Moretti ("Slaughterhouse" 210, 211), on the other hand, names the first generation of readers "the blind canon makers," and adds that these are also a "blind spot" (211, 218) of economic analyses of the cultural market, whose concept of the information cascade can account for the

choices of all generations but the first one, and a “black box” of literary historiography itself: “[T]he event that starts the ‘information cascade’ is unknowable” (211). Thus, Moretti unwittingly, by remaining faithful to science as a procedure of truth, achieves an epistemological break, separating the falsifiable science that is “silent” (as the cognitivist commentary goes) from the eternal, unfalsifiable ideology that gives a cognitivist answer to its own question, “How is the reader influenced by formal properties without being fully conscious of the influence”—the question that philosophy answers merely negatively, punctually, by reiterating the question itself: “In so far as he enters into the composition of a subject, in so far as he is self-subjectivisation, the ‘some-one’ exists *without knowing it*” (Badiou, *Ethics* 46). The “black box” contains the subject, not the mind.

NOTES

¹ “An investigation or an observation is in fact never passive: it is possible only under the direction and control of theoretical concepts directly or indirectly active in it—in its rules of observation, selection, classification, in the *technical* setting that constitutes the field of observation or experiment. Thus, an investigation or an observation, even an experiment, first of all only furnishes the *materials* which are then worked up into the *raw material* of a subsequent labour of transformation that is finally going to produce *empirical* concepts. By ‘empirical concepts’, then ... we mean the result of a process of knowledge, itself complex, wherein the initial material, and then the raw material obtained, are transformed into empirical concepts by the effect of the intervention of *theoretical concepts*—present either explicitly, or at work within this transformative process in the form of experimental settings, rules of method, of criticism and interpretation, etc. ... We must never lose sight of the fact that, understood in the strong sense, theory is never reducible to the real examples invoked to *illustrate* it, since it goes beyond any given real object, since it concerns all *possible* real objects within the province of its concepts” (Althusser 48–51).

“It is this *historico-physiological character of the evidence*, the fact that it does not merely describe some objective state of affairs *but also expresses subjective, mythical, and long-forgotten views* concerning this state of affairs, that forces us to take a fresh look at methodology. It shows that it would be extremely imprudent to let the evidence judge our theories directly and without any further ado. A straightforward and unqualified judgement of theories by ‘facts’ is bound to eliminate ideas *simply because they do not fit into the framework of some older cosmology*. Taking experimental results and observations for granted and putting the burden of proof on the theory means taking the observational ideology for granted without having ever examined it. ... The first step in our criticism of familiar concepts and procedures, the first step in our criticism of ‘facts’, must therefore be an attempt to break the circle. We must invent a new conceptual system that suspends, or clashes with, the most carefully established observational results, confounds the most plausible theoretical principles, and introduces perceptions that cannot form part of the existing perceptual world” (Feyerabend 52, 22–3).

² For the argument from authority, which predominated in scholasticism and was rejected by early modern philosophy, see Ducrot (157–69); and for the postmodern abandonment of the detective story as the paradigmatic genre of modernist epistemophilia for science fiction as the paradigm of postmodern possible-worlds ontology, see McHale (16).

³ Put in the semiotic terms in which Moretti developed this problematic in 1979 and then in 1983: “Clues ... are not facts, but verbal procedures—more exactly, rhetorical figures. Thus, the famous ‘band’ in a Holmes story, an excellent metaphor, is gradually deciphered as ‘band’, ‘scarf’, and finally ‘snake’. As is to be expected, clues are more often metonymies: associations by contiguity (related to the past), which the detective must furnish the missing term. The clue is, therefore, that particular element of the story in which the link between signifier and signified is altered. It is a signifier that always has several signifieds and thus produces *numerous* suspicions” (Moretti, *Signs* 146).

⁴ A deployment of animals as a weapon or an accomplice that backfires on the deployer is a leitmotiv in Conan Doyle; consider the geese in “The Blue Carbuncle,” the hound in *The Hound of the Baskervilles*, the private zoo in “The Noble Bachelor,” the mastiff in “The Copper Beeches,” and, why not, the pygmy in *The Sign of Four* and the herd of naive red-headed men in “The Red-Headed League.” Holmes as an agent of the dialectic of Enlightenment?

⁵ Solving the case of “The Red-Headed League,” he says: “It saved me from ennui ... Alas! I already feel it closing in upon me. My life is spent in one long effort to escape from the commonplaces of existence. These little problems help me to do so” (Conan Doyle, *Sherlock* 251). And when Watson asks him—again, not without anxiety—if he is on morphine or cocaine, he replies: “My mind ... rebels at stagnation. Give me problems, give me work, give me the most abstruse cryptogram, or the most intricate analysis, and I am in my own proper atmosphere. I can dispense then with artificial stimulants. But I abhor the dull routine of existence. I crave for mental exaltation. That is why I have chosen my own particular profession, or rather created it, for I am the only one in the world” (ibid., 108).

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Uspešnica kot črna škatla oddaljenega branja: primer Sherlock Holmes

Ključne besede: literarna zgodovina / oddaljeno branje / Moretti, Franco / detektivska zgodba / kartezijski subjekt / Doyle, Arthur Conan

Zgodovina knjige je po Leah Price »zavezana etični drži, v skladu s katero predpostavlja, da je domnevno pasivno in anonimno bralstvo zmogljivo ustvarjati pomen«. Zdi se, da mora prav zaradi te domnevne pasivnosti in anonimnosti bralstva Franco Moretti pritrditi kritiki njegove kvantitativne zgodovine zgodnje detektivske zgodbe, da literarna zgodovina ne more pojasniti dejstva, da na bralstvo radikalno novih tekstov »učinkujejo formalne poteze, ne da bi se tega povsem zavedalo«. Poskušali bomo pokazati, o kakšni etiki oziroma branju brez zavedanja utegneta govoriti Leah Price oziroma Moretti. K Morettijevemu znanstvenemu problemu bomo pristopili z gledišča Badioujeve etike subjekta kot ravno »nekoga«, ki obstaja, *ne da bi to vedek*. Namen tega pristopa ne bo odklon od znanosti v smeri tega, kar Moretti zavrne kot »metafiziko«, odklon, ki je po Morettiju značilen za sodobno literarno vedo. Nasprotno, s tem pristopom bomo poskušali obravnavati znanost prav v njeni znanstvenosti, saj bomo izpeljali točkoven, delimitirajoč poseg v Morettijevo znanstveno dilemo, kakršnega Althusserjeva epistemologija pripisuje filozofski praksi v razmerju do znanstvene.

The Private Library of Lojze Kovačič and World Literature

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The essay writing and private library of Lojze Kovačič, who is considered one of the most important Slovenian writers of the second half of the twentieth century, are important sources for understanding his attitude towards world literature, the circulation of modern literature in Slovenia, and its connections to global processes and systems. This article addresses Kovačič's aesthetic self-reflection and focuses on his private library as a historically contextualized material object of cultural transfer and an intellectual milieu in which "materials are becoming signs."

Keywords: Slovene writers / Kovačič, Lojze / private libraries / literary aesthetics / cultural space / cultural transfer / modernism

The private library of the writer Lojze Kovačič may arouse the interest of an inquiring modern Slovenian literature researcher for several reasons, one of which is, paradoxically, a traditional one. Slovenian literary scholars have already expressed a marked interest in the private libraries of important figures in Slovenian literary and cultural history (see Žigon; Kidrič; Ocvirk; Kos; Smolej). They viewed libraries as an important "source" for understanding the cognitive horizons and aesthetic tastes of their owners and collectors. In this vein, the libraries and book collections of notables such as Žiga Zois, Jernej Kopitar, Matija Čop, and France Prešeren¹ were inventoried and researched. In this contribution, however, I have primarily been led by two purposes or viewpoints. One is the question of how much and to what extent Kovačič's library furnished the author with a world literature horizon, and the second is the question of his own reflection on world literature and the aesthetic horizon and transfer of ideas that dictated his choice of works. Each question individually, and both together, may contribute to an explanation of why he created the literature that he did. At the same time, during my examination I was also interested in the library as a material "object" of cultural transfer and an intellectual milieu, a place of reading and creation, which entailed approaching the library in its historical context. In this I have based my work on the ideas succinctly presented by Bruno Latour in his short "meditation" on in-

formation as a relationship not between texts, signs and interpreters, but above all between entries and phenomena in which the library (as well as collections and laboratories) forms—metaphorically speaking—a kind of “knot of vast space for the circulation of neither materials nor signs, but materials that are becoming signs.” The library is hardly isolated from its environment and reality, which would merely serve to frame it; quite the opposite, the library “bends space and time around itself and serves as a provisory concourse, a *dispatcher*, a transformer and switchman of the very concrete currents that it constantly mixes” (Latour 23).

The choice to address precisely this private library and the cultural practices it reflects is not coincidental because Kovačič is considered to be an exceptional contributor to Slovenian modern narrative and is among the canonized authors of the second half of the twentieth century.² An examination of his library may thus open the way to a deeper comprehension of the circulation of modern literature in Slovenia and its connection with global processes and systems.

Kovačič and his literature in the postwar period developed as an extension of social realism. However, in his mature phase he found inspiration in the masterpieces of modern (i.e., modernist and postmodernist) world literature, adapting them to his receptive horizon. An important finding for this article is the fact that Kovačič—despite a high level of poetic self-reflection, arguably linked to the literary workshops he held in his youth—did not explicitly bring up world literature as a theme in any of his numerous essays and interviews. This obviously does not mean that in his literary reflections he did not touch upon the conceptual and value backgrounds and contexts of world literature: he addressed these issues from a specifically individual, individualistic, and cosmopolitan standpoint as well as a local perspective from the edge of the Balkans during a time of totalitarianism and immediately after its end. In this he always took a stand for artistic autonomy and the highest aesthetic standards; that is, for elite literature as the literature of aesthetically demanding readers or of the (bourgeois) intelligentsia (see also Kovačič, “Po dvajsetih” 12–17).

Kovačič found chauvinistic patriotism and cultural nationalism extremely odious; he left no doubts as to his opinion of the secularly sacrosanct status they attributed to literature. As early as the first edition of *Delavnica* (Workshop, 1974) he wrote:

The tendencies of national awakening and the defense of the nation—which I view as a citizen—always bothered me terribly when I encountered them in one of most liberating human activities—literature. Patriotism—that blinding delusion for every sensitive man—is the greatest glass dome in the world designed to

hermetically seal off free human development. But it is behind this thick glass that almost all of our literature was produced. (Kovačič, *Delavnica* 160)

In the foreword to the second edition of *Delavnica*, devoted to the inadequate teaching of literature in Slovenia as a consequence of the special meaning of literature for Slovenians, he noted:

[W]ith us ... literature stands as a kind of untouchable institution, which created (sic!) and formed (sic!) the nation. First with language, no doubt the greatest spiritual creation of the nation, second with the fable and idea of literature telling stories of the nation's fate and existence. We obtained a dynasty whose princes were linguists, poets, storytellers, preachers, translators, etc. This aristocracy of language and literary testimony—a sort of double of Germany's *Briefadel*—still today casts its fascination even upon modern writers, however many and varied they are, much as parental love falls on all the family members equally, whether they deserve it or not. (Kovačič, "Po dvajsetih" 12–13)

According to Kovačič, the function of nation-building, which subjects literature to ideological, religious, patriotic, and other appropriations, but also "beatifies" literary producers as members of a higher, special social class or even caste, limits and thus destroys artistic freedom. He himself was sworn to this freedom as the highest value. In another section of *Delavnica*, and in a somewhat different context, he cites Victor Shklovsky, saying "that the flag of art has no color, save the color of art" (Kovačič, *Delavnica* 154).

Whence this resistance to the ideological appropriation of literature and faith in literary autonomy? Kovačič's resistance was not sapped by the totalitarian ideological pressure of the Yugoslav Communist Party, to which not only the writer himself but also his circle of associates fell victim in the 1950s, as did whole generations of his peers and friends in the following decades; nor did it diminish later, when the pressure let up and numerous authors became politically engaged in the ranks of the new political elite. The ideology of modernism and cosmopolitanism that suffuses Kovačič's thought cannot be grasped without considering his personal trajectory and the political and economic reality of his time; in a time of general totalitarian repression Kovačič saw in literature a "reservation of freedom" (he used this syntagm often) and, somewhat later, compensation for the subjugation of literature to the mechanisms of the book market that took Slovenian authors by storm during the transition period and after the fall of the Eastern Bloc, along with all the other benefits of democracy. Moreover, Kovačič was well aware of the local, "provincial" space of (the small and marginal) Slovenian literature,³ although he probably linked nation-building literature and its cultural nationalist framework primarily to

small nations. At the same time, he also saw himself as a worldly author in a wider European and global context. This context was attainable to him through an idiosyncratically conceived model of the universality of literature, which indivisibly unites the universal tragedy of human life with one's individual destiny (Kovačič, *Delavnica* 158). Precisely this literary model, for which he demanded the highest aesthetic standards—his *credo*, which he tried to imbue in the participants of his literary workshops, was clear: “[N]ever write something that would not meet the criteria you have chosen for yourself or beneath the level of your interesting human nature” (Kovačič, “Po dvajsetih” 16)—this model was his point of departure in approaching the influence of foreign authors and the canon of Slovenian literature, in dialogue with which he charted his radical difference as a writer (Kovačič, *Delavnica* 155–65). Difference is never an easy task for a creator, for *tout est dit*, or, as the author says in his colorful style:

I am convinced that everything that has been written or thought so far had already been written or at least told in a similar manner, and that there is nothing we can say, neither by day or night, before a large gathering of people or at home in our kitchens, that has not already been said in some cave, some wilderness, some skyscraper—from the times of the caveman to this moment. We are not so different and we cannot escape so easily from beneath this common blanket, which is called the human skin. (156–57)

However, performatively shaping and building one's artistic uniqueness is nevertheless possible. As he put it, “It must be so that first you must go down the known path, later on you discover your own path, and finally you become the path yourself” (157).

Taking into account these thoughts and the fact that Kovačič is not nearly as well researched from a comparative perspective as Prešeren or Čop, for example, one must be attentive to many things during the attempt to reconstruct the writer's literary and cognitive horizon from the perspective of world literature. These include the writer's reading habits, letters, literary discussions, material for a reconstruction of his reading, statements about his literary tastes by his contemporaries and family members, and his explicit mention of concrete exemplars. As for the “infrastructure” he used to form his consciousness of world literature, the library Lojze Kovačič collected in his apartment on Vojko Street in Ljubljana, where he resided with his longtime partner Beba Kogovšek, plays a central role. Nevertheless, before approaching this central topic, it is useful to touch upon several general questions at least in passing.

What is a library, actually? Suitable sources suggest that it is not only an ordered collection of books and other library materials, but also the

space or building where these materials are kept. This is what we call an institution that systematically collects, keeps, and loans library materials and mediates information about them. In Slovenian the name (*knjižnica*) is derived from the word for book (*knjiga*), but the loanword from Greek *biblioteka* is also in use, as in many other languages. The term “library” (*knjižnica* or *biblioteka*) may also refer to a collection of books or a “collection” of authors, which may be connected through a given topic (see also Berčič 95; Manguel; Chartier 61–69). Finally, a *bibliothèque* (at least in French) may also be a chronologically or alphabetically ordered bibliography or catalogue: an inventory of books (Chartier 69–71); however, this use is perhaps somewhat dated today.⁴ A private library is the property of an individual and differs from a public library primarily in terms of accessibility. Private libraries were long the privilege of various social and cultural elites (see note 1); however, with the appearance of paperbacks they spread to a broader social class.

Kovačič’s physical library was actually his work and study room, and his collection of books there was not excessively well-organized, being neither catalogued nor shelved. Rather, it seemed to be arranged in no particular order on several shelves above the bed and by the writing desk set up next to the window.⁵ Paperbacks were sometimes open, sometimes inserted among the pages of other books, some of which were missing covers, and so on.⁶ Noting all this, it is possibly surprising that there are almost no marginal notes in the books. Mixed in among his books were also several belonging to Beba Kogovšek and her daughter Tina, such as abridged readers of English classics or picture books, which I excluded from my inventory of Kovačič’s books. I also excluded most of the author’s own works in Slovenian (though I must mention that not all of them were even present); however, I did not exclude the translations of his works into other languages⁷ or multiple copies of certain individual works by other authors. Nevertheless, the library encompasses 654 units, which is not a particularly large number, although what particularly surprised me was that among these units were no continuous series of the journals Kovačič worked for and published in (e.g., *Nova revija* [New Review], *Sodobnost* [Contemporaneity], *Perspektive* [Perspectives], *Beseda* [Word], and *Revija 57* [Review 57]). There are, however, several individual volumes of three years of *Modra ptica* (Blue Bird) and the journal *Knjiga* (Book).

These and other similar gaps may be connected to Kovačič’s origins and his moves from apartment to apartment around Ljubljana, but they also show that he never had an archivist’s or collector’s attitude to his library. He simply was not a bibliophile or collector of rare texts, but rather a creator that mostly used books in his writing and studies. We must also

take into account that it is very likely that he never actually read all the books he kept on his shelves, that some may have been lost, and that the author also visited other libraries in order to borrow reading material, not to mention that he probably borrowed a lot of books from other people (friends and acquaintances). Nevertheless, in its own way the collected literary material reflects its owner, his habits and interests, and the knowledge he sought, as well as the time during which the collection developed, and so it is also a specific source for a history of the cultural life of educated individuals in Ljubljana in the second half of the twentieth century. For example, the library contains by far the most books from the years 1970 to 1980 (25%), 1980 to 1990 (29%) and 1990 to 2000 (20%). Books published between 1960 and 1970 form only 15% of the library, whereas only 4% were published after 2000, of which many were most likely given to him as gifts. There were surprisingly few books from 1950 to 1960 (4%) and only 1% from the decades 1930 to 1940 and 1940 to 1950. From the year of publication (or copyright) we cannot, of course, know when they passed into the writer's hands or use this information to make assumptions about changes in his reading habits; however, what is at least discernible is that the majority of books he kept were published between 1970 and 2000. There are far fewer older or newer works. Thus it is somewhat safe to assume that he acquired most of his library in the 1970s, 1980s, and 1990s, during the time when he lived a comparatively settled life compared to his earlier existence, when he wrote his largest works—leaving aside his novel *Deček in smrt* (The Boy and Death)—and when he also systematically collected books, judging by the authors and titles. However, in addition to this biographical explanation of the ultimate structure of the publications kept in his library, the wider book retail context must also be taken into account. Slovenia's cumulative bibliography shows that from 1970 to 2000 the number of works available on the book market increased significantly: the publication of both local and translated titles increased, but at the same time the print runs became smaller, while trends regarding the import of foreign literature also changed. Before this period, foreign publications were only rarely available on the market, but even in the 1970s and early 1980s bookstores, individuals, and public libraries were still not able to freely import or buy foreign-language (non-Yugoslav) literature. The free flow of books, magazines, and newspapers simply did not exist in communist times, and so to purchase foreign books one had to go abroad. Even then the purchased books were ideologically inspected and censored by customs officers. Truly free imports of foreign literature only began after Slovenia became an independent and democratic republic after 1990. This free import of foreign literature also

coincided with a decline in Serbo-Croatian original and translated works on the Slovenian book market.

Category	Slovenian		Foreign		Total	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Originals	206	31.5	86	13.1	292	44.6
Translations	145	22.2	217	33.2	362	55.4
Total	351	53.7	303	46.3	654	100.0

Table 1. Original and translated books in Kovačič's library

The next point of interest in the library is the relationship between translated works and originals: only 44.6% of the units are in their original language, whereas the translated works amount to nearly 55.4% (see Table 1). Of course, these numbers must also allow for the possibility that the author did not read all the books he received, whether Slovenian or foreign; however, the ratio is still meaningful. It indicates that translated literature was exceptionally important for Kovačič's acquaintance with world literature. As is to be expected with an educated person's library, in addition to numerous *belles-lettres*, he also owned several bilingual dictionaries, several guides to European and Slovenian cities (e.g., Basel, Budapest, Celje) and other multilingual publications, which brings the total to 100%.

By comparing the languages of publication and the originals, it is also clear that the author did not depend solely on Slovenian translations of foreign authors; quite the opposite. Very often he also sought out Serbo-Croatian⁸ translations and German books. For example, his library contains 351 books (53.7%) in Slovenian, as well as a total of 116 (17.7%) books in Serbo-Croatian, of which only 22 (19%) are original Serbo-Croatian works, whereas the rest (93 units, or 81% of a total of 116 books), are translations from various languages. Of the Slovenian books, only 206 of a total of 351 units are original Slovenian works (58.7%), whereas 145 books (41.3%) are translations. The number of German books is even more noticeable and there the ratio is very different from the Serbo-Croatian works. Of 149 works (22.8% of the entire library; i.e., of a total of 654 units) more than half, or 92 books (61.7%), are originals and not translations. Nevertheless, 58 German books (38.3% of a total of 149 books) are translations from other languages. In short, it is evident that Lojze Kovačič kept, in addition to Slovenian works, a significant number of German and Serbo-Croatian works in his library, of which the German works were more often German-language originals. Thus it can be assumed that he purchased and kept primarily those Serbo-Croatian

books that were unavailable in Slovenian translations and whose content was of particular interest to him, and a similar purchasing policy may also be noted among his German books. It can safely be assumed that most of the foreign language works in the library represent texts that were unavailable in Slovenian, many of which remain so today. Some were only translated later, but the author wished to read them earlier (in principle it must be assumed that this was at the time of purchase) because they aroused his interest in one way or another. In this way we find the Serbo-Croatian translation of the book *Kako spasiti vlastiti život* (translated from the English original *How to Save Your Own Life*, 1977) by Erica Jong from 1978, a very famous and even notorious American Jewish author popular in the 1970s and 1980s. The same book was only translated into Slovenian two years later (*Kako rešiš svoje življenje*, 1980). Likewise his library contained a Serbo-Croatian translation of the same author's perhaps most famous work, *Strah od letenja* (1978, originally *Fear of Flying*, 1973), but not a Slovenian one, even though it was translated into Slovenian in the same year (*Strah pred letenjem*, 1978). Perhaps the Slovenian translation arrived in bookshops later than the Serbo-Croatian one, although it is also possible that the author simply purchased the Serbo-Croatian translation because it was cheaper; Slovenian books were (and apparently still are) comparatively expensive.

Kovačič obviously was not prone to collecting literary classics in original languages that he had otherwise mastered (Slovenian, German, and Serbo-Croatian). Much like everyone else he obviously utilized public libraries (proof of which can be found in several forgotten, "overdue" library books that I found in his library), while he purchased literature for his collection that he thought would help him with his creative work, as well as literature that one would simply read for pleasure. In general, one could say he had a very pragmatic attitude to books; thus he would, as a rule, buy paperbacks rather than more imposing hardcover editions. He obviously found popular genres and modern translated literature more interesting than the classics. Numerous books with dedications—primarily from Gregor Strniša, Dane Zajc, Veno Taufer, Vital Klabus, Sašo Vuga, Tine and Spomenka Hribar, and Aleš Berger—speak of a large number of gifts from the author's circle of intellectuals and friends.

Moving from a more external and quantitative analysis to an analysis of content shows that Kovačič simply cannot be considered as diverse a reader as was, for example, Hans Carl Artmann (see also Atze and Böhm); between the two opposing tendencies in a library, the desire for universality and the realization of the need for selection (Jacob 12), the concept of selection dominates in Kovačič's library. In his library there is a prepon-

derance of fiction books: most are narrative, whereas there is much less poetry and only a small sample of plays. In addition to fiction there are also a lot of memorial literature, autobiographies, diaries, biographies, testimonies, and erotic literature ranging from the Marquis de Sade to Anaïs Nin; not even the *Kama Sutra* is missing, nor the erotic manual *Senzualan muškarac* (The Sensual Man) from 1972. Besides these three groups (fiction, memorial, and erotic literature), there is a long list of philosophical works, the central author being Tine Hribar, with seven books from the period from the end of the 1980s to the early 1990s, which almost all include personal dedications to Kovačič—at this time they were in comparatively close contact—whereas hardly any sociological, psychological, or historical works are present. Among the philosophers the oldest are Arthur Schopenhauer and Søren Kierkegaard; that is, if St. Augustine is left out. Kovačič was not particularly interested in ancient philosophy. Non-European philosophies (particularly Asian ones) are, much like all non-European literature, present merely as a rare, exotic spice, which leads to the conclusion that the author's interest in world literature remained very Eurocentric. If North American authors are included in this Eurocentricity, because they make up 10.7% of the library, the conclusion can be reached that a Western canon predominates in his library. The library also includes several manuals and textbooks, such as *Mali katekizem* (The Little Catechism), an overview of world and Slovenian literature by Janko Kos, and Helena Stupan's overview of German literature and a German reader, a normative guide and *Slovnica* (Grammar) by Jože Toporišič, and works of literary history, theory, and essays (Viktor Šklovski in Serbo-Croatian, Alain Robbe-Grillet in German, Pogačnik's overview of Slovenian literature in the twentieth century in English, etc.).

The proportion of books by British authors amounts to a little more than 7% of the total number of collected volumes, and there is also a preponderance of twentieth-century authors, with few older works and a notable number of bestsellers by the likes of Victoria Holt and Agatha Christie. Of the Anglophone authors, British and American, practically all translated, the most prominent are (I will not enumerate them all) James Baldwin, Samuel Beckett (who admittedly wrote part of his opus in French), William S. Burroughs, Charles Bukowski, Charles Dickens, Edgar L. Doctorow, John Dos Passos, William Faulkner, Ian Fleming, Graham Green, Joseph Heller, Ernest Hemingway, Patricia Highsmith, Erica Jong, James Joyce, Jack Kerouac, Stephen King, Arthur Koestler (of Hungarian-Jewish descent), Robert Ludlum, Ian McEwan, Vladimir Nabokov (of Russian descent, with several works in Russian), Anaïs Nin, Philip Roth, Jerome D. Salinger, Laurence Sterne, Gertrude Stein,

Kurt Vonnegut Jr., Patrick White, Oscar Wilde, and Thornton Wilder. Originally francophone works account for 14% of the library, including such authors as: Guillaume Apollinaire, Georges Bataille, Charles Baudelaire, André Breton, Michel Butor, Albert Camus, Louis-Ferdinand Céline, François-René de Chateaubriand, Jacques Cocteau, the Marquis de Sade, Marguerite Duras, Romain Gary, Jean Genet, Eugène Ionesco, Alfred Jarry, André Malraux, Marcel Proust, Raymond Queneau, Alain Robbe-Grillet, Henri-Pierre Roché, Antoine de Saint-Exupéry, Jean-Paul Sartre, Georges Simenon, and Claude Simon. There are somewhat more German books, accounting for 14.7% of the works, by the following noteworthy authors: Ingeborg Bachmann, Gottfried Benn, Thomas Bernhard, Elias Canetti, Esther Dischereit, Theodor Fontane, Max Frisch, Johann Wolfgang von Goethe, Peter Handke, Else Lasker-Schüler, Robert Musil, Erica Pedretti, Rainer Maria Rilke, Christoph Ransmayr, Arno Schmidt, and Robert Walser. Polish authors represented in the collection include Kazimierz Brandys, Witold Gombrowicz, Czesław Miłosz, Bruno Schulz, Henryk Sienkiewicz, Andrzej Szczypiorski, and Adam Zagajewski. The number of Russian authors is larger, accounting for another 7% of all works: Isaak Babel, Aleksandr Bek, Joseph Brodsky, Mikhail Bulgakov, Ivan Bunin, Marina Tsvetaeva, Ilya Ehrenburg, Konstantin Fedin, Fyodor Dostoyevsky, Ivan Goncharov, Alexander Grin, Daniil Harms, Leonid Leonov, Mikhail Lermontov, Nikolai Leskov, Eduard Limonov, Yuriy Lyubimov, Anatoly Marchenko, Boris Pilnyak, Andrei Platonov, Aleksey Remizov, Vasily Rozanov, and Yevgeny Zamyatin. Of the Serbian or Croatian authors, the most notable for the number of works kept is Miloš Crnjanski.

On the basis of this data, one's picture of Kovačič's literary horizons is unfortunately probably significantly lacking due to a number of contingencies noted in the creation and maintenance of this library. Nevertheless, on the basis of the world literature present in his library several provisory conclusions about the writer's interests can be drawn, which are also backed up by Kovačič's essays and interviews. The almost complete absence of Ancient, Medieval, Renaissance, and Enlightenment writers is not surprising and agrees with his statements in these documents. We can count the foreign authors from before the Romantic period (that is, before the nineteenth century) on the fingers of one hand, and the Romantics themselves, with the exception of Chateaubriand, Byron, and Lermontov, are practically absent. Of the realists, in line with the globalized Slovenian canon formed by the available translations, the Russian authors are best represented, but Dickens, Fontane, and Sienkiewicz are also present. Far more numerous than the representatives of the early avant-garde (e.g., Breton, Jarry, Cocteau, Apollinaire, Kosovel, and Harms) and the expres-

sionists (e.g., Benn, Lasker-Schüler, and Schulz) are the modernists of various nations (Joyce, Proust, Kafka, Beckett, Musil, Frisch, Dos Passos, Rilke, Céline, Bulgakov, Remizov, Pilnyak, Babel, Cvetayeva, etc.), where once again the noticeable percentage of autobiographical, documentary, memorial, and diary writings by these authors, which the writer obviously collected, must be emphasized. The existentialists (Camus, Sartre, Malraux) are also solidly represented, although even better represented are the exemplars of the modern novel from the second half of the twentieth century (e.g., Bernhard, Handke, Burroughs, Bukowski, Capote, Döblin, Miller, Doctorow, Faulkner, Genet, Kerouac, Koestler, Heller, Green, Kundera, Limonov, Gombrowicz, Malamud, Robbe-Grillet, Philip Roth, Sollers, Simon, and Walser); of course, the postmodernists are also present in Kovačič's library (e.g., Vonnegut, Kiš, Ransmayr, and Borges). On the basis of the data given here and the names listed, it is clear that the majority and the core of this corpus of books consists of modern, twentieth-century world literature, which remained at the heart of the author's interests in both original and translated editions.

Translated by Luka Rejec

NOTES

¹ Librarians and cultural historians have also expanded their research to monastic, aristocratic, and later bourgeois public and private libraries in Slovenian-speaking areas (see also Berčič; Kolenc; Dular, "Valvasorjeva"; Dular, "Knjižnica"; Lukan; Babor; Svobljak). These were obviously not isolated phenomena. Even in the wider region, including not just Slovenia but also Croatia, Hungary, and Slovakia, from the seventeenth century onwards when reading became a component part of everyday life, aristocratic families of different nationalities, such as the Zrinski, Frankopan, Bánffy, Batthyány, and Esterházy families and others, as well as institutions, churches, schools, publishers, and booksellers began to cooperate and network, which led to the establishment of important older private libraries (see also *Plava keri*).

² Lojze Kovačič wrote novels, short stories, essays, and books for children. Most of his writing is autobiographical and influenced by the great modern twentieth-century novels of James Joyce, Thomas Wolfe, John Dos Passos, Henry Miller, Leo Tolstoy (*Childhood*) and others, often blurring the boundary between the autobiographical and the novelistic in his longer works. It also does not avoid politically dangerous subjects and "taboo" themes of totalitarian postwar communism. His works include *Ljubljanske razglednice* (Ljubljana Postcards, 1954), a series of short stories comparable to Joyce's *Dubliners*; *Ključ mesta* (Keys of the Town, 1964), a collection of short stories; *Deček in smrt* (The Boy and Death, 1964), an autobiographical novel about his youthful confrontation with his father's death; *Sporočila v spanju – Resničnost* (Messages in Sleep—Reality, 1972), a series of dream descriptions followed by a short autobiographical novel about his military service; *Pet fragmentov* (Five Fragments, 1981), another autobiographical novel covering his mature years; *Kristalni čas* (Crystal Time, 1990) a mosaic-like autobiographical novel comprising extended essayistic

sections, anecdotes, and critical portraits of contemporaries; *Zgodbe s panjskih končnic* (Stories from Beehive Paintings, 1993), a collection of highly grotesque and ironic short stories; *Vzemljobod* (Redescent, 1993), an assemblage of personal recollections, fragments, anecdotes, portraits of contemporaries, and rewritings of his previous texts; and his last book *Otroške stvari* (Children's Things, 2003), which could be classified both as an autobiographical novel and as a collection of stories. *Zrele reči* (Mature Things, 2009) was published posthumously. Kovačič received several awards for his literary work. He died on 1 May 2004.

³ For example, in one of the notes to his foreword to *Delavnica* Kovačič cites the following "Scheme for Characterizing Small Literatures" from Franz Kafka's diary entries dated 27 December 1912:

"In every example the effect, here as there (i.e., in large literatures [comment by Lojze Kovačič]). Here, in the individual, effects are even greater.

1. Liveliness

a conflicts, b) schools, c) magazines

2. Disencumberance

a. lack of principles, b) small themes, c) prone to symbolizing, d) garbage dump for the incompetent

3. Popularity

a connection with politics, b) w. literary history, c) belief in literature, its legality is left to literature itself.

Whoever has once in his veins felt this serene, useful life, he shall find it hard to renounce these advantages." (Kovačič, "Po dvajsetih" 20)

⁴ It is interesting that even the Disalced Augustinian Marko Pohlin titled his annotated inventory of books connected to the Slovenian lands *Bibliotheca Carnioliae* (Germ. *Biblioteka Kranjske* 'Library of Carniola').

⁵ Kovačič describes his workspace, and the difficulties of creating in it, in several of his works.

⁶ A reconstruction of the original ordering of the books was not possible. The room was cleaned approximately a year after the writer's death and at that time many books were moved and placed on the shelves differently than they had been upon the author's death.

⁷ In his library the author kept a significant number of translations of his works into foreign languages from different periods (from the 1960s to the last years before his death), from which we may conclude that he was not indifferent to his entry into other (i.e., foreign and international) literary settings. The writer appears to have followed the critical reception of his creative work and was perhaps inspired by it, responding to it in various dialogical ways.

⁸ I use this term here because most of these books were published during a period when the language was officially recognized as Serbo-Croatian.

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Zasebna knjižnica Lojzeta Kovačiča in svetovna književnost

Ključne besede: slovenski pisatelji / Kovačič, Lojze / zasebne knjižnice / literarna estetika / kulturni prostor / kulturni transfer / modernizem

Slovenski literarni znanstveniki so doslej pokazali velik interes za zasebne knjižnice vidnih osebnosti iz slovenske literarne in kulturne preteklosti, manj raziskane pa so knjižnice modernih avtorjev. V tem članku se sprva posvečam vprašanju samorefleksije svetovne književnosti v esejistiki Lojzeta Kovačiča, enega najpomembnejših slovenskih pisateljev druge polovice 20. stoletja, v drugem delu pa se osredotočam na njegovo zasebno knjižnico, pojmovano kot historično kontekstualiziran materialni predmet

kulturnega transferja in kot intelektualni miljé, ki tvori nekakšen »vozel širokega področja, kjer ne krožijo niti znaki niti snovi, temveč snovi, ki postajajo znaki« (Latour). Vpogled v Kovačičevo knjižnico odpira tudi pot do širših spoznanj o obtoku moderne literature pri nas in o vpetosti te literature in samega Kovačiča v svetovne procese in sisteme.

Kovačič svetovne literature ni eksplicitno tematiziral, toda s svojega izrazito individualističnega in svetovljanskega stališča se je posredno vendarle dotikal njenega pojmovnega in vrednostnega ozadja in konteksta. Pri tem se je zavzemal za svobodo in univerzalnost umetnosti, za umetnostno avtonomijo in najvišje estetske standarde, za elitno literaturo estetsko zahtevnih bralcev oziroma (meščanskih) izobražencev. Njegova knjižnica obsega 654 enot, od katerih je večina izdana v sedemdesetih, osemdesetih in devetdesetih letih prejšnjega stoletja, mnogo manj pa je ostalih. Največ je slovenskih, nemških in srbohrvaških knjig zahodnega kanona. Posebnost knjižnice je razmerje med izvirnimi spisi (v slovenskem in drugih jezikih), ki jih je v knjižnici 292 (44, 6%), in številnejšimi prevodi (prav tako v slovenskem in tujih jezikih), ki jih je 362 (55,4%). Prevladujejo leposlovne knjige; največ je pripovednih, manj je poezije in še manj dramatike. Veliko je najrazličnejše spominske, dokumentarne in avtobiografske ter erotične literature, opazen pa je tudi delež popularne književnosti. Od neliterarnih knjig prevladujejo filozofske, literarnovedne in esejistične. Poznavalcev Kovačičevega opusa ne bo presenetila skoraj popolna odsotnost avtorjev iz zgodnejših obdobj svetovne literature, malo je tudi romantikov in le nekaj več (predvsem ruskih) realistov. Glavnino fonda pa vsekakor tvori moderna literatura 20. stoletja, ki je v izvornikih in prevodih vseskozi ostajala v žarišču avtorjevega zanimanja.

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Economics and Ideologies of Slovenian Literary Mediation

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This paper addresses the economics and ideologies that influenced Slovenian literary mediation in four very dissimilar historical periods of Slovenian book production and circulation: the Habsburg Monarchy (1779–1918), the interwar period (Royal Yugoslavia, 1918–1945), the communist period (Federal Yugoslavia, 1945–1991), and the democratic period (the Republic of Slovenia, from 1991). The analysis considers three groups of factors (or constraints) that condition the production and circulation of books (and ideas) in general: economic factors, political (ideological) factors, and networking factors. As a small system, Slovenian literature turns out to be special in many respects and only partly governed by market logic.

Keywords: literature and society / Slovene literature / book library / literary mediation / book market / publishing / ideological mechanisms

Even though Slovenian literature is relatively small in size, composing an article-long overview of nearly two and a half centuries of its existence in terms of book history still represents a daunting task.¹ On the other hand, such a distant view—accepting, obviously, the risk of obliterating some details—may not only cast light on the overall historical evolution, but can also be an aid understanding the present situation and the potential futures of Slovenian literature. This paper reviews the production and circulation of *literary* books (in relation to overall book production) within Slovenian society from a specific viewpoint. Taking as a starting point the literary mediation research published in a recent special issue of *Primerjalna književnost*, I focus on various factors that—through the choices of the mediatory sector—helped shape the “universe” of available books in Slovenian under various historical circumstances.²

From the point of view of the “economy of cultural spaces,” this focus on mediation can easily be justified.³ Namely, the role of the mediatory sector is often underestimated or even ignored despite the fact that mediators never were simply “transmitters.” They were often crucial in furnishing the final versions of texts, and they notably affected the structure of available reading in a given historical situation, thus significantly

shaping the stock of ideas in circulation both in vernacular literary fields (or scholarship) and in international exchange (see Chartier and St Clair). Another good reason for concentrating on mediation is the current trends in publishing. The centuries for which the printed book was a dominant (material) carrier of intellectual content brought large-scale differentiation to the mediatory sector, which today employs a large number of book-chain-related professionals. The future of the entire sector seems bleak, and at least one thing is clear: the transition to the age of “digimodernism” will profoundly affect all facets of mediation.⁴

While keeping this in mind, in this article I do not indulge in the fashionable activity of foretelling the future. Instead, I examine whether a condensed historical view from a small, semi-peripheral literary system has anything to offer to the broader scholarly discussion. At the very least, my intention is to shake the all-too-widespread conviction that perhaps deserves the label “methodological colonialism” – because it seems that the application of models derived from book production environments that were strongly or exclusively market-governed is simply taken for granted as a departure point of much research on book history. Such an obviously self-evident transfer is as arrogant as it is naive. Moreover, ignoring the fact that the market is in no way the only driving force in the process of creating the unique and complex structure of European literary cultures is certainly not a promising starting point for thinking about the future.

There is much evidence that, in the print culture universe, the mediatory sector has the crucial function of a “gatekeeper” or filter, which means that its role in shaping book production is considerable (see de Nooy 513–14 and de Glas 386). Focusing on its operation, choices, and omissions offers insight into the important intersection of various social forces that, in the final instance, construct and shape a particular “semiosphere.” In general, the forces (or constraints) that cross-determine mediatory sector operations can be classified into three groups: *economic*, *political/ideological*, and *networking* (Dović, “The Editor” 214–16). Like any classification, this one is only provisional: in practice, the three groups are interrelated and not always easy to delimit. The *economic factors* that regulate book production and circulation have been well researched, which is especially the case with larger book markets such as the English and French ones (see St Clair 710–12). However, the substantial diversity of actual book markets’ historical parameters has not always been adequately considered.⁵

To an even greater degree, study of *political and ideological factors* reveals surprising variety. Intellectual property regimes as one such factor have naturally been given great attention within book history. Indeed, the prevailing concepts of authorship, translated into copyright legislation, have become a massive economic factor that has influenced the production and circulation of printed books for centuries (see Rose; Lessig; and St Clair 713–14). Apart from this, modern literary systems, as they evolved from the eighteenth and nineteenth centuries onwards, have been shaped by many ideologies. The mode of political rule is one of the primary frameworks here: are we dealing with a primarily politics-based or market-based model of regulating book circulation?⁶ However, even in the latter case, political intervention in market logic is hardly exceptional: ideologies and value presumptions other than the dogma of the “invisible hand” of the market frequently regulate book production.⁷ Along with the ideologies, the *networking effects* that would only be a trivial factor in a fully market-driven model have greater prominence in such a situation.⁸

From this perspective, the principal constraints that directed the production and circulation of literature in four (political) periods of Slovenian history can be represented with the following scheme (which requires a detailed explanation):

	Economy	Politics/Ideology	“Networking”
Habsburg Monarchy (1779–1918) <i>before 1848</i>	Undeveloped book market / patronage	Nationalism (“cultural mission”)	Enlightened “circles” of the elite
	<i>after 1848</i> Proto-market / alternative distribution models (societies)	Preliminary censorship Retroactive censorship	Patriotic / nationalist organizations International networks (Pan-Slavic, Illyrian)
Royal Yugoslavia (1918–1945)	Free book market (limited size)	Nationalism (“cultural mission”)	Patriotic/nationalist organizations
	<i>Translated/ original canon</i>	Competing identity policies (Pan-Slavism, Yugoslavism, Illyrism) Censorship (anti-communism / anti-separatism)	Political divisions (catholic/liberal/communist)

Federal Yugoslavia (1945–1991)	Partly regulated market (limited size) <i>State subsidies</i> (ideological contamination)	Communism (state ideology) Nationalism Censorship / self-censorship	“Regime” networks (bureaucratization / centralization of institutions and means of consecration) “Dissident” networks
Republic of Slovenia (1991–)	Free book market (limited size) <i>State subsidies</i> (system-autonomous criteria)	Aestheticism Nationalism (state cultural politics) <i>Dominant ideologies</i> (liberalism, cultural expansionism, etc.)	Domestic networks (symbolic capital / subsidies) International networks

The Habsburg Monarchy (1779–1918): The founding of Slovenian literature

As the “virus” of cultural nationalism reached the territories of the Habsburg Monarchy with a predominantly Slovenian ethnic population (especially the province of Carniola), tendencies to develop the distinct vernacular “literary culture” grew stronger.⁹ From the perspective of book history, the long period under discussion falls into two phases: the *pioneering* phase (1779–1848) and the *consolidation* phase (1848–1918). In the first phase, Slovenian books, as scarce as they were, were mostly published and put into circulation as spontaneous individual projects, thwarted heavily by the very sharp preliminary censorship, scant reading audience, non-existing market for Slovenian books, and poorly regulated copyright.¹⁰ Although their production could make use of the meager commercial infrastructure—consisting chiefly of printers, which were at the same time publishers and booksellers of mostly German and Latin books—the publication of Slovenian books was far from being a commercial enterprise. With boutique-scale sales, it would not have been possible without the financial help of wealthy patrons or self-financing by authors able to bear the printing costs (who mostly earned their florins as either clergymen or state bureaucrats). In this phase, Slovenian books were rare objects, competing with Latin and German books and circulating on a limited scale among the small networks of the enlightened elites bound to the ideas of “national revival.”¹¹

After the Revolution of 1848, things gradually began to change: the overall modernization of the monarchy was on the threshold. The informal networks of enlightened “circles” and tavern table companies were

supplemented by more organized efforts by patriotic associations (especially the rapidly spreading “reading rooms”). As the preliminary censorship was abolished and replaced by a more liberal (retroactive) censorial regime, the amount of Slovenian publications started to grow exponentially, creating a fully-fledged media system towards the end of the century. Book production and consumption were on the rise due to publishing associations such as the popular St. Hermagoras Society (*Družba Sv. Mohora*) and the Slovenian Society (*Slovenska matica*). Book circulation was channeled through a very efficient internal (ecclesiastical) subscription and distribution network, of which especially the subscription network made a massive contribution to the emergence of a proto-market for Slovenian books and the appropriate readership for it. At the end of the Habsburg period, the St. Hermagoras Society’s annual collections were printed in some 90,000 copies and were reaching nearly a fifth of the Slovenian-speaking population: unquestionably, this was a matchless achievement (Dovič, *Slovenski pisatelj* 124–28).¹²

In the consolidation phase, the most important ideological factor (besides market logic) that helped shape book circulation was *nationalism*—often related in complicated ways to competing identity policies favored by ideologies such as Pan-Slavism or Illyrism.¹³ Producing, buying, and reading Slovenian books was encouraged as a patriotic act *par excellence* especially as the idea of the immense relevance of literature for Slovenian national identity was becoming commonplace.¹⁴ In this respect, the evolving mediatory sector, nourished by incessant enthusiastic appeals to support Slovenian production, was never fully committed to free market ideals. Publishing Slovenian books in general—and Slovenian literature in particular—was never a “pure” business: it had to pay homage to the notion of a specific “cultural mission,” or at least pretend to do so.¹⁵ Nevertheless, the rapid evolution of the mediatory sector to a certain degree reinforced the economics of Slovenian book production, rendering possible the existence of a new social stratum, the professional “men of letters”: finally, even writing literature could pay.¹⁶ Furthermore, the growing body of original Slovenian literary, popular, and scholarly works was gradually being supplemented with a body of translated books (especially at the turn of the century, when more systematic translation activities were initiated), which was the first step towards the “nationalization” of knowledge. The up-and-coming Slovenian intellectual, until then apt to communicate in several languages and partake in multilingual discussions, gained ever wider access to the international “republic of books” through the monolingual book system.¹⁷

Royal Yugoslavia (1918–1945): A (patriotic) book market

After the collapse of the Habsburg Empire, the Slovenian cultural realm found itself in a new political context within Royal Yugoslavia. Even if again a minority, the nearly one million Slovenians now experienced an unparalleled level of cultural autonomy in the new Slavic state.¹⁸ Leaning upon its previous achievements, the long-awaited University of Ljubljana (1919), and the entirely Slovenized education system, book production in the interwar period flourished. Although the state officially did not interfere much with book production, the mediatory and media sectors developed quickly. Exposed to the free market environment and regulated from 1929 on by relatively modern copyright legislation (Trampuš 26–28), a set of publishers of various sizes and profiles operated. Because the market was the major economic constraint, each book selector was basically faced with the question of whether he would be able to cover the production costs with sales of the book. Publishers introduced various marketing strategies such as subscriptions, advertising, thematic series, combinations of magazines and book collections, and so on; bibliophile and proto-scholarly editions became available. Along with the alternative “direct sales” methods employed by the book-publishing societies, conventional bookselling through the bookstore network also gained ground. The final outcome was well-differentiated, lively book production both in terms of originals and translations (Dovič, *Slovenski pisatelj* 198–203; Moravec 65–97).

In this new setting, German quickly lost its primacy, and the role of Slovenian book production grew. The data published in 1939 in a sort of books-on-the-market catalogue entitled *Slovenska knjiga* (The Slovenian Book), reveal that, towards the end of this period, some 5,000 Slovenian titles were on sale in Drava Province bookstores.¹⁹ Of these, over 1,500 books classified as literature represent an important share of the overall book production (about 30%). What can be inferred from this literature structure? As expected, the majority of titles listed (65%) belong to narrative prose, 23% to youth literature, and 12% to poetry. The share of translated literature is higher than average and reaches almost 40%, but depends very much on the genre: although only 12% of the poetry books are translations, the share of translated youth literature exceeds one third, and translated prose approaches 50%. Obviously, reader demand for leisure fiction resulted in the marked presence of authors such as May (collected works with eighty volumes), London (ten books), Sienkiewicz (nine) and Doyle (six), along with the more canonical Tolstoy (twelve), Turgenev (six), and Dostoevsky (six) (*Slovenska knjiga*).²⁰

Apart from the market, which obviously determined the structure of the translated (popular) fiction, a variety of other ideologies were again inscribed in the mediatory sector's choices. The traditional political and ideological divisions between liberals, clericals, and socialists were, for example, reflected in the leading publishers' policies—but this merely indicates a certain degree of societal differentiation. Moreover, production was hindered by (retroactive) censorship, which kept a vigilant eye on the threats of communism, as well as any kind of separatism (and even of simple nationalism under the dictatorship from 1929), potentially endangering the cohesion of the new political formation. Even more significant may be the fact that—as the literary field was reaching ever greater autonomy—the emerging mediatory sector for the “elite” production became increasingly organized around the idea of the *canon*. By systematically transplanting “great masterpieces” into Slovenian, the Goethean “world literature” was supposed to attain its localized version. Along with the “Slovenian” world literature canon, conceived as a kind of a cosmopolitan “measuring rod,” the Slovenian literary canon was hastily constructed: classics were reprinted—sometimes while the authors were still alive—and published in the form of collected works, pedantically edited (cf. Juvan, “Peripherocentrismus” 60).²¹

This (double) canon formation process has tightly bound literary mediation to the education system and university-level humanities studies, especially the evolving field of literary historiography. Again, its dominant ideological backbone seems to be *nationalistic*: the ambition of a small literary culture, aspiring to its place in line with other cultivated nations on an equivalent basis. This is why the devotion to the idea of special cultural and national mission of literature (and Slovenian books in general) remains a factor of importance when reviewing this period. As Kovač has demonstrated, one should acknowledge that publishing, printing, and buying Slovenian literature was still very often understood as a *patriotic endeavor* that can help explain, for example, the readiness of authors, translators, and publishers to invest their effort, work, and even financial resources in writing and publishing books that did not bring them any reasonable economic profit.²²

Federal Yugoslavia (1945–1990): Ideologically regulated market

After the Second World War, the Yugoslav Communist Party came to power. The enthusiastic architects of the new communist federation nationalized and centralized cultural institutions (publishing houses, magazines, artistic associations, theaters, and film studios) and established con-

trol over the means of consecration. Following the substantial book purges that removed the corpus of undesired works from circulation, book production was substantially reorganized and placed under state control. At first, the new mediators' main problem seemed completely different: it was not so much whether they would be able to sell a sufficient number of copies of a published work, but whether the works would be approved by the ideological leaders. If this was the case, they could receive subsidies that enabled the publication of works regardless of sales success. In this way, the *ideological principle* was incorporated into the book exchange to an unprecedented degree (Dovič, *Slovenski pisatelji* 206–10).

However, the situation in Yugoslavia was not exactly analogous to the harsher cultural policy models enforced throughout the East bloc (see Neubauer 55–60). Communication with the West was never entirely suspended, and cultural institutions were allowed a certain degree of autonomy. In the early 1950s, the special censorial bodies (“agitprops”) with the executive authority to reject or “improve” the lists of publications proposed by publishers were abolished. Instead, softer and less obvious forms of censorship were introduced: by ensuring the loyalty of the majority of the institutions' managing board members, the authorities did in fact maintain the desired degree of control (Gabrič, *Slovenska* 19–24). Officially, there was no explicit censorship in Yugoslavia.²³ Nevertheless, its effects were ubiquitous: the absence of clear regulations, the dense denunciation network, and the threat of anathema or imprisonment heightened the degree of *self-censorship*. Only when things got out of control (which was seldom) did an actual repressive apparatus have to be employed. Such a situation stimulated two lines of networking: while the first one ran along the regime's official structures (enjoying the benefits of loyalty), the other one, mostly connected to disobedient magazines, heralded subversive values and was often subject to persecution. As elsewhere in Eastern Europe, the “dissident” formations (consisting in great part of literary authors) gradually gained specific cultural capital and played an important role in the democratic process of the 1980s (Dovič, “Totalitarian” 169–74).

It is important to emphasize that during this period the *subsidy policy*—as an active instrument of state interference—established itself as an important force determining the structure of books in circulation. Initially, this instrument was predominantly driven by the official ideology of *socialism*.²⁴ However, on closer inspection it turns out that the communist subsidies were influenced by other ideologies as well, or at least they were not entirely politicized, but also allowed for arguments and evaluations produced within the respective social subsystems (especially the arts and sciences). In the case of literature this can be illustrated by the tendency to

consider the autonomist requests from the literary field and to support the elite production with higher artistic ambitions. Such logic made its way in translation subsidies; this logic was particularly evident in Slovenian production, where the nationalism-based idea of the special cultural mission of literature now gained its ultimate expression in the fact that the state somehow became “responsible” for the material well-being of its representative authors—offering them sinecure employments, subsidies, and officially prescribed author fees. In spite of such excessive state regulation, the role of the book market was never completely annihilated. In contrast to the Stalinist case, the Yugoslav book market—after 1957 regulated by modernized copyright legislation—was not completely monopolized; instead, the authorities “allowed the competition of communist publishers on a communist market” (Gregorin 99). Communist publishers were, of course, far from being private publishing companies in many respects, but they quickly accommodated to market demands: especially in the last two decades of communism they started to publish books that could be sold alongside the “market-proof” subsidized titles.

In terms of statistics, book production displayed moderate, steady progress throughout the period. As the population in Slovenia grew from about 1.5 to 2 million, the number of new titles published per year rose from 400 to 600 in 1945 to 1960 to some 2,000 in the 1970s.²⁵ This number remained relatively constant afterwards. Initially, average print runs were 4,000 to 5,000 copies, and they remained surprisingly large (close to 4,000) until the end of the 1980s. The share of translations was some 15 to 20%, sometimes even lower, rising above 20% at the end of the 1980s. The proportion of literature was consistently slightly above 20%, reaching some 30% in the early 1960s and then returning to its previous levels. A fact of interest is that the print runs in literature were higher than in other sectors: 6,000 to 7,000 copies (average 4,000 to 5,000) in the first two decades, remaining close to 5,000 at the end of the 1980s (average close to 4,000). Quite remarkably, the share of translations in literature was very high, usually some 35 to 40%, sometimes almost 50% (with an average of around 20%). Obviously, this makes literature by far the most “open” sector of the book production. As in Royal Yugoslavia, the share of the (translated) novels was very high: at the end of 1980s they actually outnumbered original novels (Dolinar 230–32, and *Statistični letopis*).²⁶

Recapitulating book production in general and literary production in particular, it should be noted that the communist period also saw the centennial project of creating a full Slovenian book system nearly to completion. The considerable expansion of the domestic literary repertoire leaning upon the firmly set canon of national classics, translations of “indis-

pensable” masterpieces of world literature properly arranged in collections and equipped with learned essays, and the translated corpus of classics of “theory” were among the more durable results of book production, which at the same time generated an abundance of ideologically orthodox intellectual goods. Not unlike the censors in the Habsburg Monarchy, whose role was not only to suppress subversive ideas but also maintain quality, the communists, interwoven into all social strata and self-fashioned as the society’s enlightened elite, played an ambivalent role: using inexcusable repression towards any opposition, they nevertheless contributed to a book-production model that many writers today would willingly return to. The unusual combination of state regulation, (ideologically biased) subsidies, and market competition resulted in a varied, stable, and surveyable book production of relatively good average quality.

The Republic of Slovenia (1991–): Market restored, literary production subsidized

Slovenia’s transition to a parliamentary democracy after attaining independence in 1991 brought substantial changes for the book-publishing sector. In economic terms, a free market serving some two million potential readers and based on modernized copyright legislation, was restored.²⁷ Some of the old publishers disintegrated and some managed to adapt to the new circumstances; apart from these dozens, even hundreds, of new publishers of very different sizes, profiles, and competences appeared.²⁸ Book production exploded, becoming plural and unsurveyable: the previously ordered universe became seemingly infinite, decisively throwing off all traces of the illusion of finiteness that had been so neatly encoded in the structure of the great “collections” of the communist era. The number of new titles per year skyrocketed: in 1991 it reached 2,500, in 2000 it exceeded 4,000, and by 2010 the number was around 6,000. At the same time, the print runs declined dramatically: rather than thousands of copies, nowadays they tend to be only hundreds. The book-market structure changed significantly in favor of “commercial” books, and the overall quality declined with the advent of unskilled mediatory newcomers. The share of translated titles in the total production rose significantly in the early 1990s (even reaching 40%) and then settled at a relatively constant level of slightly below 30%, which is substantially more than in the former era (*Statistični letopis*).²⁹

The share of literature declined to about 20% at first, but after 2000 regained almost a quarter of the new title production. The reduced size

of print runs was even more dramatic, settling at an average rate of several hundred copies.³⁰ As expected, prose (fiction) dominates over other genres (with a share of some 60%), and the share of poetry is still comparatively high. It remains close to 20%, even higher than in previous periods. Again, the share of translations is very high: in the early 1990s it was 35 to 40%, but then rose to about 50% after 2000. Within translations, English as a source language is indisputably dominant with almost 60% (*Statistični letopis*). Because these remarkable features were already characteristic of earlier periods (except that the source languages were more equally distributed), they deserve a closer look. How should one interpret this “openness” of Slovenian literature, especially when it is well known that larger markets sometimes allow only a few percent of translations? Does this point to the limited productive capacity of a small culture? This hypothesis is supported by the fact that novels are predominant among translations, which may signal that good original novels are a structural deficiency characteristic of a small culture’s limited productive capacity.³¹ On the other hand, this openness may also be partly due to a subsidy policy that eliminates the initial cost difference between originals and translations (which may be one of the reasons non-regulated systems show little interest in communication with other literatures nowadays).³²

In general, the status of literature within total book production is strongly determined by the fact that the market economy is not the only factor at play.³³ The main financer, the Slovenian Book Agency (*Javna agencija za knjigo*, JAK) with an annual budget of some €6 million, funds various links of the book chain.³⁴ JAK’s policy seems oriented towards the mediatory sector, but through the system of prescribed minimal author fees—partly resembling the communist bureaucratic measuring of authorial work—it assures that publishers pay the authors and translators decent fees; as a rule, these fees are much higher than the ones they could expect on the market. The system is rounded out by the purchase policies of public libraries, which usually buy a substantial part of the print run. In general, JAK (as well as its predecessor within the Ministry of Culture) is assumed to be doing a decent job of assuring the quality and diversity of production.³⁵

However, there are some potential drawbacks inherent in such a support system. With comparatively high average subsidies per book (see also the international comparison by Grilc 52–61), authors and publishers (especially those that acquire the status of being program-funded) are tempted to produce works that require no buyers and are not stimulated to reach an audience.³⁶ Another contestable issue is the different treatment of program- and project-funded publishers; informally, inequalities have

often been explained by the impact of networking.³⁷ Topical problems also include the fact that the system does not exclude the so-called “commercial” publishers; in fact, the “richest” publishers are among the biggest subsidy receivers (see Breznik’s comparative table in this volume).³⁸ Heated discussions also arose regarding the distribution of public lending rights (*knjižnično nadomestilo*). This state-funded instrument is partly divided according to the lending indexes in Slovenian public libraries, and partly allotted, in the form of scholarships, by the Slovene Writers’ Association. In the first case, the distribution model was disputed, especially the top census, which prevented linear remunerations for authors with over 20,000 registered borrowings. In the second case, the seemingly arbitrary awarding of scholarships was interpreted as a clear sign of muddy networking.³⁹

To a certain degree, these discussions can be described in terms of ordinary struggles over economic and symbolic capital within the cultural field. However, the existing state support systems do have a visible impact on the body of circulating literature. Books of literature circulating in the contemporary Slovenian scene fall into either the “commercial” or the “subsidized” group, with only a few exceptions. In the one group the question is how to persuade the customer, and in the other the (simplified) question is how to convince the Slovenian Book Agency commission, which consists of “field experts” often combining the roles of scholars (philologists, comparative literature scholars), editors, critics, translators, and writers. The “ideology” at work here is obviously an *aesthetic* one: the subsidies are meant to be a qualitative corrective for a book market faced with the threat of trivialization or commercialization. In this respect, it is possible to generalize Sapiro’s conclusion that the modern state has moved away from direct ideological interventions (such as censorship) and has gradually become “committed to help literary activities preserve a certain degree of autonomy from the market” (441).⁴⁰ Although this autonomist argument may prevail in insiders’ circles, in the broader picture the urgency of subsidizing Slovenian books, especially literature, is still often advocated using ancient nationalist rhetoric.⁴¹

What about other opportunities for non-market-based book financing? Apart from the modest potential of regional funding (mostly for the works of local authors), Slovenian publishers can also participate in larger international programs (such as EU grants, UNESCO programs, and Traduki) or apply for grants from the “source literature” for translations into Slovenian.⁴² In all of these cases, certain ideologies are inscribed into the priorities and evaluation criteria of these programs. In the first case, they are often derived from contemporary *liberal values and ideologies*, such as the protection of minorities or favoring suppressed social and ethnic

groups. In the second case, their mechanisms evidently serve the purposes of expansionist *cultural promotion*—which, naturally, opens the topical question of asymmetries in the formation of transnational canonical structures (Juvan, “Svetovni” 195–201). However, these mechanisms seem to lack the power to withstand the overall trends, especially the dominance of English both as a source language and as an intermediary in more distant communications.⁴³ More or less the same holds for the attempts to counterbalance the perceived imbalances with focused support mechanisms. Upon examining two recent German subsidy programs, Slávka Rude-Porubská concludes that their potential “to modify the hierarchical order underlying international exchange is still very limited” (282). To some extent, her findings can be generalized, like in the case of the East European “contemporary canon” in the U.S. as presented by Andrew Wachtel (268–72).

* * *

In conclusion, the question to be posed is the following: what can one possibly gain from such an overview? One thing is evident: Slovenian literature was only able to exist as a fully developed system with the help of non-market regulations and corrective mechanisms involving a range of value presumptions and ideologies cross-operating through the production and mediation of literary books. Throughout history, the desire to participate equally in the “Europe of nations” was obviously one of the strongest driving forces that rendered possible the frequent bypassing of the harsh economics of print culture. Apart from this, other ideologies were also indispensable and need to be carefully considered. The question can finally be posed: what could be the common feature of phenomena as diverse as the euphoric bourgeois patriots eager to venerate “national poets,” the official censors of the Habsburg Monarchy attentive to potential insults of the crown and monitoring text quality, the communist elite anxious to maintain ideological orthodoxy, the subsidy commission concerned with the aesthetic relevance of texts, and the European bureaucrats financing projects that favor minorities or suppressed groups? The answer is at hand: all of them fashioned themselves as an *enlightened elite*, a subject that “knows better” and intends to improve the situation by interfering in a particular way.

At the moment, much of Europe is facing radical cuts in cultural budgets. Metaphors of cutting, trimming, and pruning are frequent among the current Slovenian political elite; they signal a revival of the old idea that the market will do it better anyway. As recent analyses of the major book markets have demonstrated, the “invisible hand” has not resolved things:

instead, it has produced giant media industry conglomerates in which publishers are obstructed by the demand for immediate profit (Schiffirin), the (global) star-system, which critically narrows the base of “good enough” writers (Squires), and—through the networks of interested professional associations—the ever-expanding and restrictive authorship legislation, which is barely able to cope with the pressing current problems (Lessig). We may be reluctant to assess the cultural consequences of such developments as devastating, but in the long term they can hardly be expected to secure favorable results. Even less certain is the future of the mediatory sector. In an age when analyses become obsolete as soon as they are printed, the point that “the system” (i.e., the ideology of the market) *does not know better* is to be remembered at least. In the end, then, we should be the ones to take the responsibility for finding new solutions, inventing appropriate policies, and defending the ideologies that may interfere in the future production of books, e-books, or whatever they may be called.

NOTES

¹ The term “literature” refers to the production of texts with predominantly aesthetic ambitions: the poetry almanac *Pisanice* (Writings) from 1779 is the first notable Slovenian book that fits this concept. Otherwise, Slovenian book history begins in 1550, when the Protestant writer Primož Trubar published his *Catechismus* (Catechism), the first Slovenian printed book.

² The volume “*Who Chooses?*”: *Literature and Literary Mediation* was edited by Marijan Dovič, Jernej Habjan, and Aleš Vaupotič, and published as a bilingual issue of *Primerjalna književnost* (33(2), 2010).

³ For the most part, my usage of the term “mediatory role” overlaps with the one in Siegfried Schmidt’s model of the literary system (see Schmidt, *Grundriß*). However, it was book historians that first drew the necessary attention to the indispensable role not only of the book (or journal) editors, but of all those involved in the complicated process of book production: printers, typesetters, proofreaders, literary agents, copyeditors, publishers, librarians, booksellers, and distributors.

⁴ In this respect, see especially the papers by Kovač, Weedon, and Notaro in this volume.

⁵ These parameters include the size of the market, the degree of differentiation of the book circuit, the prevailing types of sales channels, types of publishing companies, the territorial ranges and average print runs, purchase prices and price policies in general (defining the demand curve and access timing for different social strata), modes of regulating book sales (taxation, unified book prices, and subsidies), the role of public or private library networks, buyers’ habits, general education, literacy rates, and available information systems.

⁶ In politics-based models, especially totalitarian ones, there is a tendency to control the circulation of cultural ideas by means of state regulation such as monopolies, subsidies, and censorship. In contrast, within liberal models, the market is supposed to regulate production. Failing to fully recognize this difference seriously hampers discussions of twentieth-century book history that include, for example, the Eastern bloc countries (see Neubauer’s overview).

⁷ Motives for this type of regulation are varied: from simple nationalism to cultural expansionism, from the ideology of artistic (as opposition to “commercial”) autonomy to promoting different values and ideologies such as tolerance, integration of minorities, or protection of marginal social groups (Dovič, “The Editor” 217–20).

⁸ Networking is seldom discussed and usually remains beyond the horizon of literary criticism. Yet, anyone with experience in dealing with books knows that agents in the literary field are generally inclined towards creating a systematic network of relations and positioning themselves within the core of such a network. This is especially the case in post-production fields (critique, academia, and general media), competing for awards, and battles for symbolic capital or simply for funding (from award-giving juries, subsidy committees, professional associations, leading editors, critics, or essayists to university humanities). Whereas Bourdieu may have stimulated general interest in this problem in *The Rules of Art*, contributions by sociologists of literature such as Sapiro (“The Literary Field”) or Janssen (“Side-Roads”) have shed some (empirical) light on this gray zone (see Dovič, “The Editor” 220–3).

⁹ This movement—starting with Marko Pohlin and Anton F. Dev around 1770, developing with Sigmund Zois’ circle, and reaching its first climax with France Prešeren’s poetry in the “Vormärz” period—has always been a privileged subject of Slovenian literary studies. However, it is symptomatic that this substantial research usually failed to pose questions relevant from the viewpoint of book history.

¹⁰ Before 1846, there was no proper legislation protecting intellectual property in the monarchy; the publishers’ (but not the authors’) rights were only partly protected by the common laws from 1811 regulating publishing contracts. The 1846 law, however, protected the authorship of literary works during the author’s lifetime and thirty years after his or her death (Trampuš 19–22).

¹¹ According to Hroch, such a situation was typical in the initial phase of national movements (Hroch 6–7; see also Leerssen 559–61).

¹² In the mid-nineteenth century, the number of Slovenians living in (several) Habsburg provinces surpassed one million. By the end of the century this number had risen to some 1.25 million. At the same time, the rate of illiteracy fell to around 15%.

¹³ In general, the relations of Slovenian book production to Pan-Slavism or Illyrism are complex and cannot be explained here properly.

¹⁴ This suggestive idea was later labeled the “Slovenian cultural syndrome”; recently it has been severely criticized (see Dovič, *Slovenski pisatelji* 272–9).

¹⁵ A prime example is the activities of the Slovenian Matica Society (*Slovenska Matica*), a patriotic publishing association with scholarly ambitions (see the bibliography for 1864–1930 collected by Šlebinger).

¹⁶ Towards the end of the century, it became possible to make a modest living by combining various roles in the evolving media system. After 1900, especially the writer and dramatist Ivan Cankar fought a hard battle to secure professionalism in the literary field. However, his success was only partial; up to today, the size of the market seems to thwart the full professionalism of literary authorship (Dovič, *Slovenski pisatelji* 285–96).

¹⁷ The process of incorporating the Slovenian language and textual corpus into the educational system, which began in the second half of the nineteenth century, was slow, and German books were still indispensable to intellectuals in both scholarship and literature (Ciperle and Vovko 59–68). Even after the collapse of the Habsburg Empire, cheaper mass editions (like those from *Reclam*) were widely used.

¹⁸ After the pressing issue of state borders was settled in 1920, more than 400,000 Slovenians found themselves living outside the borders of Yugoslavia; that is, in Italy (over 300,000), Austria (some 80,000), and Hungary (fewer than 10,000; cf. Vodopivec 173). In

general, their cultural conditions soon became worse than they had been under Austro-Hungarian rule.

¹⁹ The Drava Province (*Dravska banovina*) was the administrative name for the “Slovenian” division of Royal Yugoslavia after 1929. In 1931, its population was about 1.15 million; adding the Slovenians in Italy and Austria, the number of potential readers was about 1.5 million.

²⁰ In contrast to statistical data stated for later periods, this overview is not based on a count of new titles. In terms of methodology, its advantage (as well as drawback) may be that it mirrors the “live” market scene. *Slovenska knjiga* was put together as a joint effort of booksellers and, fortunately, includes Slovenian works that were printed in centers outside of the Yugoslav borders (Trieste, Gorizia, Klagenfurt). It also lists a handful of works published by Slovenian publishers in other languages, but their share is statistically irrelevant.

²¹ The prose authors canonized this way included Cankar, Jurčič, Kersnik, Levstik, Tavčar, Trdina, and Pregelj; the poets included Prešeren, Vodnik, Gregorčič, and Jenko. The complete works of the first Slovenian novelist Josip Jurčič were even published in two competing critical editions, and the complete works of Prešeren, the undisputed national poet, were available in multiple editions.

²² This “hidden dimension” of the Slovenian culture may be the reason that, even up to today, many intellectuals in Slovenia would only reluctantly recognize publishing as a branch of business in which profit is a legitimate category (Kovač, *Skrivno* 173).

²³ An exception is the index of prohibited books that remained active throughout the period. For an excellent overview of communist censorship in Slovenia, see Gabrič (“Censorship”).

²⁴ In translation subsidy policies, the initial strong orientation towards Russia was abolished in the 1950s and was later partly replaced by favoring literature from the “non-aligned” countries—those belonging to neither of the two Cold War blocs.

²⁵ Centralized control also resulted in more accurate gathering of statistical data on book production, which was published in *Statistični letopis*.

²⁶ Normally, Slovenian publishers’ translation contracts included the payment of around 6 to 8% of the purchase price of the entire print run to the copyright holder.

²⁷ The new, exemplary authorship law was passed in 1995. Among other things, it extended the protection of works to seventy years after the author’s death (from the previous fifty years). Even before (leaving out the slightly bizarre legislation prior to 1957), the authorship laws in communist Yugoslavia were not incomparable with those in the West (see Trampuš 28–42).

²⁸ In 2005, there were as many as 1,778 active publishers. Although many of them only publish a few books annually, in 2008 around 40% of the total production was covered by the forty-one largest publishers (with more than twenty new titles). Of these, only Mladinska Knjiga can be considered “large”: in 2008, for example, it published 527 books, creating almost €60 million of annual revenue.

²⁹ Compared to the oscillating share of translations, the share of reprints (of both Slovenian and translated titles) has remained relatively constant at slightly below 15% from the beginning of the communist period up to the present.

³⁰ Some 500 to 1,000 copies of fiction (not including bestsellers) and some 300 copies of poetry books are usually printed. In fact, even such low print runs are not always justified by sales results—they are often prescribed by a financer as part of a subsidy contract.

³¹ This trend can be observed since the end of the 1980s, when translated novels outnumbered original ones. In 2007, the ratio of original to translated novels was as high as 1:3.5. In recent years, original novel production has only slightly exceeded one quarter of total novel production, whereas translations from English have approached one half.

³² Due to the current regulations, the fixed production costs of subsidized translations (copyright plus translation fees) usually do not exceed the prescribed author fees for publishing subsidized originals.

³³ According to Rugelj, small markets in general “cannot function and develop without adequate state support” (75).

³⁴ The data refer to 2010. The future of the agency is uncertain at the moment. After avoiding the threatened abolition by the new government, it will probably continue working with a severely reduced budget.

³⁵ The state funding for culture in contemporary Slovenia consumes some 2% of the total state budget (€200 million out of approx. €10 billion in 2010), which is normally some 0.5 to 0.6% of GDP (€36 billion in 2010). Established public institutions (operas, theaters, etc.) spend some €55 million (in 2009, the principal theater, SNG Drama Ljubljana, received €5.5 million, and SNG Opera Ljubljana €9.3 million; its Maribor counterpart received €10.1 million; the Slovenian Philharmonic Orchestra received €5.5 million and the Cankar Center €6.3 million). Institutions related to “cultural heritage” spent some €50 million. The JAK budget, which covers the total production of “quality books,” is about €6 million; that is, some 3% of the total culture budget. Apart from this, the public libraries’ buying policy rounds out the subsidy system. In 2006, over 250 libraries bought over half a million new units with a budget of some €4 million. In contrast to theaters and museums, in the book sector the state only covers the program production costs (and not the salaries, infrastructure, or administration costs). This may be one of the reasons that Rugelj, who criticizes the distribution of cultural funds in general (81–83), considers the book support system to be quite efficient.

³⁶ This is especially obvious in the case of poetry collections. With a fixed fee of €2,500 guaranteed, poets are stimulated to write collections. Is the state perhaps assuming the role of a poet-comforting geisha (to paraphrase Gabriel Zaid’s ironic comment)? A recent study has shown that the public lending of subsidized books in libraries is alarmingly low (with an average of one annual lending per book) and stagnant—despite the rapid growth of lending in other segments, especially “trivial” works (Rugelj 199–224).

³⁷ In 2010, JAK program funding was approved for twenty-four publishers, which published 295 books together (totaling €1,900,000; the average subsidy was €6,500). Other publishers published eighty-nine books using project funding (totaling €460,000; the average subsidy was €5,200); €70,000 was spent on long-term projects (series), and €60,000 on a special series of translations of works from classical antiquity (the data are available at the JAK website: <http://www.jakrs.si/>). Before 2010, the discrepancy was even greater: a program-funded publisher would receive almost double the average subsidy compared to a project-funded counterpart. This was changed in response to complaints, but then again, as more publishers pushed forward to enter the program scheme, the inequality was once again reestablished within this scheme. There were signs that such inequalities were also partly due to successful lobbying of cultural networks.

³⁸ In my opinion, the problem is not whether they should be allowed to partake in the subsidy system (and I leave aside the issues of defining a commercial publisher); they are doing this under the same terms as others, and it would in fact act be odd for them to ignore such a financial opportunity. In other words, it is impossible to expect them to follow a “cultural mission” and finance “quality” books through sales of cookbooks: they simply will not. The only relevant criticism has to do with the monopolistic distribution network, not because of the network itself, but because it was mainly created in a partly monopolist communist environment.

³⁹ In 2010, €245,000 was distributed among Slovenian authors according to the borrowing records of the joint public library database (COBISS), and some €230,000 went to authors selected by the writers’ association.

⁴⁰ However, it is the decline of public interest in the subsidized corpus that requires a re-thinking of contemporary support strategies, methods, and goals. Such strategies will have to be active, complex, and engaged to be able to withstand the trend of “trivialization” and to resist the arguments of those that want to abolish “elite” production and push its agents (together with all their symbolic capital and networking games) even farther to the social margins.

⁴¹ Mentions of language, books, and literature as the constitutive trinity of “Slovenedom” are rarely omitted in presidential addresses, for example.

⁴² Sometimes support is available through institutions with active branches in Ljubljana, such as the Goethe Institute, Charles Nodier French Institute, Italian Culture Institute, or embassies’ cultural departments. Slovenian publishers also seek the aid of specialized book exchange and promotion institutions in the source countries; for example, the Flemish Literature Foundation, the Ireland Literature Exchange, the Portuguese General Directorate of Books and Libraries, and so on. The Slovenian state also supports translations of domestic authors either directly through JAK or through the Trubar Foundation (*Trubarjev sklad*).

⁴³ However, one should not oversimplify the situation, as was well illustrated by a recent analysis of contemporary fiction bestsellers in Europe: smaller literatures and medium-size publishers can still produce international bestsellers (Kovač and Wischenbart, “A Myth Busted” 293–301).

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Ekonomika in ideologije slovenskega literarnega posredništva

Ključne besede: literatura in družba / slovenska književnost / zgodovina knjige / literarno posredništvo / založništvo / knjižni trg / ideološki mehanizmi

Izhajajoč iz empiričnih koncepcij literarnega sistema članek kritično obravnava ekonomiko in ideologije, ki so v različnih obdobjih vplivale na slovensko literarno posredništvo. Opira se na klasifikacijo dejavnikov oziroma omejitev, ki vplivajo na delovanje literarnoposredniške vloge, in podrobneje obravnava tri kategorije takšnih dejavnikov: ekonomske, politično-ideološke in mreženjske. Njihova zapletena interakcija je prikazana skozi štiri zgodovinska obdobja, v katerih je nastajala slovenska literatura: v času habsburške monarhije (1779–1918), v medvojnem obdobju (kraljevina Jugoslavija, 1918–1945), v obdobju socializma (SFRJ, 1945–1991) in v času tranzicije oziroma demokracije (Republika Slovenija, po letu 1991).

V vseh štirih obdobjih so ob ekonomiki kulture tiska in zakonitostih trga slovensko knjižno (literarno) produkcijo občutno zaznamovali tudi drugi dejavniki, med njimi predvsem ideologije patriotizma in nacionalizma, pozneje socializma, po drugi strani pa – prek reproduciranja opozicije elitno/trivialno in njenega postopnega prenosa na raven državnih podpor- nih mehanizmov – tudi logika avtonomnega literarnega polja. Predvsem pri obravnavi obnašanja posredniškega sektorja v obdobju socializma se je izkazalo, da za razlago »ekonomike« knjižnega obtoka v razmerah močne regulacije ni mogoče samodejno uporabiti modelov, ki so izpeljani zgolj iz opazovanja knjižnih tradicij, od nekdanj primarno zavezanih svobodnemu trgu.

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The Double Role of the Writer as Worker and Rentier

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The dismantling of the “aesthetic welfare state” and the latest cycle of economic globalization have driven culture into the “production” of new capitalism for a new cycle of capitalist expansion. The article examines the new socioeconomic position of writers torn between the role of workers and rentiers.

Keywords: publishing industry / globalization / book market / author / writer / wage relations / copyright

The community of writers, the *république des lettres*, is increasingly dependent on profit-seeking arrangements. In the latest stage of economic globalization, culture has been driven into the “production” of new capitalism for a new cycle of capitalist expansion. This has resulted in reshaping and strengthening the profit-driven production strategies in culture by increasing its productivity where appropriate. Publishing was one of the first cultural productions subjected to such new business innovations.

It is important to note here that extra-economic regulation (i.e., copyright protection) has increased the opportunity for the valorization of capital, thus securing investments in cultural industries. Copyright has created new provisions of protection that have augmented the monopolistic position of the right-holder, who is an investor or writer. Both the acceleration of productivity in the cultural industry and the old and new provisions of copyright protection have created new social and economic conditions for writers and artists. Various extensions of copyright regulation have offered new patterns of compensation for writers and artists, while further developing the technical division of labor:

[T]he technical composition of the cognitive labour force is very specific. It possesses the means of production, but is unable to put them to use because of juridical obstacles that force it to pass through the market and thus to submit to a ‘capitalist’ type of exploitation. The cognitive worker, being in possession of the means of production, is thus *separated from the social conditions of production*. This position is mystified by the ideology according to which a cognitive worker is her or his own entrepreneur, marketing her or his ‘social’ or ‘cultural’ capital.” (Močnik 232–33)

I analyze how writers and artists are integrated into cultural production in the Slovenian market economy as established since the 1990s. I believe that such a meticulous analysis, which might be tiresome at some points for the reader, can be useful for further studies of contemporary publishing. If it proceeds from the complex dynamics between the accommodation to and confrontation with institutional practices and legal norms, it may facilitate understanding the social position of writers, their motivations and self-perception, their aesthetic conceptions, and the social reflection of the arts.

The question of writers' position in the profit-driven publishing industry has become increasingly important since Slovenian independence and the "reconstruction" of capitalism. In the preceding period, the socialist "aesthetic welfare state" used to guarantee general access to culture and stable conditions for artists. Today, on the demand side the cultural rights of people are being transformed into consumers' rights, whereas on the supply side an increasing number of artists are becoming "entrepreneurial cultural workers"; that is, "sole service suppliers in the professional cultural field" (Ellmeier 4, 11). In Slovenia, about a quarter of all artists are self-employed,¹ whereas general national statistics reports about 10% of people self-employed among the entire working population (in the early 1980s they were less than 3%). The question of new "entrepreneurial cultural workers" is even more compelling if one takes into consideration Debra Hevenstone's study, in which she tests a hypothesis about a correlation between the "entrepreneurial spirit" and the extent of self-employment. Her conclusion is that "self-employment has been consistently shown to be positively correlated with a weak economy" (Hevenstone 319). It is high in Greece and in the new EU member states, all weak economies with higher unemployment, lower unemployment benefits, lower wages, and so on, but low in strong western European economies. Moreover, a Slovenian study of the working poor showed that self-employed persons are almost five times more exposed to the risk of poverty than other groups of employees (Leskošek et al. 80–81). As a consequence, former "independent" workers are becoming "dependent self-employed." This raises the question of the nature of this new dependency, which I examine by analyzing modes of artists' integration in the labor market, the division of labor, and compensation models together with possible causes of the "proletarianization" of this particular workforce.

Dependency is important in positioning workers in cultural industries, while also affecting their "success" in non-market social spheres. Interventions by the "aesthetic welfare state" have been reoriented towards the interests of cultural industry. Today, the wellbeing of capital owners

and the growth of profits seem to be the highest priority. “The aesthetic capitalist state,” as I call this type of state *maecenate*, uses state interventions to secure profits and the development of this particular economic sector through selective criteria for allocating funding that are not much different from those appreciated in market exchange. These criteria are the number of books printed and sold, the number of awards, and so on, also applicable to the “evaluation” of an individual artist. (For a sketch of the world-systems dimension of neoliberal cultural politics, see Habjan 194–95.)

The socialization of writers’ “products” is thus progressively more dependent on market regulation. For this reason, this analysis of a particular working group, “authors” or “writers,” from the perspective of labor relations may facilitate understanding the positioning of writers in contemporary society. To this end, I analyze the labor process in book publishing as generating certain labor relations with various professionals. I develop an abstract model of free-market publishing irrespective of any concrete publishing programs, putting aside for a moment all kinds of publishing that depart from this abstract model (e.g., subsidized publishing or academic journal publishing).

Means of production in book publishing

An examination of the entire labor process (book production) from the point of view of its results (books) shows that three kinds of means of production are being used: 1) the instruments of labor, 2) the subject of labor, and 3) labor as productive labor. I proceed from the easiest to the more difficult points, starting with the instruments.

Instruments

By instruments in book production, I mean computers for writers, editors, or designers, but also printing machines, means of transport for distributing books, and so on. My first observation would be that increasingly less human labor is needed to produce a book as the modes of its distribution become faster. One can easily provide statistical evidence by looking at the cost structure of a book and the progressive decrease of costs of book manufacturing throughout the twentieth century.

The instruments are the materialization of past labor needed for creating and manufacturing them. At the same time, instruments are the result of multiform innovative contributions from all humankind, the fruits of gen-

eral scientific development. For this reason, past labor is also called “dead labor” or “general intellect” and is viewed as a joint property of humankind. However, it may collide with the “contradiction between the development of productive forces and the relations of production; namely, the regime of private property” (Cohen 69). Today the internet is the best example of such a contradiction: technological means make it possible for all texts from all over the world to become available to anyone, but the private appropriation of the technological means impedes this large project of cultural democratization. In such a situation, the “dead labor” is a *voluntary gift* to the one that has the means to explore its potentials for economic use. Therefore, examinations of technological progress demand more precaution than certain philosophers have shown: technological progress itself does not necessitate any radical social change without a change in the relations of production.

Labor

My second point is labor. Needless to say, writers do not write books, but manuscripts (see Chartier 9).² Many different professions participate in the transformation of a writer’s manuscript into a book: editors, designers, proofreaders, printers, booksellers, and so on. The labor of all these people is important for the production of a book; their working skills are rare and highly specialized, but they are nevertheless replaceable. In the context of the publishing industry, they take the position of wage workers not very different from employees in other sectors.

What about writers and their labor? The purpose of the kinds of labor I have described so far is to change a manuscript into a commodity, whereas the writer’s pursuit cannot be simply described in these terms. The manuscript comes into the publishing labor process as a semi-finished product that has the function of “raw material” or “semi-finished products” in the publishing process. With this assessment I come to the third point: the subject of labor.

The subject of labor

The subject of labor in publishing, or labor’s raw material, is the manuscript that the writer submits to the publisher. It is therefore a subject of past labor from a previous labor process.

This conclusion is more important than one might imagine. It marks the point at which the writer joins the publishing process as commodity

production after completing the manuscript. The manuscript itself was created under circumstances that (with no offence to the artist) could be described as artisanal, by which I wish to emphasize that it differs from commodity production. As such, it cannot be compared with standardized commodity production according to the principles of scientific management; similarly, the work of the writer can hardly be measured by the usual standards of commodity production. What is the value of the manuscript that the writer has written in a certain period of time? How much material (paper, ink, electricity, etc.) is consumed while working? Can the work be compared to somebody else's work?

However, one must be careful with conclusions here. All of these questions signal that the writer's labor cannot be directly subsumed under commodity production, but can nevertheless be turned into a general time-labor form of value (see Figure 1). The writer's efforts might be estimated in financial terms according to the current price of the labor force in a particular space and time. Socialism, for example, developed a system of fixed fees obligatory for publishers in order to provide writers with payments that were comparable to the wages of workers of similar qualifications. In sum, manuscript writing is artisanal and different from commodity production, but they both meet at the particular moment of the writer's submission of the manuscript to the publisher.

Figure 1: The labor process in book publishing

Means of production	Instruments	"Dead labor"
	Subject of labor	"Subject of past labor"
Productive labor	Labor	"Wage labor"

The expansion of market mechanisms into the arts

The conclusions so far have approached the question of art's subordination to market mechanisms. The question of the expansion of market mechanisms into social spheres that are not subsumed under the market economy is not a recent one. Already in the 1960s, Mario Tronti (49), a member of the Italian *operaisti*, wrote: "The real process of proletarianization is presented as a formal process of the third sector's growth." Tronti's line of argumentation is that, in order to augment the surplus value and thus the profits, the capitalist must diminish the value of the labor force and constantly improve the labor process, as well as generalize and expand the capitalist mode of social production. In the end, Tronti says, all forms of

labor must become industrial labor, and all social relations must swiftly change into relations of production in the third sector, until the entire society becomes a factory. Hence, Tronti draws equals signs between factory, society, and state (*fabbrica = società = stato*).

However, society as a whole is not automatically becoming a factory because the capitalist mode of production cannot automatically subsume all spheres of social production by, for example, separating the labor force from the means of production or by subtilizing the division of labor. The way that a particular social production (e.g., artistic production) becomes incorporated into a capitalist mode of production may have no impact on its particular mode of production. It may remain almost the same as before, like the process of writing a manuscript, at least so long as there are no machines for producing novels and poems. The incorporation of various forms of production into the market economy does not imply that they will automatically be industrialized: some may be industrialized and others (e.g., writing a manuscript) may remain artisanal.

From this perspective, the arguments about the independence of labor from management control or about the embodiment of a utopian (socialist) future in the present knowledge-based societies as found in the theories of “cognitive capitalism” and of “immaterial work” seem simplified and exaggerated (see Vercellone; Virno). According to my findings so far, analyses of “knowledge-driven production” must be carried out with great precaution. The “knowledge industry” was incorporated into the market economy without achieving a reversal of the usual relations of production in commodity production. On the contrary, mass commodity production has been expanded to “knowledge industries” such as publishing and even the university. As a result, these two sectors were converted into large-scale production lines, similar to those in Ford’s factories, to produce books or knowledge as market commodities for mass consumption (see Schiffrin, *The Business*; Krašovec). Only work that could not be directly subsumed under commodity production, such as artistic or research work proper, was left behind as artisanal. It was incorporated, instead, by the monetary dependence in the circulation process, which I examine in the following sections.

Conclusive remarks on production

As noted above, the writer provides a manuscript, which enters into the production chain as a semi-finished product or as raw material of the publisher. Editors, proofreaders, and designers then change this manu-

script into a market commodity. At this moment the writer might receive some remuneration for the time spent writing a manuscript, and for the materials (e.g., computer, ink, paper) and goods consumed during writing. He can thus receive a kind of “wage” from the publisher, but this is not the only reward to which the writer has access. He may receive more as the finished book enters the sphere of circulation.

Circulation

The circulation of cultural goods such as books is regulated by restrictions of copyright protections. Legal protection of intellectual property rights has extended normal property rights for physical objects (land, real estate, etc.) to “intellectual creations” (books, paintings, etc.). The right-holder thus gains a monopoly position in the market and, particularly, the right to control and monetarize the use of protected works. In certain situations, the right-holder can hence charge for certain uses of the protected commodity even after it has been sold to a buyer. Copyright is an old companion to the publishing industry, but the tensions between publishers and writers have increased with the recent concentration of publishing and distribution (Schiffrin, *Le contrôle*; Epstein; Rouet; Breznik et al., *Knjižna*). This has led to greater dependency of writers on publishers and, as one might say, to the “proletarianization of cultural workers” on both sides of the Atlantic.

At first glance, the exchange of books does not differ much from the exchange of other commodities. A book is offered on the market in much the same way as a car or any other commodity. When two contracted parties exchange a car, the buyer obtains absolute ownership over the object. Imagine, however, that the buyer of a book wishes to make a photocopy of the book for a friend that is also interested in the topic. The clerk at the copy shop will tell the buyer that, although he is allowed to make a copy of a small part of the book, making a copy of the entire book is prohibited. The clerk might even show the buyer the article in the copyright law that addresses reproduction for private purposes, or the copyright notice on the back cover of the book. The buyer might come up with the idea of establishing a public or private lending library, in which all the books he has bought would be available to everybody for borrowing. He would soon find out, however, that in Europe remunerations must be paid to the authorized organization for the public lending of books. He might then become angry and decide to hold a public reading from the purchased copy of the book, whose owner he definitely is, because in this way at least he

will inform people about its content. However, in this case too, the buyer will be approached by the collective organization of writers, which will ask him for another kind of remuneration that allows him to read from the book in public. The buyer may finally realize that, according to copyright law, he is excluded from an entire series of uses of the book he has already bought, and that if he wants to gain access to them he must pay additional remunerations to the writer or right-holder. Given the prohibitions stated in copyright law, he must pay the remuneration each time for each of these uses of the book he has already paid for once.

According to copyright law, only the writer, not other possible right-holders, is usually appointed to receive many of these kinds of remuneration. The writer may pass rights on to the publisher, but in some cases some rights are not transferable. Legal regulation therefore gives the writer rights to “secondary revenues” (such as remunerations for copying, lending in public libraries, adaptation into a film or a theater performance). The writer’s revenues are composed, one can conclude, of two kinds of revenues: 1) direct payment for work, which I have already described as “wage,” after the submission of a manuscript to a publisher, and 2) secondary revenues, which are a kind of rent, following publication of a book on the basis of work already accomplished and paid for and commodities already sold (see Figure 2).

Figure 2: Writer’s revenues

1.	Direct payment for work	“Wage”
2.	Secondary revenues	“Rent”

The business partnership between the writer and publisher

The publisher, who of course knows about both types of revenue, is thinking: if the writer is justified in receiving not only a wage, but also rent revenues, then the relation between him and me is no longer a contract between the writer as a seller of labor or of his ability to write a manuscript and the publisher as a buyer of labor. If the publisher has ever felt obliged to provide, in the form of a wage or direct payment for the manuscript, a minimum required for the writer’s existential needs (or even for the writer’s social security or pension funds) as compensation for labor he bought, he is now completely liberated from this obligation. Their relation thus changes into a mutual business partnership for investment in a new commodity. This leads to a fantastic metamorphosis: the writer is transformed into an “entrepreneur,” and his labor into “capital.”

Figure 2 is of course a theoretical formalization that draws a clear line between the two sources of revenue, although in reality the situation is more complex. With royalties, for example, the figure may create uncertainties. Royalties are a sort of postponed “wage” that can be realized in the circulation process when, as I mentioned, the writer is justified in receiving “rent revenues.” If a writer receives royalties, he must participate with the publisher in the valorization of their common product in the market. Royalties therefore additionally reinforce the business relationship between the publisher and the writer.

Because the writer has a chance to receive rent revenues, the publisher considers to have the right to diminish his direct payment for a manuscript (or royalties as “postponed wage and one of the methods of decreasing direct payment to the writer). The writer, as a new entrepreneur, must collect the basic funds necessary for his subsistence by combining wage and rent revenues. What takes the form of rent revenues for the writer is actually to a great extent a monetary value that he needs for his basic living costs, and only what remains may eventually be the writer’s surplus. It suffices that the publisher anticipates rent revenues for the writer, even if the anticipation is not realistic, in order to build a relation with the writer as a business partner and to consider him a future rentier. As a member of the research group working on the project “The Management of Author’s and Related Rights in the Digital Environment” (see Breznik et al.),³ I helped conduct several interviews with Slovenian writers and translators. We assessed that only five percent of their revenues derive from “rent revenues” and that this type of revenue cannot replace the rapid decrease in direct payments on the part of the publisher. It is not difficult to conclude that this system leads to considerable pauperization of writers.

Monetary dependence of writers

Once upon a time, writers sought social recognition and sufficient reward for their work from private patrons, royal courts, and, lately, the aesthetic welfare state. Nowadays they are forced to look for these in the copyright regulation system.

As noted above, writers are free to organize production over which market relations have no control. However, social recognition and reward, valorization of their books on the market, and the sale of books on which the amount of copyright remuneration depends are accessible to writers only through publishers. Cultural production is thus subsumed under the capitalist economy through monetary dependence because market mecha-

nisms can provide some kind of subsistence to writers and it is through these mechanisms that the writer has access to his readership.

Writers feel inclined to adapt to publishers' expectations or market records, which certainly influence the decisions made in the writing process. However, the most negative social effect of generalized market-oriented publishing is that the culture cannot create a system of production and circulation that would be an alternative, and/or in opposition, to the market economy. Even special publishing programs, as the examples below (like scientific publishing or publicly financed publishing) show, are not isolated from market constraints, as they imitate some principles of market-oriented publishing. They meet accelerated profit-seeking pressures in publishing where supply and demand are otherwise publicly financed.

Academic e-journals

First, I illustrate the argument about monetary dependence with a specific type of publishing: academic journal publishing. On the list of the world's largest publishers in 2009, if one looks at their turnover, one finds among the top five no less than three publishers of academic journals (Reed Elsevier, Thomson Reuters, and Wolters Kluwer).⁴ They manage several hundred journals each. Their lucrative business model is based on voluntary and free-of-charge work on the part of writers that submit articles and on the part of their research colleagues that produce peer reviews. The articles present research work, predominantly funded by public subsidies, but writers must nevertheless turn over all rights related to the articles to the publishers. They, as the only right-holders, have a right to fix prices, to determine the accessibility terms for e-journals and selection criteria for journals or articles, and the use of methodologies for citation indexes and impact factors. This is why academic publishing corporations have control over writers: publications in journals with the highest impact factor and citation index rates are the main criteria in evaluating a particular researcher, and so university careers and research funding depend on them. Because it is also the terrain of international comparison and competition among national research communities, research funders also urge researchers to publish in journals with the highest impact factors. Funders thus entrust the sheep to the wolf, but they do not come off with a small loss either.

The same group of writers, peer-reviewers, and editors is also the target readership of these journals, which exceed the comprehension skills of most of the general public. Subscriptions are often too expensive for individuals: in 2007 the annual subscription to a chemistry journal cost

\$3,490, a physics journal \$3,103, an engineering journal \$1,919, and a geography journal \$1,086 (Cope and Kalantzis 23). University libraries subscribe to these journals for which national funders mostly pay excessive prices, particularly in comparison to restrictive access to articles that they have already financed once through research funding. The reason that they nevertheless bargain with publishers is the role of publishers in the evaluation of research. Publishers have created a “stock exchange” out of academic publishing with a system of quantification of items such as publications, citations, rejections of articles, and so on. This is a kind of quantitative valuation necessary for further monetarization of research. Quantitative estimations developed in this are used by writers in exchange for university positions, research funding, rewards, and prestige; the national funders use them as quantitative research funding criteria and as international score rates of national research competitiveness; and publishers sponge off public funds for education and research. The system seems to work and each agent has obligations and benefits. The role of publishers may seem superfluous, but the “monetary dependence” they have been able to build up out of academic publishing binds all the agents tightly together.

The fact that commercial publishing slows down the use of digital technology for further circulation of research, inhibiting epistemological advances in the representation of findings, seems to worry only a marginal groups of researchers (Cope and Kalantzis 13–61). Despite technological progress, scholarly publishing still imitates the print culture, uses PDF documents as a simple replacement for printed texts, and keeps peer-reviewing highly secret. It would be possible to create a new system of electronic publishing in which editors, writers, readers, and peer-reviewers could openly discuss research problems by means of new communication tools. Alternative models of publishing are so close at hand, and yet the bonds of monetary dependence quite successfully prevent attempts to change the existing publishing model.

The alignment of the state with the interests of commercial publishers

The second example is subsidized Slovenian publishing. The public system of subsidizing books and journals supports the publication of over 500 books and 148 journals a year. The subsidizing system helps many literary and science books/journals see the day of light; moreover, it protects writers and translators with a system of fixed fees so that they can survive and continue working. This is a remarkable system of public support for books and journals in contrast to profit-driven publishing.

However, is subsidized publishing really remote from profit-driven publishing? One might assume that state subsidies go where there is a lack of sufficient resources. Table 1 shows, to the contrary, that in Slovenia state subsidies are almost proportional to publishers' profits. Thanks to substantial profits, many publishers could easily finance books that they consider less profitable, but they nevertheless condition the publication of these books on state subsidies. The state, paying no attention to this contradiction, aligns with the interests of publishers and, as a result, defends their right to profit. Moreover, the state distributes subsidies to the publishers (see Table 1), paying no heed to the fact that the same publishers, by holding a monopoly in publishing as well as in distribution of books, inhibit production and circulation of non-commercial publishing programs that are the original objectives of public subsidizing. The position of the state is therefore ideological through the evident support of commercialization and the profit-seeking strategies in publishing despite all social consequences. Hence, state authorities also block potential attempts to constitute an independent publishing system on the basis of what Bourdieu (38–46) calls the “autonomous principle of hierarchization.”

Table 1: Ranking of Slovenian publishers in 2008

Publisher	Number of titles	Revenue (€)	Profit (€)	Subsidy (€)
Mladinska knjiga	552	52,118,547.00	4,787,490.00	502,298.41
Učila	308	4,484,087.00	1,021,101.00	13,000.00
Rokus	283	7,795,679.00	505,308.00	0.00
DZS	267	55,496,838.00	3,487,218.00	8,000.00
Modrijan	232	3,561,565.00	997,635.00	80,000.00
Družina	97	7,354,500.00	2,058,152.00	160,328.70
TZS	91	2,007,143.00	509,196.00	0.00
Mohorjeva	157	9,361,643.00	-8,645.00	95,724.05
Didakta	77	1,185,108.00	9,005.00	23,000.00
Študentska založba	70	–	–	427,225.34
Cankarjeva založba	60	661,703.00	19,225.00	162,744.12

Labor as capital

I have stated that the writer has the role of an entrepreneur (i.e., an owner of capital or capitalist) in business agreements with his stronger partner, the publisher. A devil's advocate may argue that I have simply imposed a false presentation of labor as "capital" as it is seen from the perspective of capitalists. Moreover, one may object that the hidden objective of this ideological mechanism of turning writers into entrepreneurs is to conceal the true nature of labor as the only producer of new value, and of the consequent extraction of value produced by the laborer as "surplus labor" (i.e., the labor performed in excess of the labor necessary to produce the means of the worker's livelihood, or "necessary labor"). However, it is important to stress that increasingly more people work in conditions in which they appear as business contractors (entrepreneurs) to those using their labor. This may not change the way how labor is included in capitalist production, but it dramatically changes the position of the worker on the labor market. Playing a double role of worker and an entrepreneur that mediates his own capacity to work as his only capital (Marx 482),⁵ he is excluded from any potential protection in the form of labor market regulations. This assessment is applicable to a group of workers – rentiers rentiers, despite the fictitious character of this status.

The examination of production and circulation has shown that the writer is torn between wage labor and (mostly illusionary) rentier privileges. The effect is that he can identify neither with wage workers nor with the capitalist class. For this reason, the writer is twice *déclassé* with respect to both the labor class and the capitalist class. He has no allies, so he easily succumbs to contradictory behavior. Torn between the interests of wage workers and the interests of the capitalist class, writers may have a significant role in the making of a new society, a new type of capitalist society that intends to subject all social relations to capitalist production.

NOTES

¹ See the Slovenian national report published in *Compendium/Cultural Policies and Trends in Europe*, <http://www.culturalpolicies.net/web/slovenia.php?aid=429> (29 Feb. 2012).

² Here, Chartier (9) quotes Roger E. Stoddard: "Whatever they may do, authors do not write books. Books are not written at all. They are manufactured by scribes and other artisans, by mechanics and other engineers, and by printing presses and other machines."

³ For the research report on the project conducted between 2006 and 2008 at the Peace Institute, see http://www.mirovni-institut.si/Projekt/Detail/en/projekt/The-Management-of-Author-s-and-Related-Rights-in-the-Digital-Environment/kategorija/Cultural_policy.

⁴ The list of world's largest book publishers, published by Publishers Weekly, is accessible at: <http://www.publishersweekly.com/pw/by-topic/international-book-news/article/43564-global-publishing-rankings-2009.html>.

⁵ Marx writes: "The *self-employed laborer*, for example, is his own wage laborer, and his own means of production confront him in his own mind as capital. As his own capitalist, he employs himself as a wage laborer."

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Dvojna vloga pisatelja kot delavca in rentnika

Ključne besede: založništvo / globalizacija / knjižni trg / avtor / pisatelj / mezdni odnosi / avtorske pravice

Razgradnja »estetske socialne države« in zadnji ciklus gospodarske globalizacije sta pripeljala tudi kulturo v »produkcijo« novega kapitalizma, zato da bi se zagnal nov svež ciklus kapitalistične ekspanzije. Ti procesi so spremenili družbeno-ekonomske okoliščine, v katerih ustvarjajo avtorji. Članek analizira vlogo avtorja z dveh vidikov življenja knjige, s stališča produkcije in cirkulacije knjige. Avtorica analizira nastajanje knjige s pomočjo konceptov produkcijska sredstva (delovno sredstvo in predmet dela) in produktivno delo. Iz tega ugotovi, da avtorjevo delo (rokopis) stopi v produkcijo knjige kot »predmet dela«, ki ga založnik spremeni v knjigo. Na tej ravni avtor sklepa z založnikom mezdni odnos. V sferi cirkulacije pa je avtor kot imetnik avtorskih pravic upravičen do del »profita« in zato se dogovor med založnikom in avtorjem za nazaj spremeni v »poslovni dogovor«, avtor pa v »podjetnika«. Avtor, kot lahko izpeljemo, je razpet med vlogo delavca in podjetnika, ki najpogosteje upravlja z edinim kapitalom, ki ga ima na voljo – s svojim delom.

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The Book as an Object of the Shared Understanding of Media Changes

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This essay advances a general cultural understanding of the book. It examines, compares, and evaluates the main approaches to the book in social and cultural theory as well as in everyday practice in all its richness. The hypothesis is that the book as a cultural object plays a crucial role in the sociodynamic activity of understanding the self in social performance.

Keywords: literature and society / reading culture / mass media / media changes / e-book / e-reader / cultural transfer

Since the late twentieth century, the book has become a common reference. In 2010, my country, Estonia—where 2010 was the National Year of Reading—celebrated the 475th anniversary of the first Estonian-language book. The book is Wandradt and Koell's *Catechism*, printed in Wittenberg in 1535. In Estonia, the first printing shop opened in 1632. Today, the collections of the National Library of Estonia hold more than 3.4 million items, 2 million of which are books, and the stacks are designed to hold up to 5 million books.

The contributors to the conference “Books and Reading in Finno-Ugric Cultures” held in Tallinn in October 2010 stressed that during the Soviet era books (and libraries as their storage points) served as important sanctuaries of collective memory defending Estonia from cultural leveling. Even today, when Estonia's national memory has become part of European values, the role of the book as an object of cultural transfer and cultural translation cannot be underestimated. Books are powerful mediators and a shaping force in establishing multicultural dialogue.

For Estonian as a small language, translation is a very important activity, and all major authors are translated into Estonian. Alongside translations from other languages, the twenty-first-century Estonian novel, the-

matizing multilingualism and asserting its interest in communicating ideas, has also proved suitable for representing cultural exchange in contemporary Europe. In 1997, under the pseudonym Emil Tode, Tõnu Õnnepalu wrote the novel *Printsess* (The Princess; see Tode), which can serve here as one of many illuminating examples because it is useful in decoding approaches to the recent history of Estonia, contemporary Europe, and the multicultural world. In a 2003 interview (see Kender), the author claimed that his intention was to write the kinds of books that do not determine our identities but, on the contrary, expand them *ad infinitum*.

My article advances a general cultural understanding of the book. It examines, compares, and evaluates the major approaches to the book in social and cultural theory as well as in everyday practice in all its richness.

I start with the latter: everyday practice. The twenty-first-century debate about the book as a cultural object is partly based on the concern about the pros and cons of new digital media, which have radically revised the linear perspective in art and print. In the past two decades, Estonia has become an advanced IT economy. Access to new digital services is an important goal here, and e-books form a notable proportion of the library collections of the country. For example, in 2009, users of the National Library of Estonia had access to forty-two foreign databases with 6,725 e-books. By the end of 2011, some 2,000 digitized books had been added to this number. Recently, a notable purchase was made from the Library of the Russian Academy of Sciences: digital copies of four Estonian-language books whose only known copies are preserved there. Among them, the oldest and the most notable foreign-language acquisition was the first edition of the estate-management handbook *Lieffländischer Landman* (Riga, 1662, first printing) compiled by Johann Hermann, the estate manager of the De la Gardie family.

The explosion of communication technologies in recent decades has made the book an object of analyses and heated discussion even in public school education. On 15 October, 2010, for example, *Postimees* (The Courier), one of Estonia's major daily papers, published an interview with a media professor at the University of Tartu that suggested that all the textbooks and primers in Estonian schools be replaced by e-readers:

E-readers would bring about a new era of teaching and learning. It is my deep conviction that the future of media depends on the breakthrough of iPads. . . . It weighs only 250 grams and costs less than 140 dollars. One cannot write in it, of course, but the book is designed for reading in the first place. (Hennoste 12)

Moreover, complaining about the weight of schoolbags, which is ten times the weight of an iPad, the professor continues:

Hence the revolutionary idea: let us convert all Estonian schoolbooks into e-format and put them into e-readers. Its merits are obvious: it can be web-connected, thus enabling all sorts of joint classroom activity. And just think about how many forests can be preserved this way! (ibid.)

A large number of comments were made in response to this article, arguing in favor of traditional paperbound books, which were said to enable larger format illustrations, graphics, and tables, and to serve people better than a 300-gram piece of plastic (see Haljamaa; Mikelsaar; Sula). Moreover, the critics argued, why let Apple or Amazon establish their control over the content of Estonian education? Why let them make a profit on all these gainful services our domestic publishers or promoters of know-how can offer? Why let new technologies exercise their influence over citizens' options and freedom to make their own decisions (ibid.)?

This kind of debate about the book as a crucial link between social structure and the individual actor is a characteristic response to our everyday experience of media change. Throughout the 1990s, a debate ranged among scholars and practitioners alike about the gains and losses brought about by the new media. In a way, it paralleled the voiced concern of the nineteenth-century romanticists, whose argument may at first glance also seem to have been rooted in personal anxieties about the fate of literature in the coming age of mass literacy. In fact, however, the nineteenth-century romanticists and our contemporaries shared a deep sense of the broad social effects of media change.

In her essay "Nation, book, medium" (2009), Miranda Burgess suggests that "the book, whether figured as a traditional object of nostalgia or as a threatened ideal in need of defense, serves as *compensatory objects* in the face of medial and social history" (Burgess 216; my emphasis). "Books are the virtual windows into the world," says Burgess. As such, they become "the real recompense for change," helping "to make visible the experience of history" (ibid.). She concludes that the concern of the twenty-first-century commentators and academics about their displacement by the new media cannot be taken merely as self-serving, but as "a behavioral response to our shared understanding of the agency of change" (213).

One cannot but fully agree with this statement. The Estonian media professor's radical demand for digitized schoolbooks may (in a way) serve as compensation for the fifty-year gap in the canon-building process of Estonian literature. The digitized textbook may also be interpreted as a compensatory object for all those "adverse" books destroyed by the communist regime in its purification activities of the 1940s and 1950s.

In my attempt to redefine the role of the book as the interface between the subject and society, I cannot but emphasize how, in certain

environments, an apparently inanimate thing such as a book can act upon people, regulating social relations and giving symbolic meaning to human activity. The book as an object of social formation and transformation has already been treated in Michel Foucault's seminal *Discipline and Punish*. Foucault demonstrates how it is through certain objects that social power and control is established and challenged. Among these objects, books are the most powerful social markers—books are markers of aesthetic and cultural value, sites of cultural and political power, and, finally, markers of our identity.

Speaking of the book in terms of cultural power and diffusion, scholars often argue that without preliminary intellectual training and a figurative way of thinking one cannot even approach it. This means that, apart from an element of material culture, the book is first and foremost a mental object and should be analyzed as such.

Yet, there are many other demands made on the book that are also very high in the light of contemporary “new media” practices. In the words of the Estonian writer Sven Kivisildnik: “Today, without a package of sheer gold and without media patronage, a book of serious literary production simply cannot be a success” (Kivisildnik). Hence, in order to meet the needs of contemporary media, a contemporary writer is supposed to be at home in all aspects of production: in book design, formatting, marketing, advertising, and so on. Nonetheless, the rumors about the death of paperbound books are strongly exaggerated. Each year around one million new titles are added to the total number of printed books in the world. In 2010, 3,045 new books in 4.6 million copies were printed in Estonia, which amounts to 4.1 copies per citizen. Book reading remains an everyday activity in Estonia. Despite the low subsidies, the population of Estonia traditionally buys many books.

Although it is an irreversible process, digitization of literature, far from happening overnight, takes some time. It is estimated, for example, that it would take more than ten years to turn the entire corpus of Estonian writing into e-format. Major publishers have launched electronic books, so far without much success. Few e-books are sold, and there is nothing to suggest that they might become serious competition to paperbound volumes.

One of the future issues in e-book development seems to involve social networking. Here, the mediating function of libraries becomes very important. E-books set new demands for libraries: to draw in visitors primarily for socializing purposes. The U.S., where e-books are already sold in more numbers than paperbound volumes, may be a case in point because every year American libraries are increasingly changing from silent temples of reading and meditation to social and cultural centers. With

public-sector financial support, libraries could play an important role in making information accessible for those that cannot afford to buy books.

One cannot overlook the book as an outstanding object of material culture. A primary assertion of material culture studies is that objects have the ability to signify things—or establish social meanings—on behalf of people. According to Ian Woodward (5), the current interest in material culture—and in the book as one of its primary objects—is associated with two key developments in the social sciences: the profusion of research into consumption across the range of disciplines, and the rise of post-structural and interpretative theory. Woodward presents a list of objects in people’s homes that are most important to them; books are listed in fourth place (146). In Estonia very similar studies have been conducted about books as markers of identity. The studies demonstrated that certain books serve as extensions of ourselves. If a copy of the Bible in a home is usually accepted as an object of Christian identity, the epic of *Kalevipoeg* in an Estonian home will certainly denote an extension of national identity.

Finally, I claim that books as objects of material culture and social recompense cannot have cultural efficacy without performances—at least not in Estonia. Extending this view more broadly to the question of consumption as a performative accomplishment, one can understand why the media pay so much attention to the book today. In a 2004 article on “Cultural Pragmatics,” Jeffrey C. Alexander (529) defines cultural performance as “the social process by which actors . . . display for others the meaning of the social situation.” If one places the contemporary author in this role, then ultimately his or her goal is, as with any social actor, to harness the symbolic thing (the book) at hand in order to successfully convey its meaning to others. Today, the ways of doing this have immensely changed: presentations, roundtable talks, TV interviews, book festivals, book fairs—all these types of consumer performances offer new paths of conceptualizing the consumption of the book. After this kind of social performance, the book often starts its own independent life: everybody claims to have read it (even those that have not); the opera, drama, and screen versions of the book are staged; the political elite attend performances and presentations, and so on.

Because the case-study approach is always an aid to theory, an example can be given: the scenario I have just sketched out is exactly what happened to the Finnish-Estonian author Sofi Oksanen and her prizewinning novel *Pubdistus* (see Oksanen; Estonian translation: *Pubastus*, 2009; English translation: *The Purge*, 2009). The book proposes a good interpretive account of taste and consumerism, truth and fiction, and reality and representation. It provided a useful object of analyses and interpretative

approaches. However, it also provided the ground for multiple manipulations. Already a bestseller in many countries, the novel and its accompanying performances in Estonia may also be looked upon as compensatory objects for the self-victimizing post-communist identity of Estonians.

In conclusion, I would like to stress that the book as a cultural object plays a crucial role in the sociodynamic activity of understanding the self in social performance. Books as mental and material objects are part of social performance—they act and are acted upon to achieve social goals. Indeed, book history itself demonstrates how a cultural object becomes a crucial part of a social pattern, first as an object of status, honor, and distinction, then as a vehicle of the formation of self, and finally as a potential object of social performance and manipulation.

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Knjiga: Predmet skupnega razumevanja medijskih sprememb

Ključne besede: literatura in družba / bralna kultura / množični mediji / medijske spremembe / e-knjiga / bralnik / kulturni transfer

Od konca 20. stoletja naprej je knjiga predmet raziskovanja in pogovorov. Debata o knjigi kot mediju je posledica dvomov o pridobitvah in izgubah, ki so se pokazale ob novih digitalnih medijih, ki so korenito spremenili umetnost linearne perspektive in tiska. Vloge knjige pri vzpostavljanju transnacionalnih kulturnih mrež ni mogoče zanikati. Pa vendar je eksplozija komunikacijskih tehnologij v zadnjih desetletjih naredila knjigo – kot historični premislek narativnega procesa – za orodje analiz in žgočih razprav.

V svojem prispevku obravnavam knjigo manj kot samoumevnega posrednika kulturnih prostorov in bolj kot predmet raziskave, ki ga je treba redefinirati. Ko govorimo o knjigi z vidika razširjanja kulture in kulturnega okuževanja, je treba priznati, da se to ne more dogajati brez pismenosti, brez predhodne izobrazbe in figurativnega načina mišljenja. Literatura je poleg fizične kulture duhovna disciplina in zahteve, ki se jih v luči sodobnih »novomedijskih«¹ praks zastavlja knjigi, njenemu avtorju in bralcu, so zelo visoke. Oziroma, kot je zapisal znani estonski pisatelj: »Danes knjiga resne literarne produkcije brez dodatka čistega zlata in pokroviteljstva medijev ne more uspeti.« (»Postimees«, 17. 6. 2010, str. 9.) To pomeni: da bi zadostil sodobnemu bralcu, se mora današnji pisatelj počutiti domače na vseh področjih – pri knjižnem oblikovanju, prelomu, trženju, v medijih itn. V naših poskusih redefiniranja vloge knjige kot vmesnika med subjektom in družbo lahko izhajamo iz družbenih in procesualno orientiranih pristopov k vnovičnemu premisleku žanra v delih Todorova in Bahtina.

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A Challenging Game of Books and the Free Interplay of Cultural Transfer

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Discussing the book and its cultural economy, this paper opens up key issues of the culture of writing and of textual transactions. Literature as written words is “orphaned language” (Caruth) that results in the fact that readings keep the first-person consciousness alert and involve the realm of the semiosphere, and thus interpolate a subjective dimension into texts, leaving inevitable consequences for cultural transfer as well.

Keywords: book history / the culture of writing / literature / textual indeterminacy / fluidity / semiosphere / reading / semiotic translation / cultural transfer / the world literary system

Why should we address the event of books? Why should we call attention to the challenging *game* implicated in reading and the circulation of books and—even closer to the inquiring minds of comparative literature scholars—to the circulation of literature? Why should we find in cultural or literary transfer a core concept when bearing in mind literatures and their material bearers as ways and means of dissemination? Why do comparative literature scholars consider the book to be an economy of cultural spaces? The response can be rather brief and deceptively simple; it can even sound plain: for semiotics the books are *living* factors, and as such *living* factors they play an undeniable, *real* role in remodeling the literary institution and its ever-new point of departure. The concept of books as living factors is borrowed from Yuri Lotman, who explains his views on the idea of the semiosphere by saying that “in the history of art ... works which come down to us from remote cultural periods continue to play a part in cultural development as *living* factors” (Lotman 127; my emphasis). Lotman highlights culture as “living matter” and finds the semiosphere “the result and the condition for the development of culture ... the totality and the organic whole of *living* matter [culture] and also the condition for the continuation of [cultural] *life*” (125; my emphasis). According to him, both the individual human intellect and the book as

the work of thinking represent a semiotic system and are essential for the continuation of life.

As repositories of human consciousness throughout their historical being that convey to us tales of Mnemosyne, writings hand over traces and semiotic facts of our cultural past. Books are privileged to generate cultural traffic (Hoesel-Uhlig 39);¹ they can involve us in an “international conversation” (see Strich); in fact, in a “cosmopolitan gathering of the literatures of the world” (Prendergast, “World” 2). As genuine receptacles of the ever-accumulating past, they store vast knowledge supplies for future use. As potential openings of barriers, books challenge us to cross the threshold of a stimulating game, of the adaptation of foreign examples, or of reworking the inspiration emanating from them. Books are phenomena of cultural mobility and intercultural exchange. In any reading instance, the transferred semiotic data are transformed. Its readers are involved in various discursive manifestations of transfer because construing the full import of words in texts is a highly complex process involved in a dynamic network of a multiplicity of suggestions. Books make us part of an entirely serious and sophisticated cultural game that is semiotically and socially transmitted through an accumulation of various past writings, poetological traces, and matrixes. In any reading process, significations are scanned through our own being there that make us participate in building up the imminent stories of poiesis. Any book is a constantly re-read entity; in fact, a reworked actuality. It has its actual existence at any time. As living factors, books provide access to the semiotic or social effects of previous shifting cultural realities and are pertinent to shape the synchronic understanding of literature.

Books testify how the world republic of letters is built up within the history of human thought and, from outside, through the process of cultural transfer; that is, through an on-going transnational traffic of communicated ideas. By examining cultural transfer closely, the trajectories of transcultural processes can be mapped and discussed in detail. Books embody an imaginary library of cultural routes, acting as lever, a sort of switch, of cultural memory and as a mechanism by which the symbolic order of significations is transmitted. Discursive worlds preserved in the cultural memory of literary archives are retrieved each time to speak to the needs of the present. Reading as retrieving cultural memory, as an act of dialogical encounter with former human self-understanding inscribed in texts, entails constructing a new image (Gr. *eidolon*, from *eidos* [form], an unsubstantial or unreal image, an emanation considered by atomic philosophers to constitute the visible image of an object, or *quasi reality* in Ingarden’s wording) from semiotic elements involved in the given uni-

verse of the mind. Cultural memory is conceived “less as a storage or archive, and more as a *dynamic* operation that reappropriates the past in the interest of communal identities,” writes Kelber (57), restating the views thoroughly elaborated by Jan and Aleida Assmann.

Reading inevitably resonates with certain core humanist values. It is a kind of mining, revealing *eidolon* from a complex and rather elusive act of signification in literature. Reading as *untying the text*—to evoke the book title of Robert R. C. Young’s poststructuralist reader—is a sort of endless wandering through the uncertainty of words and the universe of the mind, of which Edgar Allan Poe says in *Dream-Land* (1844):

By a route obscure and lonely,
 Haunted by ill angels only,
 Where an *Eidolon*, named *Night*,
 On a black throne reigns upright,
 I have reached these lands but newly
 From an ultimate dim Thule —
 From a wild weird clime, that lieth, *sublime*,
 Out of *Space* — out of *Time*. (Poe; my emphases)

As the agency of cultural memory, the book brings to light ever new textualizations of human cognitive positions and experiences. That is why in any in-depth discussion of the book one should have in mind a true understanding of the fluid facticity of literature and the inherent “creativity” of cultural transfer.

Reading has to do with a complex linkage of literary clues allocated in our memory. Residues of previously read books, cultural memory resources left over in the traces of semiotic data and literary codes, call up a dynamic memory allocation that Lotman terms “the semiosphere,” or “the single channel structure” (Lotman 124), which, however, is realized in a plurality of options; Lotman sees in the semiosphere “a single mechanism” and argues “that all elements of the semiosphere are in dynamic, not static, correlations whose terms are constantly changing” (127). The semiosphere is a system of interconnections with literary traces, and in any reading act its intervention embodies a minimal working semiotic background of the decoding process. Any reading event is implicated in the agency of “the semiosphere, that synchronic semiotic space which fills the borders of culture, without which separate semiotic systems cannot function or come into being” (3). In reading processes, the mechanism of the generation of meaning is deeply immersed in an open structure that gives shape and support to it; that is, the cultural frame of semiotic remnants from previously read texts and the transmitted thinking structures.

Readers activate the semiosphere, the immense complexity of various elements inscribed in a system of culture, and numerous forms of relationships among the literary elements that they encounter in the course of the highly complex cognitive activity of understanding. Books that have already been read institute a dormant semiotic network of literary ties, a repository of discursive interactions and of potential textual interpenetrations. The traces or imprints of interrelated imaginary worlds constitute a *virtual discursive system*, the semiosphere, which controls any effective reading of literature. Such a network of semiotic traces is ever floating, transient, hypothetical in its being, even though it is an outcome of the factual life texts. Hence, we can speak of the challenging game of books and the free interplay of cultural transfer.

The complexity of semiosphere arises from a number of relational regimes of writings, and through them an archive of texts read in the past remains alive and actively inscribes itself in the process of new readings. The semiosphere—implying an entire packed history of cultural texts—represents a holistic model of the world behind actual cultural processes and real routes of books and their practices of decoding, and also an unceasingly re-defined network of cultural traces shaped through on-going dialogism; that is, a complex system inscribing in itself a facet of memory.

Books remain in existence through the latent and ever-changing semiosphere. Lotman corroborates his groundbreaking thought on literary works (and also on books themselves) as living factors by saying: “What ‘works’ is not the most recent temporal section, but the *whole packed history of cultural texts*... [i]n fact, everything contained in the actual memory of culture is directly or indirectly part of that culture’s synchrony” (Lotman 127; my emphasis).

Acts in which artworks are read can be considered participatory activities, and the semiosphere actively intervenes as a sort of filter and supplementary stimulus. Reading negotiations pass through a sum of responses, a penetrating net of clues and signals resulting in interference,² the combination of two or more waveforms to form a resultant wave in which the reading displacement occurs.

Books deserve closer consideration as a prerequisite to executing readings, a starting point for grasping the substance of texts (as facts of history in encoded forms) in reading negotiations; books enable a long process of shifting reading responses, of reading displacements, resulting over time, say, in literary consecrations and later even in erasures from the canon. Through books, literary transactions as symbolic goods are set in motion and literary phenomena can start working within their own literary field and inscribe themselves in an economy in the sense of the orderly

interplay between the parts of a cultural system and its complex but highly structured processes. In the case of literature and its material bearers, economy³ refers to the management of the resources of a community or a cultural terrain, especially with a view to its output, production, or *poiesis* (Gk. *poiein* ‘to make’) in the original Greek meaning of ‘making, fabrication, formation’. Culturally more inclusive approaches to the life of books are well aware of the fact that throughout human history texts have been participating in the self-motivated “economy” of cultural capital and that through cultural transfer the “gay science” of writings enters a much broader *agora*, an open space in which different cultural deposits encounter and interpenetrate each other and put forth the machinery of literary institution. The “battle of the books,” to evoke the title of Swift’s satire, was not at all lighthearted, but surely a much more substantial “war” of expansion. Swift was very aware of “ink [as] the great missive weapon in all battles of the learned” (Swift, *A Tale* 206). He found writings “conveyed through a sort of engine called a quill ... as if it were an engagement of porcupines” (ibid.).

Michel de Certeau, who perceives reading as poaching and views readers as travelers, asserts that

writing accumulates, stocks up, resists time by establishment of a place and multiplies its production through the expansionism of reproduction. Reading takes no measures against the erosion of time (one forgets oneself *and* also forgets), it does not keep what it acquires, or it does so poorly, and each of the places through which it passes is a repetition of the lost paradise. (174)

Texts are “spaces of games and tricks,” as the activity of reading is called by de Certeau (ibid.). By poetic ruses—a quaintly playful and whimsical production of textual meaning in the course of reading—the reader is entangled in an intricate labyrinth of signification. Readers “move across lands belonging to someone else, like nomads poaching their way across fields they did not write,” writes de Certeau (ibid.). Discussing uses of language in part four of his book *The Practice of Everyday Life*, de Certeau elaborates his views on the *economy* of writing; that is, on the very transaction of written words and their *scripted* meanings. Any reading process inevitably embodies a singular encounter with the readers’ experiences, their self-knowledge, and their own semiospheres. In reading, the very involvement of *self* plays an unexpected and uncanny role. This is because, as Cathy Caruth claims, writing is orphaned language⁴ and as such it retains its nomadic feature, “the uncertainty of *an endless wandering* among false interpretation, interested manipulations” (240; my emphasis). According to de Certeau,

the text has a meaning only through its readers; it changes along with them; it is ordered in accordance with codes of perception that it does not control. It becomes a text only in its relation to the exteriority of the reader, by an interplay of implication and ruses between two sorts of “expectation” in combination: the expectation that organizes a *readable space* (a literality), and one that organizes a procedure necessary for the *actualization* of the work (a reading). (de Certeau 170–71)

Cybersemiotician Søren Brier sees the first person phenomenological approach of human experiential consciousness as the basis for meaning production. De Certeau (xxi) and later Roger Chartier identify the activity of reading as a “silent production” (Chartier, “Laborers” 59; *Forms* 90). Chartier even argues that “reading is not already inscribed in the text” (“Laborers” 50), but “scattered into an *infinity of singular acts*” (ibid.; my emphasis). For Chartier, readings are “always on the order of the ephemeral” (ibid.). Similar remarks on “the reading-writing duo” (“Laborers” 50) are given even in Plato’s *Phaedrus*:

[O]nce a thing is put in writing, the composition, whatever it may be, drifts all over the place, getting into the hands not only of those who understand it, but equally of those who have no business with it; it doesn’t know how to address the right people, and not address the wrong. And as it is ill-treated and unfairly abused it always needs its parent to come to its help, being unable to defend or help itself. (Plato, “Phaedrus” 521; also cited in Caruth 239)

Books represent “the ‘readable space’ (the texts in their material and discursive forms)” (“Laborers” 50). Chartier is rather precise about the triangle “defined by the intricate relation between text, book, and reader” (“Laborers” 54). According to him, “a text does not exist except for a reader who gives it signification” (“Laborers” 50). He insists that “there is no text outside the material structure in which it is given to be read or heard. Thus there is no comprehension of writing, whatever it may be, which does not depend in part upon the forms in which it comes to its reader” (“Laborers” 53). Readings are only “concrete practices and interpretive procedures” (“Laborers” 50), or, as Ingarden’s literary phenomenology elucidates, they are both actualizations and concretizations of texts. Chartier even reminds us of a more radical view on the book as proposed by Roger Stoddart: “Books are not written at all” by authors: “they are manufactured by scribes and other artisans, by mechanics and other engineers, and by printing processes and other machines” (Stoddart 4; cited in Chartier, “Laborers” 53). In any case, writings and readings represent “a disquieting challenge for any history” because the event of printed books considerably “transformed the modes of social interaction” (“Laborers” 50). Long before Chartier, Swift was aware of the potential

effect of books that could “create broils wherever they came” (Swift, *The Battle*). Pointing to “a restless spirit [that] haunts over every book”, Swift writes: “In ... books is wonderfully instilled and preserved the spirit of each warrior while he is alive; and after his death his soul transmigrates thither to inform them” (ibid.).

Any reading challenges the first person embodied consciousness; it is a shifting activity enacted in a sort of performative operation. Decoding textual material of the literary work as fixed in writing is an intricate and challenging process involved in an ever-changing universe of the mind of the reader’s immersion. To enter a book is thus to step into a fluid situation of reading, a testing job, each time a response to an immediacy; because they are conveyed by signs, meanings are merely implied by this immediacy, and are somehow liquid. Hence any access to texts, any decoding of meaning, is unstable and likely to change repeatedly. The complexity and fluidity of reading is actually a result of a sort of constant translation. Performing reading, the first-person embodied consciousness affects an understanding by means of which the reader performs a particular act of grasping the sense and meaning given in a book. Because attempts to encompass information, cognition, signification, and communication have a natural-technical and a social scientific aspect as well as a humanistic linguistic aspect, reading as a hermeneutical act is part of biosemiotics (see Brier).

Chartier is quite aware that “the same texts could be diversely apprehended, handled, and understood” (“Laborers” 53). He sees in reading “a practice embodied in gestures, spaces, and habits” (51), and argues that it is “not only an abstract operation of the intellect: it puts the body into play and is inscribed within a particular space, in a relation to the self or to others” (53). As an embodied practice of communication, information, cognition, and signification, the life of books essentially assumes renditions. Views on the culture of writing, reading, and communication are also thoroughly elaborated in Lotman’s *Universe of the Mind* (1990), a historical semiotics of culture that brings us closer to the more basic comparative issues of books; namely, their role in cultural transfer.

The event of codices or books is closely interrelated with the culture of writing. The emergence of the culture of writing resulted from changing historical circumstances as oral (non-literate) culture became destabilized because of trade and military contacts, which created a society in which “the need for semiotic translations [was] felt” (Lotman 253; my emphasis).⁵ The culture of writing is interconnected with “the scene of frequent migrations and semiotic and cultural conflicts,” writes Lotman (ibid.), who also reminds us that the cultural shift into writing is possible only in a society

in which the “idea of choice” already exists. The very consequences of the idea of choice are far-reaching in cultural terms: “the idea of choice has a semantic association with the *violation of the established order*” (249; my emphasis). In fact, the indeterminacy inherent to writing emulates the unpredictable and dynamic world of the culture to which it belongs. The culture of writing irrefutably includes an element of transgressiveness and promotes a fundamental shift in human thinking. From a practical perspective, culture in written form holds considerable real-world advantages and results in the dissemination and transmission of knowledge.⁶ The emergence of codices or books was a groundbreaking event that helped record cultural memory and transmit cultural life from one place or person to another in an apparently fixed form. Written cultural memory actually breaks ground for the effects of cultural transfer and challenges the very game of books and their free interplay; it represents the main incentive for the growth of literatures. It definitely initiates literary contests, later echoing in the two metaphors of the Ancients vs. Moderns, the dwarf/giant, and the reflecting/emanative light highlighted in Swift’s satire *The Battle of the Books*.

Cultural transfer potentials play an extensive role in the resilient lives of literatures, their complex cross-cultural interactions, and the history⁷ of human thought. Codices and books hand over stories and memories, readers’ self-understanding, and their relationship to their territories; they circulate the semiotic realities of cultural landscapes. Cultural transfer materializes as *a sort of translation*; it relocates written materials, textual meanings, and cultural reminiscences, and helps readers take over ideas, literary schemes, poetical matrixes, discursive modes, and so on. Cultural transfer has the power of a buoyant economy of cultural spaces. Lotman, who sees in “the *problem of translation* ... a universal [even] scientific task” (269), addresses “understanding as *a translation* from one language to another” (271) as “an endless number of dialogues” (273).

An understanding of literature is immersed in language and in its inherent “memory [which] is the deep-seated ground of the actual process of consciousness” (272); to be exact, it is immersed in “a vast intellectual mechanism” (273) endlessly “open to the intrusion of new texts from outside” (272). The complex interplay inherent to cultural transfer as a sort of permanent translation unconditionally sets in motion the culture of writing and the life of books, both deeply involved in the seminal game of literary changes and its dissemination. Cultural transfer meets the essential human need for literary imagination and fulfils the insatiable desire for knowledge, the fundamental interest of the very universe of the mind and its “potentiality for new interpretations” (272). Cultural relocations and rearrangements assist literature in the augmentation of human intel-

ligence through an ever-new dialogue of equal partners. Thus, through the free interplay of cultural transfer and ongoing dialogism, literatures exist as legitimate segments of the world literary system.

NOTES

¹ Stefan Hoesel-Uhlig uses this notion in his discussion on Goethe's idea of world literature (see Hoesel-Uhlig).

² In communication (e.g., telecommunication and electronics), interference means anything that alters, modifies, or disrupts a message as it travels along a channel between a source and a receiver.

³ Lat. *oeconomia* < Gk. *oikonomia* 'household management' < *oiko(s)* 'house' + *nomia* 'law'.

⁴ Explaining her idea of orphaned language, Caruth (240) argues that "writing loses the security of the paternal authority of authentic speech, and thus exposes language to the uncertainty of an endless wandering among false interpretation, interested manipulations, and, potentially, a final loss of the very capacity for communication for which speech originally came into the world." Discussing differences between oral culture and the culture of writing, Lotman (249) points to the paradoxical fact "that the emergence of writing, far from complicating the semiotic structure of culture, in fact simplified it."

⁵ "For writing to become necessary, historical conditions had to be destabilized, circumstances had to become unpredictable and dynamic, and there had to be frequent and prolonged contacts with other ethnic groups in order for the need for semiotic translations to be felt" (Lotman 253).

⁶ Lotman also points to an opposite view in which "Plato's Socrates associates writing not with cultural progress but with the loss of the high level achieved in non-literate society" (252).

⁷ Discussing the culture of writing and its emergence, Lotman tentatively suggests that "history is one of the by-products of the emergence of writing" (246).

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Kompleksna igra knjig in vzajemno delovanje kulturnega transferja

Ključne besede: zgodovina knjige / pisna kultura / literatura / besedilna nedoločnost / fluidnost / semiosfera / branje / semiotsko prevajanje / kulturni transfer / svetovni literarni sistem

Razpravljanje o knjigi, o kompleksni in negotovi igri, implicirani v branju in obtoku literature, nas neogibno sooči s fluidno dejanskostjo literarnih besedil in s problemom kulturnega transferja, s tem pa z vprašanji logike, ki obvladuje ekonomijo kulturnih prostorov. S stališča semiotike je mogoče knjige razumeti kot *žive* dejavnike, ki živo materijo kulture opazno preoblikujejo in so tudi »pogoj za nadaljevanje življenja« (Lotman). Knjige omogočajo *kulturni promet, kozmopolitsko druženje literatur sveta, mednarodni pogovor*, prek njih obstajajo literarna besedila kot pojavi kulturne mobilnosti in medkulturne menjave ter se pojavljajo kot del svetovnega literarnega sistema. Vendar se v vsaki bralni instanci semiotski podatki transformirajo, saj je branje izjemno kompleksen proces, ujet v labirint pomenjanja, v dinamično mrežo mnoštva sugestij in semiotskih usedlin. Knjige se zapletajo v resno in sofisticirano igro kulture, semiotsko in družbeno posredovano skozi nabor raznoterih preteklih pisanj, poetoloških sledi in diskurzivnih matric. V bralnih dejanjih je vsako upomenjanje prelomljeno skozi naše lastno *bivanje v svetu* in nas vključuje v izgrajevanje neposrednih zgodb *poiesis*. Branja izzovejo *prvoosebno utelešeno zavest* (Brier) in so spremenljive aktivnosti, ki se dogodijo kot vrsta performativne operacije, zato so knjige vedno na novo prebrane entitete. Kompleksnost in fluidnost bralnih operacij se pravzaprav udejanja kot vrsta neukinljivega *prevoda*. To seveda ne preseneča, saj je sama pisna kultura pojav, ki je možen šele s pojavom družb, v katerih je bila prepoznana *ideja izbire*, ki ima sama v sebi »semantične vezi s kršitvijo ali prelamljanjem ustoličenega reda« (Lotman), tj. s pojavom družb, ki so zahtevale semiotsko prevajanje.

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The Book as a Dynamic System for the Commodification of Ideas and Cultural Expressions

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Today, the book is challenged by the Internet as a source of information, and by other media as a vehicle for national culture, and yet it retains its privileged place as a valued and venerated vehicle for literary culture. Through an exploration of contemporary changes in publishing set against a historical understanding of the conceptual origins of copyright, I propose a redefinition of the book. I argue that the book is a dynamic system for the commodification of ideas and cultural expressions. As a system rather than a material object the book packages, stores, verifies, gatekeeps, permits trade by allowing transference of ownership, and verifies by documenting previous ownership of texts on which its ideas are built. Through this system creative, artistic, innovative, and cutting edge scientific ideas reach an audience. This is where its economic value and cultural worth lies.

Keywords: book system / publishing industry / economic capital / cultural capital / copyright / e-book / e-publishing

The book and the economy of cultural spaces

How can we assess the value of the book? What is its worth in the economy of cultural production? Today, the book is challenged by the Internet as a source of information, and by other media as a vehicle for national culture. And yet it retains its privileged place as a valued and venerated vehicle for literary culture. The book has been seen as a vessel that holds and preserves our literary culture and enables us to transport it over distance and time.

This is a view shared and celebrated by UNESCO through their annual designation of a World Book Capital. Books—or rather the literature they contain—have a humanitarian role when they contribute to international understanding and cultural diversity. As the Director General of UNESCO Mrs Irina Bokova said for World Book and Copyright Day 2011:

Books are works of art and science, and vehicles for ideas. They magnificently materialize creative diversity, generate universal knowledge and contribute to intercultural dialogue. They are instruments for peace. (Bokova)

Such inspiring sentiments show how highly literary culture is valued (see Larrea and Weedon). In order to preserve it UNESCO has worked with the International Publishers Association to raise awareness of copyright,¹ and this year launched the World Antipiracy Observatory, which details national initiatives and policies to combat piracy. Combating piracy, they argue, preserves creativity.

Yet the issues about intellectual property and the economic exploitation of that property are far from straightforward. On the one hand, the book contains the creative ideas of the author and expressions of those ideas by the author, designer, and illustrator. On the other hand, the book is a technology from moveable type to the iron press, and from the printing machine to the e-book. So why, in competitive media marketplace, where cinema competes with television and the radio with the iPod, should the book have a privileged place?

To answer this question we need to unpack the notions of value embedded through history in society's conceptualization of the book.

If we reduce the book to the level of a mere object of trade bought and sold according to market demand, we gain a level of abstraction that sheds light on the transformation of a product of the laboring mind into a commodity. The labor invested in a book by the author and publisher is largely intellectual labor plus the costs of manufacture and distribution. It has an exchange value, which varies according to the demands of the market, the books' availability or scarcity, and the amount of spending money within the economy after basic needs are met. N. N. Feltes² puts this in Marxist terms, which might be useful to our analysis.

Marxist notions of value

Use value

The book has a use value—the value of one service or commodity in exchange for another. The great eighteenth century encyclopedias became standard reference sources in the cultures of their origin and inaugurated a host of other publications often published in parts but aiming to communicate “universal knowledge.” They had a use value as the definitive source of knowledge at the time. These were great cultural artifacts of national benefit and objects of prestige. Use value, however is independent

of cultural prestige, as we can see in the use value of the more parochial *The Good Housekeeping Cookery Book* or *The Michelin Map of Europe* to the householder or traveler respectively.

Exchange value

The map, however, is a good example of how use value can rise or decline as its use changes. Encyclopedias and maps, even cookery books, become outdated, the information within them loses its usefulness for its original purpose or else, in the case of the map, it is displaced onto a new media form—a GPS device in this instance. Sometimes the work regains its use value as a new purpose is found: old maps can be used as resources for local historians or genealogists, or framed as pictures for the wall. Of course, the work's exchange value—what it can be exchanged for—will also change as the use value declines. And its price may rise as the book becomes rare or valued as a collector's item.

Conceptually, then, we can see four overlapping values in the book: an intrinsic value, a use value, an exchange value, and a price. Like an Escher staircase each appears related to the next in an eternally upward (or downward) spiral. The illusion of a linked progression from one to another is an illusion that must be interrogated because the systems that give a value to each do overlap, but we need to look closely to see the limits of the links between them.

Economic factors in the notion of value in the book trade

The history of the book tells us that there are four essential factors that determine the economics of the book trade: the value of the book as literary property, the cost of its manufacture, regulatory and institutional controls of the book trade, and the price of the book in the market. We can relate these to our conceptual notions of value, though, again, there is no direct relationship between the concept and the economic factor. Even the closest and apparently most obvious connection—the connection between prices—is muddied by contractual arrangements both within and outside the industry. The price in the market should not be taken as Marx's monetary price—the 2010 price war between e-book sellers and publishers showed that retail prices are not set by a Marxist formula of supply and demand. It harked back to the British net book agreement from 1900, when all publishers agreed to sell their books only to booksell-

ers who charged the “net” book price they set to preserve profit margins within the trade.³ However, this can only be sustained by a highly institutionalized trade and where competition laws allow it.

Redefinition of the book as an immaterial object and an electronic format

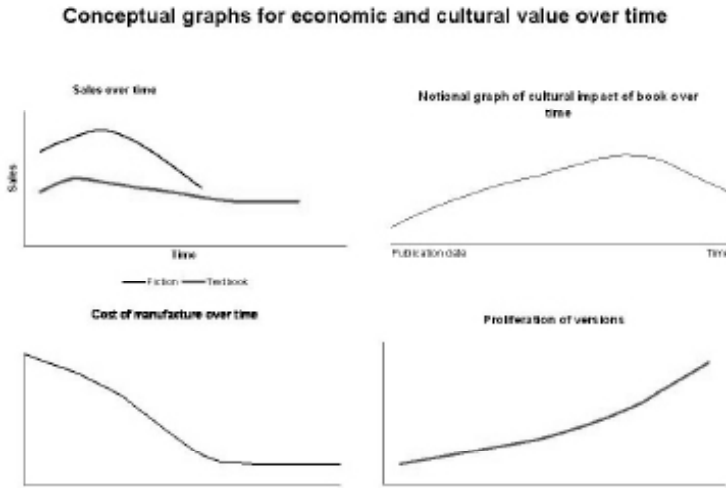
We are hence witnessing a redefinition of the book as an immaterial object and an electronic format. The e-book is as much a vehicle of ideas as the paperback. And today, the book trade is dealing not with the death of the book, but with the commodification of the digital book.

A potent force in the economic value of books, and part of our cultural heritage, are the collections of books accumulated by individuals and national institutions. This is also a significant factor in the commodification of books, as publishers package them in selections publishing them in uniformly bound series or in libraries. With immaterial book the digital archive forms a virtual bookshelf and must exhibit the same traceable provenance and security of ownership. In the virtual bookshelf we may have a family photo album alongside a book collection and this digital archive may include other valued collections including films and games (see the studies in Matthews and Moody).

Yet, of course, the physical nature of a book is part of its attraction, as we remember the size of atlases, the color and drawing of illustrations in it, etc. The selection of a few books for our physical bookshelf thus becomes more significant and the immaterial book raises our appreciation of the physical item. So in a post-industrial era we must separate the cost of industrial manufacture from our estimation of the price of the book. Today, miniaturization and portability add value, and an e-book that is securely archived, has our stamp of ownership, and has a verifiable provenance may well sell for more than its physical counterpart.

If we compare notional graphs of economic and cultural value over time, we can see how these two fields interrelate. While the sales of a title decline over time, if the book achieves recognition its cultural impact will rise over time. And while the initial cost of production of a work is high, since the author, publisher, and editor invest time and capital in its manufacture, if it achieves success—literary and popular—there will be increasing demands of more and various versions of the text.

Figure



The relationship of economic and cultural value

We have seen that the book cannot be defined as a material object—a codex, a scroll, on parchment, or paper. But the old metaphors—the notion of the book as a hinge, a crystal goblet, a rose—say a great deal about how we value the book as an aesthetic object and relate directly to its cultural significance in our society.⁴

However, I would like to redefine the book more prosaically, namely as a system for the commodification of ideas and cultural expressions. Through this system creative, artistic, innovative, and cutting edge scientific ideas reach an audience. This is where its economic value lies. As a system for commodification the book packages, stores, verifies, gatekeeps, permits trade by allowing transference of ownership, and verifies by documenting previous ownership of texts on which its ideas are built. Through history, the book has been challenged in all these facets.⁵

The broad and specific effects of globalization on creative property and the future of the book in a multimedia marketplace

The book system has had to deal with the changes in cultural production brought by the information technologies and globalization. Digitalization has liberated the text through new typographical design and new delivery technologies; it has altered workflows for internal and external gatekeepers and required revisions of the processes of ownership transference within the industry.

Significantly, one of the effects of digitalization and globalization is that questions about freedom of ideas have again surfaced. Let us look back now through the haze of events in the first decade of the twenty-first century—the burst of the dot.com bubble, Google’s books online, and the microeconomics of digital delivery to niche markets. These events can obscure longer trends, and the roots of changes lie in earlier developments: The history of the book shows a shifting of the balance between access to ideas, which led to intellectual and social development, and restrictions such as licensing, control through taxes, censorship, and entry costs, which limit access. In the past, resistance to institutional and regulatory control from authoritarian regimes that have imposed forms of trade control and censorship has created its own cultural spaces. In the 1990s, concerns about the concentration of media ownership and its effect on cultural diversity were cited in the debates over the growing power of media conglomerates. Yet popularly this debate has found relief with the opportunities available through self-publishing on the Internet.

The expansion of Western notions of copyright

If we look back four centuries, we can see an expansion of Western notions of intellectual property and copyright. Early notions of ownership were the grants given by the King to his favorite subjects to print and sell copies of almanacs or the Bible. Each of these grants or patents brought in considerable income to the owner, and after 1603 were formalized as the English Stock. The ownership of the stock was then sold to shareholders within the trade. A large proportion of these shareholders were booksellers and paper merchants who had the capital to invest. In early seventeenth century, shareholders had a comfortable annual dividend of around 12.5%. This was an agreement to trade in the manufacture of these commodities and there was no reason why it should not be in perpetuity. However, as new genres were developed the question of setting a time limit on trade in them arose.⁶

The long term effect of this arrangement was to separate the printing and publishing functions of book production—which was crucial to the parallel separate development of the printing factory and publishing house in the nineteenth-century Britain, where manufacturing took place in the printing factory and the business model was one of capital investment in industrial processes plus the publisher who was able to trade in the intellectual property of the author. Over time revenue from book sales gradually went up the production chain from the bookseller through publisher to the writer leading to a professionalization of authorship. Royalty contracts emerging in the nineteenth century show a new understanding of the income stream arising from shared intellectual labor.

Throughout the history of the book, the book system for the commodification of ideas has revolved around refining the notion of copyright. This had little to do with authorship, at least in its first formulation under Queen Anne. This first law sought to protect the interests of the producers, however later formulations of copyright, after the dismissal of perpetual copyright, protected the author's creative property for lengthening periods of time, most recently extended across Europe to 70 years after the author's death. The original formulation of the right to copy the original has come to protect the creative work of each individual within the cultural product. It is not the idea that is protected, but the expression of that idea by the writer, illustrator, typographer, and, as intellectual property rights have extended, the filmmaker, actor, voice artist, etc.

It is a point of philosophical debate as to the origins of ideas: we are familiar with Renaissance notions of personalizing creation, signing works of art, and with the Romantic notions of authorship, the *auteur*. They have given us the notion of individual creative expression. Such a view excludes from the exchange value for the author's work the author's creative influences within her or his social group, education, cultural milieu, and also what we might call the media ecology in which author can thrive. Copyright simply provides a financial mechanism to reward the author's labor, with only a passing nod to the public domain once s/he has been rewarded. Financial reward may or may not reflect the intrinsic value of the author's work, although there is some correlation between the author's experience and knowledge of market needs and her or his ability to sell more, between her or his talent and the market's willingness to pay a premium for quality, between her or his ideas and the readers' willingness to pay more for these ideas.

With the advent of the media marketplace in the early twentieth century, as film and radio came to share the properties of the printed story and the play, the business of negotiating, dividing, and selling subsidiary rights

gave rise to literary agencies. These early business practices heralded multi-media contracts that authors receive today. The notion of a single right to make copies has become that of a group of rights, or as it was said by the mid-nineties, “a stable of properties” that would include the intellectual property rights to print, animate, film and audio adaptations, conventions, events, merchandising, etc.⁷ The storytellers’ intellectual property and the development of that property within the media marketplace substantively contribute to the country’s economy as well it as its cultural life.

The exchange value is of course subject to the local media ecology and the wider marketplace, which increasingly crosses national boundaries. Scandinavian countries have benefited from the Internet market with recent international successes in the main fiction charts. Fiction however sells within a known price range in an English language market. More variable is the journal market, and when territorial and media boundaries are eroded by the global multimedia marketplace, journal publishers set different levels of tariff to purchase access to their publications—an area that is closely watched by UNESCO who seek to improve access for so-called Third World countries. Institutional and regulatory constraints can also be imposed to encourage (typically) national cultural identity with stories set in the country or region written in its language.

The book system for the commodification of ideas extends beyond copyright. Scientific and technological inventions are covered by patents, and patents are a way of defining the ownership of a “useful” innovation. Patents require non-obvious “step” invention, which is defined in the US as having “utility,” while in Europe, where the distinction between material and immaterial invention has proven intransigent, the patented device must have “a technical effect.”⁸ Business methods patents allow for the patenting of e-businesses including Amazon’s online bookselling. Amazon patented a method and system of placing a purchase order via a communications network (patent US n° 5.960.411) and methods and systems of assisting users in purchasing items (n° 6.865.546). Commodification permits the development of restrictive commercial business technologies.

Conclusion: ownership of ideas versus access

In conclusion, while McLuhanites might argue that book publishing fixed the idea and the word in a locked typographical format, to be freed only by electronic media, others might argue that the book, by locating the idea at a co-ordinate within the text, allowed for debate, discussion, and its refinement and development.

Innovation and creation arise from the interchange and building up of ideas, and much of this is carried out through the book system. Authors have historically sometimes sought audiences at the expense of financial reward: there is a balance between communicating ideas to wide audiences by opening up access, and gaining compensation for the intellectual labor that went into the expression of those ideas. Publishers have also sought to drive up audiences by distributing the authors' and their work for free, i.e. by opening up access to their full text journal databases, publishing free samples or chapters, etc. Developing audiences is a part of the publisher's role that has been so often ignored. The ascent of the author and the notion of a worldwide market place accessible through the Internet have obscured the significant work of the publisher in creating and stimulating demand through their selection processes, lists, genre definitions, and close contact with the interests of the readers in their sector. Publishers balance audience building with financial return through such techniques as distributing the first volume in a series at a discounted rate or, in the days of silent films, by adding clauses to their contracts with authors claiming a financial return for their role in developing the audience for the movie.

The book trade has changed historically and continues to do so, yet it has retained the functions of gatekeeping, verifying, and recording ideas. However, the book today is not just a material object—a repository. We have to redefine the book in terms of its processes. It is a dynamic system for the commodification of ideas and cultural expressions, and through this system cultural, artistic, innovative, and cutting edge creative ideas reach an audience.

NOTES

¹ See also Philip Altbach and Caroline Davis's work on book trade in Africa and Sarah Brouillette on postcolonial writing in the marketplace.

² See the introductory chapters to his *Modes of Production of Victorian Novels* (Feltes). He puts Victorian literature in a Marxist context of cultural production.

³ For a history of the net book agreement and its context, see Morgan et al.

⁴ I am referring to Beatrice Warde's famous essay "The Crystal Goblet" (see Warde) and the Catalonian tradition of giving a rose with every book sold on St George's Day, a symbol that has been taken up by UNESCO on its World Book and Copyright day (http://portal.unesco.org/culture/en/ev.php-URL_ID=5125&URL_DO=DO_TOPIC&URL_SECTION=201.html).

⁵ And of course by different cultures globally. See Robert Murray Davis on literature in Slovenia, Slovakia, Hungary and Romania (see Davis), as well as older studies such as George Parker's *The Beginnings of Book Trade in Canada* (see Parker).

⁶ See Morgan et al. Eric De Bellaigue also gives a insider's view of the issues in the twentieth century.

⁷ There are many articles and books today about the financing of digital books, adaptation, and e-book apps. See, e.g., Murray; Mussinelli; Young; and Stockmann.

⁸ Treated differently by US Patent Office, European PO, and Japanese PO. Software protection by EPO is opposed to the original article 52 of the European Patent Convention. See also Toyne on authors and copyright.

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Knjiga kot dinamičen sistem za komodifikacijo idej in kulturnih praks

Ključne besede: knjižni sistem / založništvo / ekonomski kapital / kulturni kapital / avtorske pravice / e-knjiga / elektronsko založništvo

Kulturni status knjige kot estetske forme in kot medija, ki izmenjuje ideje, je v devetnajstem in dvajsetem stoletju postajal ogrožen, kot ni bil nikoli dotlej. Trdnjavo knjige je oblegala velika množica družbenih in političnih sprememb, zamajalo jo je topništvo različnih množičnih medijev, izzvale pa so jo prav digitalne tehnologije, ki so jo osvobajale njenega fizičnega utelešenja v tiskarskem črnilu na papirju. V devetnajstem stoletju je tovarniška proizvodnja zaznamovala izdelavo knjig in procesi dela stavcev, mehanskega tiska, preloma in vezave so ustvarjali trdo vezana in broširana dela, ki so jih potem v škatlah razpošiljali z ladjami, železnico ali po kopnem po trgovskih poteh imperija. Sam proces izdelave je iz knjige naredil prvi množični medij. Postavljala so se vprašanja o vrednosti knjige v dobi mehanske reprodukcije. Ali je cenenost tiska devalvirala njeno vsebino? Ali naj bo davek na literarno produkcijo? Kakšen status je imela knjiga, ko je postala dostopna vsakemu bralcu? Kaj so sprejemljive meje svobode tiska?

V dvajsetem stoletju je knjigo doletel izziv novih medijev in komunikacijskih tehnologij: z vsako generacijo so bile na voljo hitreje poti komuniciranja in nova vznemirjenja. Telegraf in poštne usluge, ki so nekoč odigrale osrednjo vlogo v urbanem in ruralnem življenju in so leta 1900 prve prenašale zasebne novice, je nadomestil telefon in po 1990 elektronska pošta. Vsaka naslednja pridobitev je prinašala novosti v oblikah sprostitev, ki so izzvale knjigo. Utopično vizijo najboljše dosegljive knjižnice, v kateri bo sleherno natisnjeno delo dostopno z osebnega računalnika, splet povezanih digitalnih besedil, ki domujejo v računalniškem spominu, je zasenčila zaskrbljenost zaradi cenzure. Založniki posegajo po novih tehnologijah in razpošiljajo elektronsko natisnjene izvode knjig po svetu v nekaj minutah ter izdajajo identične spletne izvode v natančno istem

trenutku po vsem svetu. Panoga vzporedno – čeprav malokdaj istočasno – množično proizvaja in distribuira elektronske in broširane knjige. Do konca stoletja je knjiga postala zgolj eden od mnogih možnih načinov komuniciranja idej ali pripovedovanja zgodb; na prelomu stoletja so skrbi o smrti knjige kot fizičnega objekta in posredovalca nacionalnega kulturnega izraza dobivale precejšnjo težo. Je bila knjiga prepočasna za svojo žetev in preobsežna za branje? So se ljudje odvrnili k hitrejšim medijem? Je knjiga forma, ki je prišla iz mode?

V prvem desetletju enaindvajsetega stoletja se nadaljujejo izzivi za status in vrednost knjig. Ali gre za resno skrb ali pa je knjiga trdovratnejša in trajnejša forma, ki jo pisatelji in založniki vsake generacije preoblikujejo, da se prilaga njihovemu sodobnemu literarnemu trgu?

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Understanding a Book: A Few Digressions on Forms and Meanings

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This article analyzes differences between analogue and digital reading. It demonstrates that the differences between e-publishing and print publishing processes heavily influence meanings formed through reading.

Keywords: book history / e-book / enhanced e-book / book market / reading culture

1.0 What is a book?

With the advent of e-books, both the publishing landscape and reading practices started to change. As a point of departure for almost any serious analysis of these processes, it became necessary to reconsider the very notion of the book. Rather surprisingly, this proved to be a complex task.

At least at first glance, the answer is obvious: the printed book (or “p-book”) is a device for storing and disseminating information and knowledge—in short, a container of knowledge (see, e.g., Wischenbart) in which a variety of navigation tools are used in order to organize and make accessible the stored information (see Phillips and Cope). What further differs p-books from other communication devices is that the information stored in them is predominantly in textual or textual/visual form and—as stressed by Eco in a debate with Carrière—longer than, for example, information in papers and magazines (see Carrière and Eco, kindle edition, location 3304-14). This is valid for a huge variety of p-book genres: a cookbook or a book on gardening contains more information than a single recipe or a gardening tip published in a daily paper or on the web. A novel is longer than a short story, and a scientific monograph is usually longer and more complex than an individual research article. All these different genres invoke different reading practices: as stressed by Mangen and Hillersund, reading a scholarly text requires studious immersion, and reading a novel

invokes more emotional immersion, whereas browsing through a gardening book or a cookbook involves more fragmented reading.

In short, a printed book is a communication device empowered with navigation tools, used for transmitting longer texts that invoke a variety of different reading practices. In order to further describe how the book does what it does, I look at the ways in which publishing processes determine the format and content of texts stored in printed books and influence the meaning of what is read. Below, I shift to the more technical vocabulary of publishing studies and predominantly rely on Genette's concepts of epitext and peritext.

1.1 Formats and marketing of the book

As shown in Gérard Genette's *Paratexts* and as analyzed by Claire Squires in *Marketing Literature*, reader's choices are heavily influenced by paratexts: by the visual and physical appearance of a printed book, including the design of the front and back covers, blurbs, the name of the author, dedications and inscriptions, prefaces, the title of the book, and so on (which Genette calls the peritext); and by the retail, social, and personal contexts in which the book is sold, marketed, and read (Genette's epitext).¹ Such effects of the paratext were empirically proven at the beginning of the twentieth century, when research funded by two British publishers, Orion and Penguin, showed that in trade publishing, the cover (i.e. the peritext) was the key factor in deciding whether to buy the book (see Clark and Phillips 130). Moreover, a study commissioned by Chorion emphasized that a good cover "will encourage the consumer to pick up a book, and the consumer is then five times more likely to buy" (Phillips 28–29).

In short, at least in trade publishing, the reader's first decision to take a look at the book has little to do with its content: it is the look of the physical book that sparks the first impulse to read or buy it.

This indicates that peritexts and epitexts of printed books attract readers' attention in a different way than their e-counterparts: so far, narrative e-books have not had covers as visually attractive as p-books (and in case of e-editions of gardening books and cookbooks, tourist guides, coffee-table books, and health manuals there was no artwork embodied in the materiality of the book). Moreover, in traditional bookshops customers can find books they do not expect to discover. The metadata of e-books—accompanied by suggestions from other readers—do help a customer find books from a specific field in a quicker and more exact way than browsing

in a brick-and-mortar bookshop, but (again, according to anecdotal evidence because no serious research has been done on this) hints from other readers rarely suggest to a customer to buy a book from a genre he or she never looks at. As such, marketing tools in an e-book environment diminish the role of surprise and randomness. In 2011 in American bookstores, the reluctance of book readers to give up such accidental browsing led to a practice known as showrooming: in fall 2011, a survey conducted by the Codex Group revealed that 39% of customers that bought books (either print or digital) from Amazon in the past thirty days said that they looked at the book in a brick-and-mortar bookshop before buying it online—as though the marketing power of online retailing and of e-paratext could not compete with its analogue and brick-and-mortar counterpart.²

Or, switching back to the language of publishing studies, due to economic and technological differences between e- and p-books, filtering and marketing processes in the e-book retail environment are different from those in brick-and-mortar bookstores. Click bookstores do not allow customers to engage in unintended shopping for titles in unfamiliar genres in the same way as brick-and-mortar bookstores, nor can e-books persuade customers to look at them by the mere beauty of their cover and/or artwork. Besides the fact that, so far, software has not been able to adapt e-versions of illustrated books to different screen sizes of color reading devices as in the case of text-only e-books, the strength of paratext (and, in the case of illustrated books, of their layout and design) might be one of the possible explanations for the fact that sales of illustrated e-books and enhanced illustrated e-books have not gained momentum yet and that as late as fall 2011 sales of illustrated printed books were actually growing in U.S. brick-and-mortar bookstores (see Shatzkin, 13 November 2011). According to US Bookstats data, in 2010 e-books comprised 13.4% of adult fiction sales, 3.9% of adult non-fiction, and 1.8% of children's book sales. Enhanced e-books were only around .01% of all book sales (Publishers Lunch, 9 August 2011).

To make a long story short, the marketing process in which customers' attention is changed into interest in the book, and then into desire and the action of buying it, is different in the world of narrative p-books than in the world of narrative e-books, and very different in the world of illustrated books. Stated more plainly, regardless of the same content, it is much more difficult to fall in love at first sight with a digital file than with its embodiment as a printed book. Hence, readers' decisions about what books to buy and what to read are different in an e-environment than in its analogue counterpart.

1.2 Formats and the symbolic value of the book

Moreover, in many cases, the visibility and materiality of a printed book have a significant value for its owner; as stressed by van der Weel,

besides the material and instrumental value attached to books, books also carry an important symbolic meaning, especially as carriers of knowledge (both religious and secular), and culture. ... Even a sense of identity might be said to attach to books; hence the persistence of the old saw “show me your book case, and I will tell you who you are”. What is important in all these cases is the *visibility* of books, resulting from their materiality, and the obvious ownership relation projected by this visibility.

These p-book-related identities can vary from religious to political, cultural, and ethnic. It is hard to imagine a devoted Christian without a Bible at home, or a true-believing communist (although a rare and almost extinct species these days) without at least one book by Karl Marx on the bookshelf. In addition, at least smaller nations in Europe strongly link their identity to men and women of letters that wrote in their national languages: being a Slovene, for example, almost requires owning a book of poems by the nineteenth-century romantic poet France Prešeren, who is considered to be one of the founding fathers of the modern Slovene language.

On the other hand, fandom as a more contemporary identity phenomenon relates to a specific book genre instead of to the language in which the book is written, and as such does not require the author to have the same national identity as the reader. Nevertheless, ownership of printed books still matters: even though, in 2011 in the U.S., fiction bestsellers were selling better in e-format than in p-format, *Dance with Dragons*, the fifth part of George R. R. Martin's *Songs of Ice and Fire* saga, was selling better in print than in e-format on the first day of its publication in July 2011—clearly indicating that fans wanted to have a physical copy of the book as a part of their Martin collection in their home libraries (Publisher's Lunch, 13 July 2011). A month earlier, on the other side of the Atlantic, during his visit to Poland and Slovenia, Martin attracted thousands to autograph sessions (see <http://grrm.livejournal.com/>). It is worth mentioning that in Ljubljana about half of his fans came with English books that were about 30% cheaper than Slovene translations, as though the language of the book they owned and read mattered less than its price—which would be an outrageous gesture in the eyes of nineteenth- and twentieth-century Slovene nationalists. I also noticed a fan with a kindle (Martin signed the back of the device using a waterproof pen), clearly showing that it is the physical object and not the digital file that carries symbolic value for its owner.

1.2.1 Education and symbolic capital of printed books

According to a study conducted by Mariah Evans, Jonathan Kelley, Joanna Sikora, and Donald J. Treiman in 2010, the home library of printed books heavily influenced the educational success of children. This is how they introduce their study:

Children growing up in homes with many books get 3 years more schooling than children from bookless homes, independent of their parents' education, occupation, and class. This is as great an advantage as having university educated rather than unschooled parents, and twice the advantage of having a professional rather than an unskilled father. (Evans et al.)

Because their research was based on data from the 1990s, when e-books were still rare, they could not ask whether an e-book library stored on smartphones or in the e-book readers of unskilled parents has the same positive effect on their offspring as a home library of printed books; nor did the available data allow them to see whether a home library full of fantasy and pulp fiction in paperback (of course, in countries where paperbacks existed) had a similar effect on the education of children as a library full of more “snobby, literary, prestigious” (Thompson 35, 37) hardcover books. As a result, we do not know whether printed books as such brought symbolic capital with them that had a positive effect on children's education, or whether some particular types and genres of books had more symbolic capital than others.

However, regardless of all these unanswered questions it is clear that at least in the last decade of twentieth century printed books still had significant symbolic capital.

On the other hand, due to their immateriality, inability to establish an ownership relation projected by their visibility, and lower prices, e-books will undoubtedly obtain less symbolic capital than their printed counterparts. Future historians of both the book and literature will therefore very likely raise the interesting research question of how much of an author's symbolic capital is generated not only by the materiality of the book but also by the publisher's financial capital (i.e., by the fact that somebody was willing to invest a significant amount of money to produce and disseminate the author's work).

All this of course remains to be seen—just as it remains to be seen what such transformations of the book's symbolic capital mean for education and for personal and national identities linked to printed books.

1.3 Book formats and book institutions

With the advent of e-books, it became obvious that both the content of the printed book and its structure were closely related to the technology and economy of printing and bookbinding. Simply put, throughout the twentieth century, printing technology did not allow for the printing of works longer than, say, 1,000 pages and shorter than 48; in addition, the economy of printing made financially unsustainable all books that were printed in runs of fewer than 500 to 1,000 copies. As a consequence, only those books were published for which the publisher assumed that at least 500 copies would be sold and that were not longer than 1,000 pages or shorter than 48. These two simple rules—together with limited shelf-space in brick-and-mortar bookshops—triggered a complicated set of editorial and publishing practices that filtered the book content, determined the length of fiction and non-fiction books, and eased life for readers as only the texts selected by publishers became publicly accessible. Huge quantities of unreadable texts written by would-be authors simply did not find their way to regular book-trade channels.

Moreover, professions of publishers, booksellers, and librarians came into being because printed books are complex products to create, physically produce, filter, ship, store, distribute, market, and disseminate: for example, in 2010, the number of professional attendees at the Frankfurt book fair was around 300,000. This global armada of book people produced, marketed, and disseminated books; moreover, they also promoted the printed book as a medium—which was very often a preconscious side effect of their activities—and consequently enforced book-reading habits. Never mind how fiercely they competed, quarreled, or even hated each other: the end effect of their efforts was beneficial to all of them because they helped create and maintain spaces of book buying and reading, making—through a chain of bookshops and public libraries—the book and book-reading visible parts of urban landscapes.

Hence, in the book business, a set of self-regulated business practices, professions, and institutions appeared through which printed books were filtered, produced, marketed, sold, stored, disseminated, and read. Although this was not their primary goal, all these activities and institutions supported and maintained reading practices and influenced the content of printed books. In Claire Squires' words, in the world of print, the transformation of text into a marketable product called a book “entails overlapping interpretations, incomplete translations, and a continual shifting of meaning from text to written and consumable object and back again” (Squires 57).

Now what happens to all these institutions and professions if e-books take over? Moreover, what happens to the book as a medium if some of these institutions and professions go away?

1.3.1 Disintermediation: new formats and new institutions?

In 2011, there was only one fair and clear answer to this question: we don't know because it has not happened yet. Nevertheless, it was obvious that the end of the printed book would seriously change not only the urban landscape and publishing professions, but also the very notion of the book.

The reasons for such a conclusion are as follows.

In the e-environment, the technological and economic pressures that triggered the rise of book professions and determined filtering processes and the size and length of printed books in p-publishing are disappearing. First, e-book technology and the economy of e-publishing allow even the publication of titles that would sell only in one copy; second, there are no upwards or downwards limits to the number of pages; and, third, the limitations posed by the meters of shelves in brick-and-mortar bookstores became irrelevant with the advent of e-book stores with unlimited storage capacity (see Kovač, "The End").

The consequences of these changes are twofold: first, in the U.S. new book genres, such as Kindle Singles, appeared that do not follow the traditional conventions regarding the length of narrative books.³ Second, some fiction authors have discovered that in the e-environment they do not need publishers anymore. The most successful among them, such as John Locke, became self-publishing millionaires (<http://lethalbooks.com>) that hired editorial staff to help them edit their work and—at least in Locke's case—marketed their books by themselves thanks to their marketing experiences generated in their previous careers.⁴ Third, Amazon as the biggest e-book-seller globally started to publish e-books and act as a publisher, as did some agents. If these current American trends continue and spread to Europe, the authors, publishers, agents, and e-booksellers of narrative books might globally merge into a new kind of book profession, and some of the middlemen that exist in analogue publishing process might be cut out.

But will they be? Will e-publishing destroy the entire p-book infrastructure together with bookshops and libraries around the globe, or will these processes slow down? And is such disintermediation of publishing global and unavoidable, or is it predominantly an American phenomenon that could be avoided in the rest of the world merely by deciding not to publish e-books?

In order to answer these questions, one should take a look at three additional sets of trends in the cultural and social environment of the contemporary publishing industry that support and reverse the marginalization of p-books.

2.0 Global English, controlled reading, and book preservation

At least in continental Europe, an e-supportive trend is the rise of English as a global language. Because there are no hard data on the number of people that speak English as a second language and read and buy e-books in English, the evidence can only be as anecdotal as Kobo's CEO Michael Tamblyn statement at Frankfurt Bookfair 2011 about the 300% rise in sales of English e-books in continental Europe. In this context, an educated guess might lead to the conclusion that, if Pareto's law applies to buyers of English books in continental Europe, a switch of the top 20% of book buyers from print to digital might mean an 80% drop in sales of printed English books. At least for those bookstores in the city centers of Amsterdam, Ljubljana, and Copenhagen that stock 30 to 40% of books in English, this might have quite unpleasant consequences. Should this be the case, it might represent an important turning point in economic history: for the first time, an overseas competitor would cause a serious problem for an entire industry without physically setting foot in the territories where the battle takes place, achieving all this with products that were not primarily intended for sales in those territories.

Currently, the growth of English as a second language, and with it the growth of English reading as an e-book accelerating process, seems to be unstoppable. In the long run, however, the economic turmoil in Europe might have some unexpected consequences for the future cultural development of the continent about which I do not dare to speculate.

Counter-trends that work in favor of p-publishing seem more controversial and difficult to spot. Let me mention an obvious and controversial one: preservation and the need for privacy. The existence of e-books relies on the supply of electricity, and it is common sense that, much like a few copies of a manuscripts on paper, a few information clouds in which e-books are stored are by definition more exposed to natural and human disasters than hundreds of copies of the same printed book stored in a variety of private, public, and special libraries in different geographic locations. Not to mention that any failure in electricity supply would make all the books in the clouds temporarily inaccessible. Thus, if we want to store book content safely for a longer period, it still makes a lot of sense to print it.

Privacy, of course, is different matter: while reading an e-book either on a dedicated device or a tablet, one can simultaneously communicate about what he or she reads via social networks such as Twitter or Facebook. Moreover, e-booksellers that sell dedicated reading devices and tablets know for each and every customer which books he or she purchased, at which time of the day the user of the device reads, with what pace the pages are turned and how long he or she reads, what he or she underlined, and what kind of notes were made. In short, e-reading is controlled and public in comparison with reading on paper.

At this point it is of course difficult to speculate whether such visibility and controllability of previously private reading, together with distractions caused by communicating about read material via social networks, will lead a significant number of book readers back to print as they become fully aware of all this—or whether the wish for visibility of our private doings becoming part of our newly born digital mentalities and is speeding up the digital transformation.

3.0 Conclusion: Indeed, what is a book and what does it do?

If I were to upgrade the definition of the book from section 1.0 on the basis of everything said above, I could describe the printed book as a highly preservable information tool that through its materiality and visibility invoked a set of different private and uncontrolled reading practices influenced by marketing and symbolic effects that were executed through the book's epitext and peritext by a variety of book institutions run by an armada of book professionals.

However, in the digital world, almost all book marketing and reading practices, together with the symbolic capital of the book, seem to be changing. With them the definition of the book is changing, too—although more slowly than expected. The fact that, in 2011, e-books were still lagging behind p-books in terms of both preservability and marketing could be seen as a proof that Eco was right when he stressed that the printed book as an information device became almost perfect in the last two thousand years and as such could not be terminated overnight (see Carrière and Eco). Therefore, the printed book could be understood as “part of our second nature” (see Kovač, *Never Mind*)—and destroying a device that became both perfect and part of our second nature requires more time than just a few years and cannot be achieved by one or two globally expanding companies alone. Controversial trends that both support and slow down the global spread of e-books described in section 2.0 seem to confirm this conclusion.

In the book business, all these controversies are reflected in the fact that, in terms of sales and marketing, e-books were to a significant extent parasitically dependent on the peritext and epitext of printed books. It is not yet clear whether the parasite will kill the host and simultaneously injure itself, or whether a symbiosis will appear in which p- and e- books will coexist in a kind of dual economy. One can assume that, in the latter case, book markets would continue to exist, and in the former they would shrink significantly until they would either turn into something completely different or, just the opposite, e-books would become as preservable as p-books and an e-paratext would appear that would allow better marketing practices as the paratext of printed books. Clearly, a happy ending is not guaranteed: it is not hard to imagine circumstances in which the disappearance of some book professions might significantly slow down the dissemination of book content, especially if we have in mind that—as shown by Nicholas Carr—digital civilization is not a place where immersed and concentrated reading and thinking thrives.

Regardless of the outcome, at least one thing is certain: all the scenarios described would involve different forms and meanings of reading materials than in the print civilization. Moreover, they might involve a very different understanding of a book than the one presented in this article. Therefore, analyses of the transition of the book industry from print to digital (and the behavior of book professionals and authors in this process) and of the differences between e- and p-books when it comes to their respective epitexts and peritexts will be essential to understanding the changed mentalities of contemporary *homo digitalis*. Somewhere deep in these processes are hidden the answers to the question that I see crucial for future book research—namely, how information devices and market forces that drive their production and dissemination interact with our ways of reading and with our making meaning out of the material read.

NOTES

¹ A high level of conceptual similarity exists between Thompson's publishing field and Genette's epitext. I leave for the future a more detailed examination of differences and similarities between these concepts.

² See also <http://mediadecoder.blogs.nytimes.com/2011/12/04/book-shopping-in-stores-then-buying-online/>.

³ A hypothesis for further research might be that Kindle Singles appeared not only because e-technology and the e-publishing economy made it possible, but also because shorter texts somehow correspond with a shorter amount of time dedicated to reading in the digital age, as noted by the National Endowment of Arts' longitudinal research on reading habits in U.S. (Reading at Risk, NEA 2004: available at <http://www.nea.gov>).

⁴ For more, see Mike Shatzkin's blog on 26 June 2011 at www.idealogy.com, and Locke's own account of his success at <http://www.amazon.com/Sold-Million-eBooks-Months-ebook/dp/B0056BMK6K>

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Razumeti knjigo: Nekaj digresij o formah in pomenih

Ključne besede: zgodovina knjige / e-knjiga / obogatena e-knjiga / knjižni trg / bralna kultura

Članek pokaže, da so do konca 20. stoletja knjigo definirali bodisi kot besedilo bodisi kot fizičen objekt, s prihodom digitalnih medijev pa je postalo možno knjigo razumeti kot komunikacijsko orodje, na katero so vezane različne bralne prakse, na katere pomembno vplivata peritekst in epitekst. S pojavom elektronskih knjig sta epitekst in peritekst izginila ali se pomembno spremenila, zaradi česar so morale elektronske knjige parazitirati na epitekstu in peritekstu tiskanih knjig. Članek opozarja, da je zaradi tega analogna knjižna infrastruktura morda bolj trdna, kot se zdi na prvi pogled. Šele na tej osnovi in skozi spremembe v delovanju sodobnih knjižnih industrij je možno razumeti digitalne mentalitete.

Marec 2012

The Book and the World Wide Web

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The essay considers the effects of internet-based communication on the book as a carrier of a message. An examination of Teo Spiller's "sonnet-like" web projects and of web archives such as the Stanford Encyclopedia of Philosophy shows which aspects of the book have changed or were improved in web-based communication forms, and which aspects are book-specific and thus retain their value in the Internet era.

Keywords: Google books / internet / web communication / reference literature / computational reading / content management system / new media literature / cybertext / Spiller, Teo

The method

There are many methods of theoretically exploring a communication medium. One of them is to study its history, which in the case of the book would mean studying the codex medium (i.e., the manuscript book) from the era before print, and then following the modifications of its material embodiment and use in new historical and social circumstances. However, to tackle phenomena that are developing, a different method can be proposed. Rather than focusing on the alleged replacement of the book by devices such as Sony Reader, Kindle, and so on, a less technology-based approach focusing on actual use seems more productive. Moreover, considering the situation in Slovenia, it needs to be noted that very few people regularly use e-paper devices. There may be many different reasons for this, but there is one unambiguous consequence: there are no concrete studies on the experience and different uses of e-books. In order to gain some general relevance, this kind of survey would also have to describe all the different uses of similar devices for facilitating reading, among many other things (e.g., "smartphones"). Again, such research would need to be region-specific; for Apple Inc., until recently, Slovenia was a market that was not large and attractive enough to sell iPhones or iPads.

Nevertheless, whether one reads e-mails and attached PDF files on a subway on a larger phone or a small laptop, or browses the Web in an office, the changes brought about by the spread of Internet access—and the World Wide Web interface in particular¹—are omnipresent.² The wide

range of issues concerning the relationship between the book and the new communication media that depend on the Internet infrastructure are considered in three cases of transformation of the carrier of texts, which simultaneously involve the transformation of reading practices. To understand the impact of the Web on the uses of books, a description of current simultaneous uses of a text in book format (or at least in printed form) and online can serve as a starting point. Next, the Internet-dependent transformation of the encyclopedia is presented. The third and last case stresses the radically new condition of the text, which enters the living environment in ways that are beyond the reach of print.

A reading of a literary theory volume

To read a theoretical volume that discusses a complex literary term (e.g., Joseph P. Stern's *On Realism*, 1973), as a rule it is impossible to start with computer-based tools such as computerized searching for words, generation of "word clouds," and so on. The book has to be read in a quiet atmosphere that, it could be argued, does not favor any sophisticated technical gadgets.³ After one initially decides what text to read, the text itself has to be obtained. There are several possibilities. A book can be borrowed from a library. There is a drawback, though, because no comments or marginal notes can be added to the text during reading. It is possible to buy the book containing the volume. Often readers—students in particular—photocopy the book (illegally), which in fact provides the most space for annotation. Another materialization of the text is a digital version of the book. For Stern's classic scholarly volume there is no Kindle edition available; there might be some—possibly illegal—PDF files somewhere on line (based on scans and "retyped" by means of OCR).⁴

Even if the digitized version were acquired, it is unlikely that a literature student or scholar would read 200 pages from a laptop screen. It still seems highly unlikely that he or she would display a PDF version of the book on an e-paper display device in order to read it.⁵ On the other hand, a very common scholarly practice is in fact entailed in both the photocopied book (from a library) and the printed version of a PDF file: when one decides to read an online article, then, if the article requires much concentration, he or she will probably print the text on paper first and only then read it. For book-length texts such as Lukács's *Die Seele und die Formen* (1911), which is freely available⁶ on the *Internet archive* website, it seems even more probable that to read the whole book one would probably print it out (e.g., two pages per A4 sheet of paper).

It is safe to say that the first reading of Stern’s monograph would rely either on a book or on paper photocopies or prints (bound together for convenience). However, after the initial reading, the reader, now using the text for reference and quotations in research, can make use of more than just the table of contents and the index to navigate through the text and, for example, search for a specific reference that still “resonates” in his or her mind, but not clearly enough to produce a scholarly quote. The *Google Books* website can help in this situation. The scanned version of the book is available in the “preview” mode, which restricts access to a portion of pages. It is important to be aware that the “Search this book” feature of the site is not limited to the pages available through the “preview” filter. One can thus search the entire book and see page numbers or sometimes even images of pages—which can be quite helpful if the printed copy is not immediately available. The scans in the *Google Books* database are not perfect; in Lukács’s case, the actual word *Lukács* is misspelled *Lukács*, which the user has to take into account when using the “Search this book” feature.

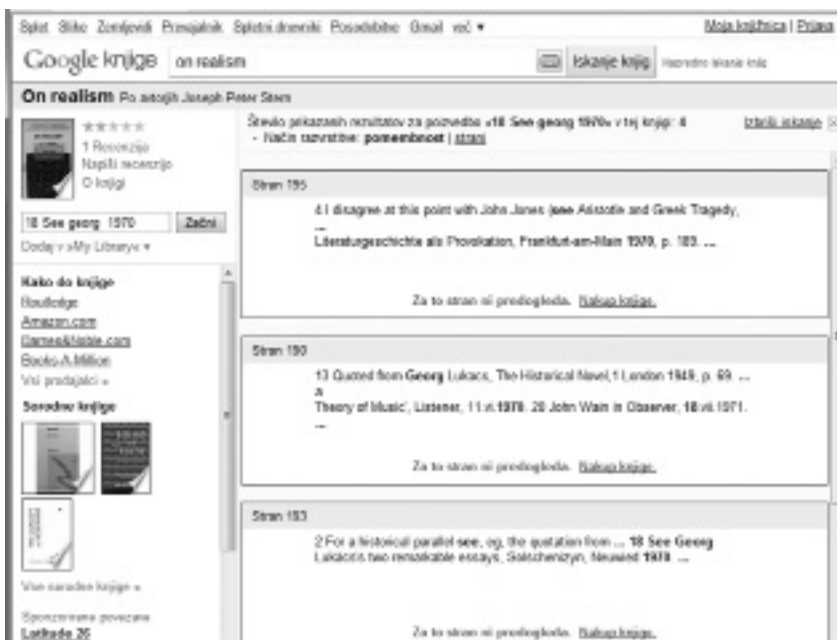


Figure 1: *Google Books* screenshot.

The “snippet view” filter in *Google Books* hides all pages, but nevertheless shows search results (i.e., “snippets” with corresponding page numbers).⁷ This enormously speeds up the search for references and it works for

most well-known works in major languages. The Amazon bookshop website provides a similar type of search service, but also without access to the complete text.

The “scholarly dynamic reference work”: The *Stanford Encyclopedia of Philosophy* (1998–)⁸

What almost seems like an “abuse” of *Google Books* in fact indicates possible advantages of online texts. It emphasizes that these advantages are a real possibility and also a legal one. A project that systematically uses the symbiosis of text and the World Wide Web is the *Stanford Encyclopedia of Philosophy* (*SEP*). It is an example of a “dynamic reference work” that is web-based with open access and maintains academic editorial standards. These standards (i.e., the “scholarly” aspect of the work) are a result of the refereeing of each entry and substantive update by the members of the Editorial Board¹⁰ on the one hand and, on the other, of the possibility to quote fixed versions of entries. The “Projected Table of Contents” lists entries from three categories: “already published,” “assigned,” and “currently unassigned but nevertheless projected”. The main interface for the *SEP* is a search engine, substantially upgraded by Paul Daniell in 2006, that far exceeds the tree-like structure of “themes” or a mere alphabetical list. Many entries have not been assigned yet, but nevertheless the project has reached a critical size and it is already a functional reference work.¹¹ As opposed to *Wikipedia*—which is a completely different phenomenon with its own advantages, of course—all entries are reliable references. At the same time, the entries are constantly being revised and updated with new findings.

The *SEP* publishing model includes a number of features (see <http://plato.stanford.edu/about.html>):

(1) A password-protected web interface that enables authors to download entry templates, submit private drafts for review, and remotely edit or update their entries.

(2) A password-protected web interface that enables the subject editors to add new topics, commission new entries, and referee unpublished entries and updates (updates can be displayed with the original and updated versions side-by-side with the differences highlighted). The secure “background” of the project therefore makes use of automation in cases when this is useful because it is virtually impossible to see minor changes even in short texts. This is crucial because such technical aids enable a very small group of people to run a very large editorial project.

(3) A secure web server for the principal editor, through which the entire collaborative process can be managed with a very small staff. However, the “very small staff” does not mean that the project is created by the few that have invented the model and are managing it. The project is in fact a “digital community,” a collaborative society facilitated by an online content management system and its editors, but also in a way existing autonomously. Granted, in many aspects the *SEP* resembles a traditional editorial project; for example, the editors still correspond with the authors. However, the list of differentiating features continues:

(4) A tracking system that documents deadlines for the authors, automatically sends occasional friendly e-mail reminders, provides a summary to the principal editor, and so on.

(5) Software that dynamically cross-references the *SEP* when new entries are published, and that periodically checks for broken links throughout the content.

(6) Software that automatically creates an archive, providing the proper basis for scholarly citation.

(7) Mirror sites (faster access, extra backups).

The *SEP* differs from other web-based encyclopedia projects. Often, these:

(1) Are behind a subscription wall and even invisible to search engines;

(2) Do not have an administrative system capable of screening new entries and updates prior to publication and ensuring that entries are responsive to new research;

(3) Do not allow the authors/editors to directly contact the server to update/referee the content;

(4) Lack a system of archives for stable, scholarly citation; or

(5) Lack a university-based advisory board as a supplement to the editorial board.¹²

The “scholarly dynamic reference work” also differs from academic journals on the web and online preprint exchanges (see, e.g., <http://arxiv.org>), which:

(1) Typically do not update the articles they publish;

(2) Do not aim to publish articles on a comprehensive set of topics;

(3) Do not aim to cross-reference and create links among the concepts;

(4) Typically serve a narrow audience of specialists (the *SEP* is the seventh hit for “Kant” on *Google*, the second on *Bing* and *Yahoo!*; it is regularly cited on *Wikipedia*; its influence seems unstoppable, which might be connected to the “right” length of entries—the length of a scholarly article); and

(5) Do not have to deal with the asynchronous activity of updating, refereeing, and tracking separate deadlines for entries because they are published on a synchronized schedule.

In comparative literature studies, the *Directory of International Terms of Literary Criticism and Cultural Studies* (DITL)¹³ shows a similar ambition, and it would be well worth continuing it. It is a global project that was initiated by the International Comparative Literature Association (ICLA/AILC) in 1964. Since 1986, the general editor has been Jean-Marie Grassin. The *SEP* can serve as a model here. Its usability and quality could be challenged—or brought into a dialogue—only through building a comparable “new media object” (Manovich *The Language*); that is, another online encyclopedia matching all its qualities in a field close to philosophy (e.g., comparative literature studies). Here, the key issue is of course sustainability. The core task in such cases is to find a way to provide an institutional foundation for collaborative efforts that result in actual contents and for the maintenance of the online archive and its diffusion. Digital community projects such as *Wikipedia* prove that the exchanges involved are not necessarily financial, but they nevertheless require a “business model.”¹⁴

Such an online encyclopedia can be read in two ways: it can be read from a computer screen, or it can be printed on paper. It transforms the printed book in similar ways as the online scholarly journal or a (pre-print) text repository. Because of its size, it is unusual to read the complete *Stanford Encyclopedia of Philosophy*.

The advantages of computer-based and/or online encyclopedias in fact make the printed multi-volume versions obsolete. The main reason for this is the size of a multi-volume work, which is difficult to transport. Reference works, of course, need to be consulted frequently and by many. Dictionaries are also more functional if they are on a computer—or even on a smartphone—because scholarly activity requires only the most comprehensive versions of dictionaries. In the case of a dictionary, though, if its databases are on the Internet, this might prove to be an obstacle because Internet access is still limited and costly. To move outside the city to write a paper often entails limited Internet access and a preference for an off-line application. Thus, the most convenient option at the moment is to install multiple stand-alone dictionaries on some kind of hand-held device or laptop. Of course, these dilemmas have theoretical consequences. An important distinction presents itself between an online encyclopedia and a local installation of a digital dictionary. Frequent queries through dictionaries should be executed locally, whereas a download of a thirty-page entry from an online encyclopedia seems to be better served by an online website, which has all the advantages presented in the case of the *SEP*.

The issue of “proximity”: the book and online access

Vilém Flusser suggests “proxemics” as a research approach that attempts to measure the distances between people in communication. The distances should be measurable in the “scientific” sense. If the interlocutors are able to reply to each other’s utterances, then they are close, according to Flusser’s approach; they communicate in a dialogue. In the case of television, a reply to the program content is virtually impossible, which means that people using it are far apart (see Flusser 84).

The issue of proximity as conceived by Flusser points to the main difference between a book and the World Wide Web. The book is dispersed in space, but it is not omnipresent. The Internet brings the Web virtually everywhere. Does this mean that all things are automatically close to each other once they are online? Not necessarily. In the first example, the reading of a humanities treatise, a succession of reading types was suggested: a literature student or scholar would typically first read the book and become familiar with its overall argument, and only subsequently resort to the search options facilitated by the digitized versions of the text. The two readings are different because after the first one the reader becomes “familiar” with (i.e., close to) the work as a whole, but not its parts. In the beginning, however, the reader could quote isolated sentences from the book, but had no access to the core thesis (because the isolated summary necessarily diminishes the book’s persuasive powers). Subsequently, of course, the possibilities of searching for terms and so on push the medial preference towards the Web and computer media. Therefore, book communication favors an ordered pair of media to communicate its contents: a traditional book, on the one hand, and the digitized Internet—and preferably free—version, on the other. In this case, the book medium retains its use in the Internet era; moreover, sometimes, the digitized book is not only printed, but also bound into a “codex.”

The existence of the *SEP* raises the issue of a possible monopoly—and of partiality or inconclusiveness—because it can gain too much influence like another Stanford project, Google. From Flusser’s communication point of view, the issues of interpersonal proximity also touch upon issues of open access. For example, commercial e-books such as those for Kindle actively prohibit printing and also technically “protect” the work against printing. These practices are a remnant of obsolete copyright laws and are tackled in all their complexity by the Creative Commons initiative, for example. The problem currently remains unsolved. Digitized and “born digital” contents should be evaluated, and the authors have to be paid; however, the automated work executed by machines has to be separated from the “genuine” authorial contribution.

Beyond the book: the new media textuality

To conclude, artistic creativity using words also leads to projects that use Internet communication to add specific layers that cannot be mediated by using the book format.¹⁵ The *SMS sonnet* (2010) by Teo Spiller is a website application that invites users to complete the fourteen lines of an Italian sonnet, and the title, with ready-made fragmentary lines of text, quasi-verses, that the project obtains from an interactive non-artistic system installed on city buses in Ljubljana.¹⁶ The bus passenger can watch a screen with piles of horoscopes and other useless information, and at the bottom there is a field displaying SMSs sent by passengers.¹⁷

On Spiller's website a list of around 500 text fragments—the SMS messages sent to the screens on buses—is available to the online user to order them into sonnet form (by clicking a number in front of the text message, thus filling the appropriate verse position).

This project involves a community of passengers facing the screens on Ljubljana city buses. By sending SMSs, they do not reveal their location, but enter a cellular telephone network space that blurs their location across the network of the city bus lines. This spatial area is subsequently, but at the same moment in time, experienced by online users of the new media "poet's" website, who could be anywhere on the planet. The sonnet is not pre-composed; the array of 500 lines allows some considerable creativity for the user of the web page. One may even send an SMS to the system, if one feels that a particular "verse" is missing. The "techno-poet," the apparatus-operator complex, consists of the website and the online user, including the passengers riding buses in Ljubljana. These interlocutors in fact have means to communicate; they are able to reply to the messages of others, which means that they are drawn closer together in Flusser's communicative sense. Spiller's project—the author has in fact expanded the work into an artist's book based on the project—shows features that are beyond the reach of the book. In such cases, a reintegration of textual material from the website project into a book requires a substantial reconceptualization of the text.

NOTES

¹ Developed by Tim Berners-Lee and Robert Cailliau in 1991, WWW technology was declared freely usable by anyone in 1993; see <http://www.w3.org/History.html>.

² Note the problem of the digital divide (see Wakefield).

³ Technical mediation typically causes the addressee's disappointment through estrangement, *Verfremdung* (see Flusser, *Kommunikologie* 305–6).

⁴ See http://en.wikipedia.org/wiki/Optical_character_recognition.

⁵ This paper assumes that any speculation about future changes in the reader's perception and attitude towards electronic display devices should be made with caution. The indications that e-paper could replace printed paper are few, even though gadgets such as Kindle, already emulate various book-reading actions (e.g., writing notes on the margins of the "page"). The position of Lev Manovich's last book *Software Takes Command* should be considered, which cites Alan Kay and Adele Goldberg's seminal article "Personal Dynamic Media" (1977), emphasizing that a computer-based simulation of the book "need not be treated as a simulated paper book since this is a new medium with new properties. [E.g., a] dynamic search may be made for a particular context" (Kay & Goldberg 395). Manovich's approach argues for a "deep-remixability" of features of media in the computer as a meta-medium. Peter Weibel's vision of the "postmedia condition" points in the same direction; namely, that the changes in communication media are truly fundamental and revolutionary: "Das Verhalten eines Gegenstandes und eines Menschen, videografisch oder fotografisch dokumentiert, kann eine Skulptur sein, Sprache kann eine Skulptur sein, Sprache auf LED-Schirmen kann Malerei, Buch und Skulptur sein, Video- und Computerinstallationen können Literatur, Architektur oder Skulptur sein. **Fotografie und Videokunst, ursprünglich nur zweidimensional, erhalten räumliche und skulpturale Dimensionen**" (<http://www.neuegalerie.steiermark.at/05/postmediale/konzept.html>). To avoid the pitfalls of unfounded prediction, this paper discusses practices that can be observed now or are widespread.

⁶ See <http://www.archive.org/details/dieseeleunddiefo00lukuoft>. The copyright information in the PDF file reads: "Digitized for Microsoft Corporation by the Internet Archive in 2007. From University of Toronto. May be used for non-commercial, personal, research, or educational purposes, or any fair use. May not be indexed in a commercial service" (<http://www.archive.org/download/dieseeleunddiefo00lukuoft/dieseeleunddiefo00lukuoft.pdf>).

⁷ For example, *Foucault* by Claire O'Farrell: <http://books.google.com/books?id=Uw7XAAAAAAAJ>.

⁸ See <http://plato.stanford.edu>.

⁹ See the discussion on the "abuse" of a Microsoft gadget in *The New York Times* (Wortham).

¹⁰ See <http://plato.stanford.edu/board.html>.

¹¹ This text refers to the site as accessed in November 2010. By the end of 2011, all the entries were assigned, but some of them were still unavailable online. However, as a general model of transformation of the book-type encyclopedia, the *Stanford Encyclopedia of Philosophy* example clearly illustrates the early but already functional stages of the project; that is, a new condition that the printed-book medium cannot support.

¹² In the case of the *Stanford Encyclopedia of Philosophy*, the work of the advisory board is performed by the Department of Philosophy at Stanford University.

¹³ *Dictionnaire international des termes littéraires*: <http://www.fish.unilim.fr/ditl>.

¹⁴ The *Stanford Encyclopedia of Philosophy* is looking for a sustainable existence through the *Stanford Encyclopedia of Philosophy International Association* (SEPIA): <http://plato.stanford.edu/support/>.

¹⁵ Narvika Bovcon explores citation networks as text fields, presented both in print and interactively on a computer.

¹⁶ See http://www.gem.si/si/uporabniki/javni_multimedij_gem/default.html.

¹⁷ As in the case of the *Stanford Encyclopedia of Philosophy*, Spiller's project is unavoidably bound to the time and place of its conception and functioning. By 2011, the interactive system that displays text messages on the buses in Ljubljana had lost much of its original freshness and appeal because it was invaded by advertisements and so on, all of which led

to less interesting text fragments that were reused in Spiller's system. Here are some lines of text from the evening of 8 August 2010:

Tincy iz skofljice pa vode ne pozna se džji je neznan
upam da mi tokrat rata, ker si fuuul zelim!

idem ja u kladusu..pejt zmano

BABINI SU NAJJACI !VELIKA KLADUSA!POZZ OD SRBA

Se malo, pa dopust ;-)

zivljenje je lepo, zivi gal

saska lize "liziko" na 25

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Knjiga in svetovni splet

Ključne besede: Google Knjige / medmrežje / spletna komunikacija / referenčna literatura / računalniško branje / sistem za upravljanje z vsebinami / novomedijska literatura / kibertekst / Spiller, Teo

Besedilo bo pregledalo, na katere značilnosti knjige kot nosilca sporočila so vplivale možnosti, ki jih ponuja komunikacija prek medmrežja. *Ad hoc* sinergije med tiskano knjigo in strojno pretipkanimi besedili na spletiščih Googla in Amazona kažejo na radikalne spremembe, kar se tiče dosegljivosti fragmentov v literarnih in teoretskih besedilih, obenem pa opozarjajo na dejstvo, da se je pomen prvotnega bralnega stika s tekstom

ter njegovim celostnim smislom v celoti ohranil. Primer spletnega referenčnega dela, kot je *Stanfordska enciklopedija filozofije*, je predstavljen z vidika aparata, sestavljenega iz materialnih nosilcev in institucionalnih sistemskih ureditev, ki nadomešča tiskanje in postopke urejanja enciklopedij iz obdobja pred spletom. Neposreden globalni stik z enovitim besedilom, ki ga omogoča spletno besedilo, ponuja množico prednosti, ki pa v tem primeru niso zakrile specifik uredniškega postopka, ki je pred pojavom spleta vzpostavljala tiskana pregledna dela. Iz cikla »sonetoidnih« novomedijskih spletnih projektov Tea Spillerja je predstavljen *SMS soneti*, ki ilustrira spremembo materialnega nosilca besedil s strani v knjigi v povečano resničnost današnje urbane krajine in naprej v globalne razsežnosti medmrežja. Primeri se z več vidikov osredotočajo na temeljno vprašanje: kateri vidiki knjige so se spremenili in dobili svojo nadgradnjo in izboljšave v spletnih oblikah komunikacije, kateri pa so tisti, ki so značilni za medij knjige in ohranjajo svoj pomen tudi v dobi medmrežja?

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The Many Futures of the Book

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This article juxtaposes the idea of the book in the traditional academic context to the book's latest technological manifestation as e-reader that uses E-Ink technology, mimics the clarity of a printed book, and offers wireless connectivity. It considers the implications of connectivity for a new network readership, for the publishing industry, for the author-reader relationship, and for the very idea of authorship. The premise is that bound up with the changes that the object-book undergoes are our deeply held conceptions of subjectivity and agency

Keywords: publishing / e-book / e-reader / reading culture / network readership / authorship

The future of the book is the blurb.
(Marshall McLuhan)

That books endure suggests we endure, our inner tale not writ in the
water of e-ink.
(John Updike)

Academic criticism has rarely dwelled on the material media of literature. However, recently some of the conversation concerning literature has shifted the focus from contents to the material side. This is due to the perception of digital culture as a threat to print culture and books in general. Already in 1967, Derrida, in *Of Grammatology* (6), proclaimed “the end of the book and the beginning of writing”—which did not literally mean the end of the book, but the end of the neo-Hegelian model of the total book, the book of absolute knowledge. In 1994, Sven Birkerts, in *The Gutenberg Elegies* (5), pessimistically concluded that with the death of the book “all the old assumptions [were] under siege.” In the age of Web 2.0, when new technical platforms are available, it is interesting to reflect on the future of the book as object and idea. This essay juxtaposes the idea of the book in the traditional academic context, as the standard medium for the storage and dissemination of academic discourse, to the book's latest technological manifestation as e-reader that uses E-Ink technology, mimics the clarity of a printed book, and, contrary to some previous unsuccessful attempts, offers wireless connectivity. Connectivity is likely to significantly challenge

the prominence of the conventional book, an object that is superbly designed, extremely functional, infinitely useful, and passionately beloved. In the following sections the essay considers the implications of connectivity for a new network readership, for the publishing industry, for the author-reader relationship, and for the very idea of authorship. The essay's premise is that bound up with the changes that the object-book undergoes are our deeply held conceptions of subjectivity and agency.

E-books and e-readers: untangling the polysemic bundle

There seems to be an inherent ambiguity in any definition of the “book,” a term that has come to designate not only the text (work or *opus*), but also the form or the physical object that supports it. In his essay “The Book to Come” Derrida (Derrida, *Paper* 4–18) reminds us that the Greek word *biblion* has not always meant “book” or even “work.” *Biblos* was in fact the internal bark of the papyrus, so it would only designate “writing paper” and not book or *opus*; similarly the Latin word *liber* originally, before obtaining the meaning “book,” designated only the living part of the bark. Derrida goes on to argue that in our desire to grant the term “book” more specificity we should avoid conflating the history of the book with a particular mode of writing, since systems of writing can be extremely heterogeneous. Moreover, he warns against conflating the question of the book with that of the technologies of printing—a valuable observation in light of the revolutionary impact of the digital revolution on such technologies—and against the danger of conflating the book with its virtual or material supports. The question open to debate for Derrida, and still at the core of any investigation of the book and its future, is whether the “thing” called book is compatible with the new electronic technologies. In order to start addressing this question it might be worth dwelling briefly on what “bookness” means. In his “Whatness of Bookness” (1996), Philip Smith defined “bookness” as:

The qualities which have to do with a book. In its simplest meaning the term covers the packaging of multiple planes held together in fixed or variable sequence by some kind of hinging mechanism, support, or container, associated with a visual/verbal content called a text. The term should not strictly speaking include pre-codex carriers of text such as the scroll or the clay tablet, in fact nothing on a single leaf or planar surface such as a TV screen, poster or hand-bill. (Smith)

However, Smith acknowledges that such a definition is “being stretched to include forms which carry a digitalized or electronic text such as a CD,

a hard disk or a microchip.” Questions of definitions temporarily aside, the history of e-book readers and their pre-figuration in works of (science-)fiction is a fascinating one. The names of Robert Heinlein, Isaac Asimov, Stanislaw Lem, and Arthur Clark come to mind, but one should also consider the PADD (Personal Access Display Devices) featured in various *Star Trek* episodes and the e-newspaper in Spielberg’s *Minority Report* (2002) reminiscent of the “Daily Prophet” in *Harry Potter*. The fascination with machines as alternatives to codex and other traditional forms of representation was also typical of avant-garde poets and artists. As Ben Ehrenreich (see Ehrenreich) reminds us, in a 1913 manifesto, Filippo Marinetti called for “a typographic revolution directed against the idiotic and nauseating concepts of the outdated and conventional book.” Similar aspirations were voiced by modernists such as Stein, Joyce, Pound, and by the American poet, book dealer, and radical organizer Robert Carlton Brown. Brown’s (29) proposal was: “A simple reading machine which I can carry or move around, attach to any old electric light plug and read hundred thousand word novels if I want to, and I want to.”

We have to wait until 1945 to have what the book historian Robert Darnton (see Darnton) identifies as the precursor of the e-book, “a clunking machine known as Memex” designed by the American engineer Vannevar Bush. E-readers first appeared on the market in 1989 when Franklin introduced the Bookman designed to read the Bible. It was followed by Sony’s Data Discman in 1990, which, due to its price of \$550, never caught on outside Japan, but paved the way to the age of PDAs, devices such as the SoftBook, the Rocket eBook (1998), and the eBookMan (1999). Their main problem, poor resolution, was addressed by Sony’s LIBRIe (2003), which, for the first time, employed a technology called “electronic ink.” Matters changed dramatically with the launch of Amazon’s Kindle First Generation in November 2007. With the Kindle, the e-reader went wireless. The downside was that by purchasing a Kindle one agreed to use the Digital Restriction Management (DRM) system, which made it impossible to move e-books to another device or a computer. Apple became Amazon’s competitor in earnest in April 2010 with the launch of the Apple iPad, not just an e-reader but, as the Wikipedia entry describes it, “a tablet computer ... particularly marketed for consumption of media such as books and periodicals, movies, music, and games, and for general web and e-mail access” (<http://en.wikipedia.org/wiki/I-pad>). Contrary to the Kindle, its display screen is in colour and, most importantly, it overcomes the limitation that each e-reader can only display books in its own proprietary format. The newest arrival in the Amazon versus Apple market race is the Kindle Fire (November 2011), which comes provided with a color

touchscreen for web, movies, music, apps, games, reading, and free cloud storage for all Amazon content.

One should note that the publishing industry has been rather slow in catching up with the technological revolution in e-readers and tablet devices described above, as if hoping that by ignoring it, it would simply go away. The next section addresses the issues related to the future of publishing by presenting current challenges and possible future scenarios.

The future of publishing

The main reason for publishers' hesitancy in embracing the potentialities of the digital revolution has been fear; fear that they would face the same financial woes suffered by the music industry when peer-to-peer sharing sites like Napster came along. However, a potential threat could turn into a fruitful opportunity if only publishers learned from the semi-disastrous experience of the record labels, which initially tried to shut down the new technology by heavy-handed legal tactics only to make songs eventually available online for a reasonable price, which resulted in consumers flocking to services such as Apple's iTunes. Not surprisingly an intense debate is currently raging among publishers and book retailers regarding their role in a not too distant future when the majority of their products will be delivered not on paper but over the Internet, to consumers who read them "on the move" and on new, attractive, (paper-like) screens. Devising the most suitable business model in order to serve the needs of such readers is not only crucial to the survival of the whole industry, but also bound to affect the way in which the "thing" called book will develop. In one of the most lucid articles on the future of publishing, Ken Auletta reminds us that publishers' current woes are nothing new:

Publishing exists in a continual state of forecasting its own demise; at one major house, there is a running joke that the second book published on the Gutenberg press was about the death of the publishing business. (Auletta)

According to the Amazon's vice-president Russ Grandinetti, book publishers should not make "the same mistake the railroad companies made more than a century ago: thinking they were in the train business rather than the transportation business" (ibid.). To thrive, he believes, "publishers have to reimagine the book as multimedia entertainment." Grandinetti's railroad companies example is a reference to Ted Levitt's 1960 article, "Marketing Myopia," in which Levitt called on marketers to shift from a product-centered to a customer-centered paradigm by showing how railroad compa-

nies failed to see that they were in the transportation business. Similarly, Brian O’Leary (see O’Leary) argues that publishers should not fall prey of a sort of “container myopia” and use the tools available (as well as the ones yet to develop) to make containers an output of digital workflows, not the source of content in those workflows. This is a fundamental change in approach and, in O’Leary’s view, the only way to compete in a digital-first, content-abundant universe. Some publishers have followed Grandinetti’s and O’Leary’s advice; Simon & Schuster in particular have been working with a multimedia partner since 2009 to release several “vooks,” which intersperse videos throughout electronic text that can be read, and viewed, online or on an iPhone or iPod Touch. Authors’ reactions to the possibilities opened by the new technology have been disparate. Some, like the popular romance writer Jude Deveraux, love experimenting with the vook platform and envision new versions of books enhanced by music or even perfume “to use all the senses” (Rich). Deveraux’s aspiration can already be realized thanks to Booktrack, a technology that creates synchronized soundtracks for e-books in order to boost the reader’s imagination and engagement. (<http://www.booktrack.com/about.do>). As for the sense of smell, an aerosol e-book enhancer allows readers to have the best of both worlds and enjoy reading e-books without giving up the smell of the paper book (<http://smellofbooks.com/>). Despite such “imagination enhancement” potential some authors are adamant that the new editions should not replace the traditional book and would never allow videos to substitute for prose. As the novelist Walter Mosley put it:

Reading is one of the few experiences we have outside of relationships in which our cognitive abilities grow ... and our cognitive abilities actually go backwards when we’re watching television or doing stuff on computers. (Qtd. in Rich)

I will return to the issue of reading as an exclusively book-related experience; in the meantime it is worth stressing that although publishers are increasingly interested in multimedia projects, in the hope that consumers are willing to pay more for the added features, such attempts remain marginal within the publishing mainstream, so much so that the most interesting examples are confined to the academic and experimental fringes. The major hurdle to overcome for any player in the publishing industry is to re-think the whole issue of authors’ royalties and copyright in light of the new technological potential. According to Marc Aronson (see Aronson), this could lead to a new model for calculating permission costs in e-books as well as in print. For e-books Aronson proposes that instead of paying permission fees upfront based on estimated print runs, book creators would pay according to a periodic accounting of downloads.

I agree with Aronson when he identifies the need for re-thinking copyright as the key issue facing publishers, but I would emphasize that the necessity to solve such a familiar problem (debated for decades within artistic and legal circles) is now a matter of considerable urgency. The potential of networked digital culture expressed in new forms of cultural and scholarly production such as remixing, reusing, peer-to-peer networking, and working across multiple media is massive, but it can be seriously hampered by draconian anti-piracy laws (see SOPA) and code controls embedded in new technologies.

One of the most visible and immediate repercussions of the success of e-books and e-book readers on the publishing industry has been the demise of the bookstore; popular chains such as Borders have disappeared from the high street, and sales of books—both paperbacks and hardcopies—are decreasing. In contrast, the sales of e-book readers have tripled in 2011. Faced by such challenges the future of paper-book publishing, according to Jane Friedman, former publishing executive and now e-media professor at the University of Cincinnati, appears bleak. For Friedman, “[p]aper books will become talismans, souvenirs, collectors’ items, or something that ‘paper sniffers’ will insist on buying.” She does not “buy into all the sentimentalism for paper books, but there will be a cabal of those types—just enough people to ensure that paper books are an enthusiast or niche product, much like vinyl” (Katz).

Not all share Friedman’s bleak vision. Seth Godin, the American entrepreneur, author, and public speaker, purports a more optimistic perspective. For Godin, the demise of the old book retailer model—traditionally characterized by limited shelf space—is an opportunity for publishers to profit from a world with infinite book-shelf space. In an inspiring talk for the Independent Book Publishers Association, (download at http://sethgodin.typepad.com/seths_blog/2010/07/the-new-dynamics-of-book-publishing.html) Godin invites publishers to embrace technological change and to become “true builders of communities of readers who share similar interests,” leaders in creating community events, and “tribe makers.” What Godin proposes is for publishers to get to know (and create) their readers so well that their current business model is turned upside down: publishers need to find the right writers for their readers and not the opposite as it happens now! One obvious negative implication of Godin’s vision is what in media discourse is called “echo chamber effect,” a situation in which information and ideas are amplified or reinforced by transmission inside an “enclosed” space made of like-minded people. The new emphasis on the reader is welcome, and digitalization certainly increases the social, “networked”—as I will discuss below—potential of

the book, but the echo chamber effect represents a serious risk of excessive homogeneity.

Nevertheless, some independent publishers are following Godin's advice. Hyperink, for example, is a publisher of digital books targeted to specific niche audiences. It does not select from books that are submitted by authors, but finds topics that are in demand through analysis of Google search trends and then seeks out authors for those topics. Also interesting is the independent press Hol Art Books (<http://www.holartbooks.com/about/>). Its founder Greg Albers' vision of the art book of the future, is available at <http://www.youtube.com/watch?v=qrMMhjZWf-I>. Albers is not alone in speculating about the future of publishing. In fact, a lot of (e)ink is spilled about this topic, however the recently published *Book: A Futurist's Manifesto: A Collection of Essays from the Bleeding Edge of Publishing* (2011) by Hugh McGuire and Brian O'Leary is distinctive in that, contrary to other (abstract) interventions, it aims to be a handbook for anyone starting a publishing house today. The editors consider the digital transformation as more than a change in format, as stated in the book's introduction:

The move to digital is not just a format shift, but a fundamental restructuring of the universe of publishing. This restructuring will touch every part of a publishing enterprise—or at least most publishing enterprises. Shifting to digital formats is 'part one' of this changing universe;'part two' is what happens once everything is digital. This is the big, exciting unknown. (Webb)

The big “exciting unknown” will be characterized by the “digital-native disruption,” which happens when all new books are e-books read on digital devices and connected to the Internet. It is then that, according to McGuire, major changes will occur in the following areas: the speed of the publishing process, the reader's engagement with content, linking in and out of books, layers of context added to books, and the webification of books. When asked what the publishing landscape will look like in five years, one of McGuire's predictions is that “the distinction between what you can do with an ebook and what you can do with a website *will disappear* (and it will seem strange that it ever existed).” (Webb)

This point is particularly interesting in light of my initial Derridean question whether the “thing” called book is compatible with the new electronic technologies. This “thing,” in McGuire's vision, is destined to disappear. As he argued in a previous intervention (see McGuire), the battle between e-books and print books is a false one because it “only scratches the surface of what the move to digital books really means.” What it is worth speculating upon is “the real, though as-yet unknown, value that comes with books being truly digital; not the phony, unconnected digital

of our current understanding of ‘ebooks’” (McGuire). In such a perspective e-books represent merely a strategy for the publishing business to “ignore the terror of a totally unknown business landscape, and concentrate on one that looks at least similar in structure” (McGuire). As the next section shows, it is likely that the “as-yet unknown” value of the book derives from the role that the networked reader is going to play.

Network readership

Similarly to e-readers, prophetically anticipated in works of science fiction, when it comes to present discussions of the relationship between the book and the network, some artistic precedents come to mind, especially the collaboratively authored *Anecdoted Topography of Chance*, initiated by Daniel Spoerri in 1962 and still in process, or *The Big Book* by Alison Knowles (1964–67), a porous environment that situated itself in the then communication networks of telephone directories. Nowadays, authors can connect with readers in a number of previously unimaginable ways. Amazon is at the forefront of innovation with the launch, in August 2011, of its @author program, which allows readers to ask questions directly from their Kindles while reading a book (the question is sent to the author’s Twitter account as well as to his or her home page at Amazon). The aim is to create a reader community that establishes a relationship with authors directly with no need of publishers to work as intermediaries. Crucially, as Megan Garber points out, @author

is also an insight into a book culture that is increasingly author-driven. It’s commodifying the charisma of the authors who sell material on its platforms ... @ Author suggests ... the engaged author, the accessible author, the ongoing author. (And also: the self-marketing author). (Garber)

As a consequence, Garber acutely observes, authorship is “not just about creation, but about influence more diffusively” (Garber). It remains to be seen how many prominent authors are interested in the “always available” type of interaction with readers. Some like Margaret Atwood have already experimented with the potentialities of social networks like Twitter by participating in “1book140,” the world’s largest virtual book-reading club, hosted by Jeff Howe, the journalism professor who coined the term “crowdsourcing” in 2006 (see Ingram). And J. K. Rowling has launched a website called Pottermore (www.pottermore.com/) not only to promote and, after years of opposition, sell her *Harry Potter* books in electronic format directly to consumers, but also to interact with her legions of fans. As Matthew Ingram

has noted, the “whole idea of the ‘book’ is being disrupted” and made more social by a flourishing of open communities (Ingram). The most popular are: aNobii, BookGlutton, Goodreads, Unbound (where authors pitch their ideas directly to readers who can pledge their support to make the book happen), or Longreads (dedicated to helping people find and share the best long-form stories on the web). “Not long ago,” Ingram reflects,

authors were being pushed to try Twitter and other social tools solely for promotional and marketing-related purposes, but in the future they may choose to actually reach out to their readers and engage with them as they read and digest a book. Could we be looking at the future of authorship? (Ingram)

Before I go any further in exploring the future of authorship it is worth noting that blogs have been laying the foundation for this kind of contemporary networked author/reader experience for over a decade and that Wikipedia is a consolidated example of how the digital affects authorship by creating a system that allows collective edits in real-time. The digital certainly posits some fascinating questions about the nature of authorship and audience as one thinks more broadly about digital books as opposed to print books. For example, what are reader expectations about updating published work? Is the author ever really “finished” with a book in a world of electronic distribution? Is the author enjoying the freedom that Edgar Allan Poe was hoping for in his essay “Anastatic Printing”? In that piece Poe looked optimistically toward the advent of new information technologies that would democratize the publishing process, freeing the author from the “magazine prison-house” and allowing him to “arrange his pages to suit himself” (Poe 230). Or is the author enjoying less freedom, having been reduced to the status of commodity? As Garber points out:

[Amazon’s]@Author represents yet another step in ... the personalbrandification of the publishing business. ... The identity of the author herself — as defined and measured and bolstered by her ability to create a community around her content — is, here, itself a kind of product. (Garber)

This shift has significant consequences as far the book itself is concerned:

because once a book stops being a product, a thing-in-itself that is defined and evaluated according to that very thingyness ... it also, just a little bit, stops being a book. Already we’re seeing new, largely tablet-driven publishing platforms challenging and transforming our assumptions about what a book is and can be; already we’re seeing publishing platforms that emphasize authors’ fan communities as value propositions unto themselves. (Ibid.)

The shift also affects “the digital commodification of authorship that takes place by way of community and conversation. That whole death of the author business? Digital platforms, with Amazon leading the charge, are bringing the poor guy back to life” (ibid.). The “poor guy” might have been brought back to life, as Garber writes, however one cannot help wondering whether s/he has been given a clean bill of health or not. Could it be that the abundance of communication channels—Facebook, Twitter, Tumblr feeds, Amazon pages, podcasts, livechats, personal blogs, etc.—has weakened authorship, rendering it so diluted to become a shadow of its former self? And is the book that results from the public process of engagement with its readership not merely an anesthetized, commercial outcome of a communal endeavor? As often is the case with digital technologies, opposing views regarding their liberating and/or constraining potential coexist, thus increasing the ambiguity but also, admittedly, the excitement for future scenarios. Craig Mod, wisely, invites us to think about the future of the book by understanding the links among all the changes it is undergoing. “So intertwined,” he writes, “are our words and images and platforms, that to consider individual parts of the publishing process in isolation is to miss transformative connections” (Mod). Some of the most interesting transformative connections are established precisely between technical platforms and scholarship, as the next section aims to demonstrate.

Bookless Scholarship

Most of the emphasis in discussions surrounding the future of the book falls on the impact of digital developments on book marketing rather than on the practice of writing itself and/or (academic) scholarship. But some interesting observations are starting to emerge. Barry Turner, writing in the 2010 edition of *The Writer's Handbook*, attempts to predict how the digital environment may affect the practice of writing in the coming years:

Those of us who make any sort of living from writing will have to get used to a whole new way of reaching out to readers. Start with the novel. Most fiction comes in king-sized packages. ... Publishers demand a product that looks value for money. ... But all will be different when we get into e-books. There will be no obvious advantage in stretching out a novel because size will not be immediately apparent. ... Expect the short story to make a comeback. (Qtd. in Picot)

However, the changes ushered in by the digital revolution stretch well beyond the confines of literary genres or size mentioned by Turner. One could dwell at length on significant examples of multimedia innovation in literature

that go back much further than Vooks and the iPad—the genesis of electronic literature as a literary form and an academic field can be traced to the 1989 work by Michael Joyce, *afternoon: a story*—but this would go beyond the scope of this essay. And yet one particular work stands out as emblematic of the revolution mentioned above, namely *Inanimate Alice* (2009), a transmedia novel by digital artist Chris Joseph and novelist Kate Pullinger. According to the project’s homepage, *Inanimate Alice* is Born-digital, i.e. “written first for and specifically to be read and viewed from the screen”; Interactive, i.e. requiring user action to drive the story forward; Multimedia, i.e. using text, images, music, sound effects, puzzles, and games to illustrate and enhance the narrative; A Novel, i.e. a reading-from-the-screen experience for the “always on” generation; and Episodic, i.e. composed of chapters that are self-contained stories (<http://www.inanimatealice.com/about.html>).

Needless to say, for some literary purists *Inanimate Alice*, with its dismembered linearity and flashing multimedia images, while making the most of the electronic advances of our visual and aural culture, also represents a too radical departure from the kind of literary work that requires immersive reading in an inner silence in order to promote contemplation and imagination. If current trends continue, predicts George Steiner, the joy that comes from attending to a demanding text, mastering the grammar, memorizing and concentrating, “may once more become the practice of an elite, of a mandarin of silences” (qtd. in Salwak). Familiar arguments regarding the distinctive distracting potential of contemporary Internet culture should, however, be considered from a broader historical perspective. As Cathy Davidson (see Davidson) reminds us, distraction has a long history, which encompasses all four great Information Ages in human history. Also, instead of lamenting declining attention-spans, we should identify the very real social, economic, and geopolitical causes that make bookish “attention” or deep reading such a struggle. As Nicholas Dames put it, paraphrasing Raymond Williams:

The question isn’t whether ephemeral, fragmented consumption of text or images is a drug of choice for many; it’s what social conditions make such a drug necessary—ways of life that produce no satisfactions, only a momentarily appeasable itch for sensation. ... We should beware being sidetracked by issues like attention spans—fuzzy, ill-defined issues ripe for self-satisfied laments—from the main problems facing us. (Dames)

In the words of David Brooks:

The Internet-versus-books debate is conducted on the supposition that the medium is the message. But sometimes the medium is just the medium. What matters is the way people think about themselves while engaged in the two activities. A

person who becomes a citizen of the literary world enters a hierarchical universe ... It could be that the real debate will not be books versus the Internet but how to build an Internet counterculture that will better attract people to serious learning. (Brooks)

I fully agree with Brooks: serious learning and electronic texts are not incompatible. A whole new (e)scholarship has in fact emerged from the vision of intellectuals such as Michael Hart, founder of Project Gutenberg (1971), the first producer of free e-books, which paved the way for e-readers and e-books (<http://www.gutenberg.org/>), and Robert Darnton, the historian who has been advocating the production of scholarly books on the Internet since 1999. Darnton envisioned an electronic book project that would subject manuscripts to the same scholarly critique as work submitted to traditional publishers. Crucially, these works could also be designed in new ways to take advantage of the flexibility of the electronic medium. Darnton's proposal has been realized in the form of Gutenberg-e (<http://www.gutenberg-e.org/>), a collaborative project of Columbia University Press and the American Historical Association. More recently, another historian, Tim Hitchcock, while celebrating the death of the book and the new freedom derived from breaking the book's "intellectual shackles," admits that new challenges lie ahead:

[W]e are confronted by a profound intellectual challenge that addresses the very nature of the historical discipline. This transition from the "book" to something new fundamentally undercuts what we do more generally as "historians." When you start to unpick the nature of the historical discipline, it is tied up with the technologies of the printed page and the book in ways that are powerful and determining. (Hitchcock)

So, Hitchcock concludes: "[I]f, as historians, we are to avoid going the way of the book, we need to separate out what we think history is designed to achieve, and to create a scholarly technology that delivers it." (Ibid.) History is not the only discipline "tied up with the technologies of the printed page," as Hitchcock puts it; in fact, attempts to design new scholarly technologies are springing up in several academic fields. In this context it is worth mentioning the Culture Machine Liquid Books series (Open Humanities Press). The term "liquid" refers to the fact that such books are open and free for anyone, anywhere, to read, and, most importantly, users can continually help compose, add to, annotate, tag, edit, translate, remix, reformat, reinvent, and reuse content, or produce alternative parallel versions. In the words of Gary Hall, one of the project's initiators,

it is hoped that a variety of interesting and challenging questions will be raised: for ideas of the book, academic authorship, the proper name, attribution, publication, citation, accreditation, fair use, quality control, peer-review, copyright, intellectual property, and content creation. (Hall, “Fluid” 37)

Another innovative example is *Hacking the Academy. A Book Crowdsourced in One Week* (2010) by Dan Cohen and Tom Scheinfeldt. During one week in 2010, Cohen and Scheinfeldt asked for online contributions to a collectively produced volume that would explore how the academy might be reformed using digital media and technology. The process of creating the edited volume itself was meant to be a commentary on established practices of scholarly communication, with submissions coming in through multiple channels—blogs, Twitter, and email—and in multiple formats. Interactivity was also encouraged, in that contributors had the possibility to speak directly to each other. The collection was published in printed form, but, as the editors stress in the Introduction,

this is but *one form* of a project called *Hacking the Academy*. The website . . . will continue host a much larger and more diverse version of the work, including themes and genres missing from the print edition. If this book is static, the overall project is anything but. (Cohen and Scheinfeldt)

In fact, anyone is encouraged to contribute “to the ongoing conversation about how we can hack the academy together.” Similarly to the publishing business, which, as mentioned above, for several years ignored the digital revolution in the hope that it would go away, the world of academia has been slow in catching up with the potentialities of e-learning/teaching and e-scholarship.

However, there are signs that things are changing. For example, South Korea plans to digitize its entire elementary and secondary school curriculum by 2015, and some American colleges are already handing out iPod Touches, iPads, Kindles, or Nooks, preloaded with textbooks and other curricular materials to their students. Maybe it’s time, as the educational author Marc Prensky has provocatively proposed, “to go much further: to actually ban nonelectronic books on campus” (Prensky). As the American historian David A. Bell predicted in a seminal essay from 2005, “scholarship is fast moving toward a bookless future,” what matters “is not to damn or to praise the eclipse of the paper book or the digital complication of its future, but to ensure that it happens in the right way, and to minimize the risks” (Bell). Bell’s hopes hinged upon the advent of a new technology comparable to the original Gutenberg revolution, “a computer that looks and feels exactly like a book.” Before the Kindle Fire and the

Apple iPad appeared on the market in 2011, most e-readers manufacturers had produced devices that desperately tried to behave and feel exactly like a printed book, and e-books themselves have been marketed as “super books,” an extension of the Gutenberg era. As Kathleen Sweeney has observed, “e-books are still in simulacra stage, referencing the original like silent films referenced live theatre until film found its own voice” (Sweeney). Maybe, to paraphrase the title of Kristina Bjoran’s piece, it is time to rethink e-books, to push them away from their current ontological condition of “paper-doppelgangers,” as “E-books shouldn’t just be a facsimile of what they may one day replace. With all the technology they’re riding on, e-books have the potential to take the narrative experience to new heights” (Bjoran). Along similar lines Gary Hall, in his *Digitize this Book*, laments the permanence of what he calls “papercentrism” (Hall, *Digitize* 59–61, 89, 152–53), meaning that printed books are the yardsticks against which all claims to the categories of “book” and “reading” are measured. Not surprisingly, anything digital inevitably comes up short. Ironically, as long as they are called “e-books,” the pre-eminence of their paper counterparts is constantly reaffirmed.

In sum, what we are currently witnessing is a paradoxical situation, already described by Derrida in *Paper Machine*, where the book seems continuously displaced, disrupted, marginalized while, on the other hand, there is “a constant reinvestment in the book project, in the book of the world ... in the absolute book” (Derrida, *Paper* 15). This, according to Derrida,

re-creates the temptation that is figured by the World Wide Web as the ubiquitous Book ... the World Book finally achieved in its onto-theological dream, even though what it does is to repeat the end of that book as to-come. (Ibid.)

It is exactly in this perspective that one should consider such phenomena as Google’s dream to digitize every book ever published and to create a universal digital library—a dream that, so far, has found solid obstacles in the legal reality.

In conclusion, as this essay has tried to demonstrate, the nostalgically framed questions surrounding the death of the printed book are a symptom of deep felt anxieties regarding more complex issues such as the evolution of human communication, the implications of technological controls on our ability to manage intellectual discourse, the emergence of new business models in the publishing industry, the subversion of established power relationships among publishers, readers, and authors, and, finally, the disruption of all cultural practices, consumer expectations, and legal frameworks related to the codex tradition. Personally, I believe that printed books and e-books will coexist for a long time, since, as Derrida noted, the

history of the book is one that comprises a multiplicity of models, which means that “there will ... be, as always, the coexistence and structural survival of past models at the moment when genesis gives rise to new possibilities” (Derrida, *Paper* 16). The book has many futures ahead, as many as the various hybrid forms it is going to evolve into. Some such forms, as it has been predominantly the case so far, will aspire to be literal translations of the printed page into its digital representation, while others are going to develop into multimedia art forms connected to the World Wide Web. In any case they will all be part of a complex media system, which includes not only social, economic, and cultural issues but also the authors’ and the readers’/viewers’ collective perspectives, dreams, and aspirations.

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Mnoge prihodnosti knjige

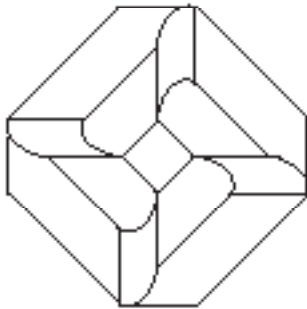
Ključne besede: založništvo / e-knjiga / bralnik / bralna kultura / mrežno bralstvo / avtorstvo

Literarna veda se je le redko ukvarjala z materialnim nosilcem literature, vendar pa so v zadnjem času nekatere literarne razprave premestile poudarek z vsebine na materialnost literature. To je posledica občutka, da digitalna kultura predstavlja grožnjo za kulturo tiska in knjige na splošno. Že leta 1967 je Derrida v knjigi *O gramatologiji* razglasil »konec knjige in začetek pisanja« – kar pa ni pomenilo konca knjige. Leta 1994 je Sven Birkerts v *The Gutenberg Elegies* pesimistično sklenil, da smrt knjige pomeni »obleganje vseh starih prepričanj«. V dobi Spleta 2.0, ko se govornica kaže v različnih knjigi podobnih oblikah (blogi, vikiji itn.) in so na voljo nove tehnične platforme, je zanimivo premisliti vprašanje o prihodnosti knjige kot objekta in ideje.

Referat sooči idejo knjige v tradicionalnem akademskem kontekstu, tj. kot standardni medij za hranjenje in razširjanje raziskovalnega diskurza, z zadnjo tehnično manifestacijo knjige kot »Kindla«, tj. e-knjižno napravo, ki jo je predstavil ustanovitelj Amazona Jeff Bezos. »Kindlov« šestpalčni ekran je tako velik kot knjiga z mehкими platnicami, uporablja najsoodobnejšo tehniko e-črnila, ki simulira razločnost natisnjene knjige in – v nasprotju z zgodnejšimi neuspešnimi e-knjigami – ponuja možnost brezžične povezave. Možnost povezave z omrežji bo najbrž izzvala prednost konvencionalne knjige, predmeta, ki je prekrasno oblikovan, zelo funkcionalen in neskončno uporaben ter tudi strastno ljubljen. Besedilo razpravlja o implikacijah povezljivosti za novo »omreženo bralstvo«, za založniško industrijo, za odnos avtor-bralec in za idejo avtorstva, in izhaja iz prepričanja, da so sodobne spremembe v objektu-knjigi povezane z našimi temeljnimi pojmi subjektivnosti in delovanja.

Marec 2012

Kritike



Escherjevska pripoved o pripovedi

Ivan Verč: *Razumevanje jezikov književnosti*.

Ljubljana: Založba ZRC, 2010. 180 str. (Studia litteraria)

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Maurits Cornelis Escher, sodobnemu postmodernizmu drag nizozemski slikar, kipar in grafik (1898–1972), je leta 1948 genialno izportretiral roko, ki s svinčnikom izrisuje roko, ki jo izrisuje. Escherjeva litografija, mednarodno znana z naslovom *Drawing hands*, simbolično ponazarja avtoreferencialnost, samozaključnost, krožnost stvari, pojavov, znakov ali tekstov, ki se neredko izumljajo iz samih sebe, osmišljajo iz lastnega bistva, iz svoje narave, eksistence ali zgodovine, nekako tako kakor amimetrična muzika Marija Kogoja, ki edina ve, »kje je njen vir in kam naj se vedno zopet nagiba in vtaplja«. Samonanašalnost, samoosmišljevalnost, avtoteleološkost je sploh eden izmed temeljnih zastavkov postmoderne epohe in postmodernizma, ki pozna zato v literaturi nič koliko romanov o romanopiscih, v kinematografiji filmov o filmarjih, v svetu televizije iz samih televizijskih oddaj zmontirane televizijske oddaje, v arhitekturi moderni neoklasicizem, v glasbi aprogramsko serialnost in še in še in še ... Takšna, marsikdaj samonanašalna in samozadostna, pa se nam danes zdi zlasti znanost s svojim specifičnim, kriptičnim, neposvečencem težko doumljivim (meta)jezikom. Tem bolj, če se ta znanost ne ukvarja s kako eksperimentalno preverljivo stvarnostjo, s točno izračunljivo empirijo, ampak z njeno umetniško sublimacijo (najsibo glasbeno, slikarsko, besedno ali kakršnokoli). Literarna veda je prav take vrste (kvazi)znanost: escherjevski posnetek posnetka, jezik jezika, pisanje o pisanju.

Literarnovedno delo, kakršno je *Razumevanje jezikov književnosti* Ivana Verča, bi se na prvi pogled zato lahko zdelo današnjemu zgolj užitnih kuharskih uspešnic lačnemu bralcu, zamotani, globoki, težkoumni intelektualizem, semiotična ezoterika, ki se – da uporabim avtorjev izraz – »napaja v samozadostnosti«, brez prave zveze z realnim svetom. Nič bolj zmotnega! To je namreč knjiga, ki govori o vseh nas, o tem, kako živimo, kako z jezikom in v jeziku dihamo, kako nemi svet okrog sebe osmišljamo in priklicujemo z besedo iz teme nezavednega zaumja v obstoj in pomen. To je delo, ki se brez romantičnih slepil o božanskosti navdiha, primatu humanistike ali književnosti kot grafenauerjevski »tenji bitja«, umetniškem odsevu absolutnega, uporabno sprašuje o marsičem bistvenem: kaj je literatura?

Katero ontološko žejo gasi v človeku? Kakšno je njeno mesto v sodobni družbi? Čemu služi literarna veda? Zakaj je današnjemu človeku potrebno in celo nujno spoznavati, proučevati, razumevati jezike književnosti? Koliko grešita naša »bolonjsko« utilitaristična univerza in sodobna družba nasploh, ko vničdevata književnost in njeno proučevanje? In kam zdaj pelje bodoča razvojna pot svetovne književne vede, teorije ali zgodovine, potem ko je že zdavnaj mrknila naivna utopija znanstvenega pozitivizma ali romantičnega intuicionizma in so se izpele tudi zadnje lyotardovsko »velike zgodbe« praškega krožka, ruskega formalizma, tartujske šole, Šklovskega, Jakobsona, Bahtina, Lotmana in drugih strukturalistov ali postmodernistični dekonstrukcionizem Derridaja in ostalih gurujev sodobnega literarnovednega relativizma?

Na ta in številna druga vprašanja odgovarja Verčev *Razumevanje jezikov književnosti* skozi dvodelno strokovno pripoved: prvo poluto (provokativno naslovljeno »Za pet kreditov književnosti«) udejanja teoretično motrenje književnosti, njenih jezikov in aporij, zlasti skozi semiološka pojmovna očala »znaka«, »pomena« in »modalnosti«, druga poluta (nevtralneje naslovljena »Na poti k vpetosti in ujetosti v jezik«) pa ubeseduje stvarno aplikacijo takšne teorije na slogovni segment leposlovnega realizma, v prvi vrsti ruskega. Izbira seveda ni naključna in vezana zgolj na rusistično strokovnost pisca ali na umetniško potenco velikanov ruskega realizma, od Gogolja ali Tolstoja do Turgenjeva ali Dostojevskega. Vse od Aristotelove *Poetike* dalje aktualna realistična mimezis se namreč izkazuje avtorju kot temeljni tehnopoetski postopek, morda celo kot McHaleova slogovna »dominanta«, naše leposlovne in umetniške danosti, saj najzvesteje odseva duhovnozgodovinsko uporabno, komercialno, tržno, pragmatično bistvo in maksimo današnje epohe: bodi realist, prodajaj! Vnovični dokaz torej, kako živo knjiga pronica v samo srčiko našega literarno-družbenega tu in zdaj.

Toda aktualen in vse prej kot v slonokoščeni stolp teorije zabubljen je Verč predvsem, ko skuša na novo definirati esenco, vlogo in pomen literature ter literarne vede v današnjem post-postmodernem času relativizma in metafizičnega nihilizma, v »epohi praznine« Lipovetskega, »šibkega subjekta« Vattima in Rovattija, Hassanove »indetermanence«.

Kaj je danes literatura? »Ubeseeditveno dejanje,« odgovarja avtor brez odvečnih idealiziranj, »prostor za manifestacijo odnosa, ki ga človek v času in prostoru svojega bivanja vzpostavlja do sebe in do sveta«, hkrati pa tudi »najznačilnejša, najbolj razvejana in najbogatejša manifestacija« »jezikovne pojavnosti«, takorekoč vrhunec človekovega opomenjanja stvarnosti skozi jezik.

Katera je danes njena funkcija? Literatura ustvarja z jezikom vzporedno predmetnost teksta, ki je prav tako oprijemljiva, proučljiva in »doumljiva«

kot vsakršen drug predmet, pravi avtor, vendar nosi v sebi tudi ontološko prebojno nadvrednost, saj s svojim jezikovnim opomenjanjem stvarnosti »udejanja in utemeljuje« »bivanje človeka«.

Kakšno je mesto literature v sodobni družbi? Ker je zlasti po padcu ideologij (tako imenovanih »nedvoumnihih poimenovanjih«) družba zaupala metafizično iskanje smisla eksaktnim znanostim, ki imajo zato danes prevladujočo težo, se je literatura znašla v socialnem »outu«. Vendar ostaja za Verča nadvse pomembna, če že ne kar središčna, saj umetniško operira z jezikom, ki je – po Heideggerju rečeno – »hiša«, dom (in svet) naše biti. Ni namreč življenja, stvarnosti, pojavnosti zunaj jezika, ugotavlja Verč, saj niti človek niti stvarnost ne obstajata po njegovem »brez znaka, ki ju zaznamuje«. Prav zato je temeljnega pomena tudi samo proučevanje literature.

A čemu pravzaprav služi študij književnosti, kaj sploh je literarna veda in kakšna naj bo? Literarna veda – naslovno opozarja knjiga – je sredstvo za »razumevanje jezikov književnosti«, je način predstavljanja in opisovanja ubeseditvenih procesov opomenjanja »na minimalni ravni doumljivosti«. Aksiološka moč, a hkrati znanstveno šibka točka literarne vede je kajpak ta, da za opis proučevanega predmeta (to je književnosti) uporablja jezik, ki je – kovičevsko povedano – do nesporazuma zastrupljen s pomeni, mnogoumen. Ker rabi – kakor pesniško predpostavlja tudi Venó Taufer – že »rabljene besede«, literarno vedo Steven Connor vzporeja na primer »multinacionalnemu konglomeratu, ki prodaja in distribuira množico različnih proizvodov na različne načine«. Kljub svoji paradoksalni ujetosti v pomensko večumnost jezika pa lahko literarna veda vendarle meritorno spregovori o književnosti, saj predmet njenega opazovanja po Verču »ni to, kar naj bi bilo onkraj tančice (resnica, ki jo tančica zagrinja), temveč tančica sama (resnica samega pojava ubeseditve)«, ki je kajpada prav tako jezikovno zastrupljena in mnogoumna. In ker so se pri odstiranju te tančice vse doslejšnje literarnovedne metode izkazale za enako legitimne, a tudi enako parcialne in sizifovske (od nekdanjih »trdih« formalističnih in strukturalističnih do novejših »drsečih« dekonstrukcionističnih), avtor pleđira ob sklepu prvega dela knjige za »drugačno zgodbo o književnosti«, za literarnovedno pripoved, ki bi bila »doumljiva«, nesklenjena, ecovsko odprta in vsakič znova utemeljena v opazovalčevem »hic et nunc«. S tem seveda podaljšuje tako literarni vedi kot njenemu predmetu rok trajanja v ahistorični, absolutu tangentni nedogled.

Odprto, doumljivo pripoved, ki pa skuša vendarle preseči oksimorično aporijo literarnovedne ukleščenosti v relativistično nepopolnost jezika, Ivan Verč nato praktično, uporabno ubesedi v drugem delu knjige, ko svoj predvsem »modalni« način razumevanja književnosti analitično aplicira na rusko literarno danost, še posebej na ruski »realizem« v transhistoričnem razponu

od klasicističnega Lomonosova, romantičnega Lermontova ali Puškina, prek epskega Tolstojca in »psihološkega« Dostojevskega do Leonida Leonova, Borisa Pilnjaka, Andreja Platonova ali novejših avantgardistov in postmodernistov. Tu stopi v prvem delu prevladujočemu semiologu ob bok tudi Ivan Verč, literarni zgodovinar in kritik, ki si knjige *Razumevanje jezikov književnosti* ni zamislil kot zgolj abstraktno teoretiziranje o galilejsko vzvišenih sistemih literature in literarne vede, ampak kot prikaz konkretne semioze književnih tekstov, odprtega, aktualističnega, tudi študentom ali neposvečencem uporabnega branja.

Vsebinsko dihotomično delo torej ni kak fragmentarno mozaični zbor Verčevih doslejšnjih študij ali referatov, ampak celostna, sklenjena in konsekventno domišljena literarnovedna pripoved, ki ubeseduje avtorjevo točno določeno teoretično gledišče, njegov jasen bahtinovski »skaz«: da je namreč po literaturi iz literature in literarni vedi iz literarne vede možno zdaj vsako od njiju na novo konstituirati »kot nekoliko doumljivejši predmet opazovanja«, ki »nam pripoveduje zgodbo o našem vsakičnem bivanju v jeziku in o tem, kako se na te modalnosti spremenljivo odzivamo«. To svojo escherjevsko pripoved o pripovedi, ki pripoveduje o našem vsakičnem bivanju v jeziku, pa razpleta Verčeva sto osemdeset strani obsegajoča knjiga intelektualno dražljivo, izzivalno, teoretično sveže, ažurirano, s številnimi ponazoritvami tudi iz filmske ali drugih umetnosti in zajemajoč zlasti iz ruskih, slovenskih ali italijanskih »tekstov kulture«.

Delo *Razumevanje jezikov književnosti*, vključeno v prestižno zbirko »Studia litteraria« Inštituta za slovensko literaturo in literarne vede Znanstvenoraziskovalnega centra Slovenske akademije znanosti in umetnosti, predstavlja zato izviren prispevek bodisi k slovenski literarni vedi, ki jo v zadnjem času teoretično plemenitijo predvsem dognanja Marka Juvana, Mihe Javornika, Toma Virka in drugih, bodisi k svetovni literarni semiotiki, kot se danes napaja – denimo – iz postdekonstrukcionističnih spodbud Umberta Eca, Paula Ricoeurja, Mihaila Epštejna ali drugih mislecev. Toda čeprav se escherjevsko suče v jezikovno začaranem krogu domače in tuje literarne vede, knjiga hkrati presega ozko samonanašalnost stroke in odpira številna druga filozofska, duhovnozgodovinska, kulturna, politična ali družbena vprašanja. Ivan Verč namreč ni Maurits Cornelis Escher. Kajti svinčnik v njegovi roki skicira tudi daleč čez rob grafike: v sodobni svet in življenje ...

Interdisciplinarno umeščanje avtobiografskega

Alenka Koron in Andrej Leben (ur.): *Avtobiografski diskurz. Teorija in praksa avtobiografije v literarni vedi, humanistiki in družboslovju.*

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Lani je pri založbi ZRC SAZU izšel zbornik *Avtobiografski diskurz*, ki sta ga uredila Alenka Koron in Andrej Leben. Gre za prvo obširnejšo interdisciplinarno obravnavo naslovne tematike pri nas, zato bo na tem mestu nekoliko podrobneje predstavljen.

Monografsko publikacijo sestavljajo prispevki devetnajstih avtorjev oziroma avtoric iz Slovenije, Avstrije, Italije, Hrvaške in Rusije, ki so razdeljeni v štiri problemske sklope. Ti naslovno tematiko osvetlijo z več razglednih točk, pri čemer fokus drsi od literarnovednega do filozofskega, historiografskega, etnološkega, sociološkega ter drugih. Na interdisciplinarno naravo in pluriperspektivčnost zbornika, ki pa nikakor ne izzveni v nekritični eklekticizem, pravzaprav opozarja že naslov, ki se upira redukcionističnemu pogledu na avtobiografijo in se sooča z zadregami »ob določanju njene faktografske ali fikcijske naravnosti« (8). Prav dinamičen odnos med fikcijo in fakti ter njegov pomen pri konstituciji in problematizaciji individualnih in kolektivnih identitet leži v osrčju problematike avtobiografskega diskurza, ki kot metoda pronica v razne stroke, od etnologije in antropologije do historiografije, kot stalnica literarnovednega diskurza pa seveda bistveno zadeva tudi literarno vedo.

Uredniški uvodnik zastavlja vrsto vprašanj, ki zaposlujejo raziskovalce na področju avtobiografskega diskurza, in sledečim razpravam postavi jasen, a hkrati prepusten okvir, ki presega tradicionalna, raznim dihotomijam zavezana pojmovanja avtobiografije ter upošteva novejša poststrukturalistična, kulturološka in medijskoteoretska dognanja. Zbornik z dobršno mero samorefleksije umesti v slovenski in mednarodni kontekst raziskav avtobiografskega diskurza ter predstavi cilje zastavljenega projekta, pa tudi potrebo po njem. Sledi prvi sklop prispevkov, ki poda kritičen pregled pojmov in določene teoretske zasnove, ki se jih zbornik več ali manj drži, čeprav terminološko ni, oziroma niti ne more biti, povsem poenoten.

Andrea Zlatar Violić v sintetičnem članku »Avtobiografija: teoretski izzivi« najprej poda pregled sodobnih teoretskih pristopov k problematiki avtobiografije ter bralca oboroži s pojmovnikom izbranih konceptov s

področja študij avtobiografskega diskurza. Predvsem moderni in postmoderni teoretski uvidi s svojo problematizacijo raznih dihotomij in bolj ali manj enostavnih žanrskih klasifikacij predlagajo vzpostavitev posebnega diskurzivnega polja, v katerega se naj umešča avtobiografija.

S kočljivim razmerjem med fikcijo, fakti in resnico nadaljuje **Alenka Koron** v prispevku »Fikcija, fakti in resnica v avtobiografiji«, kjer razgali spremljivo naravo njihovih medsebojnih povezav. Vprašanje odnosa med fikcijo in resničnostjo je na primer vpisano v proces recepcije, ki je venomer odvisen od posameznih socioloških in kulturno-zgodovinskih koordinat, pri tem pa za avtobiografski diskurz ni toliko pomembno, koliko je ta »kontaminiran« s fikcijo, temveč je v ospredju njegov potencial za samoustvarjalno razumetje sebe, drugega in sveta, ki ima etične implikacije ter leži onkraj resničnega ali neresničnega.

V območju spremenljive relacijskosti ostaja **Marko Juvan**. V članku »Avtobiografija in kočljivost zvrstnih opredelitev: *Mojega življenja* med tekstom in žanrom« namreč razpravlja o dozdevno samoumevni definiciji avtobiografije, ki pa je prav tako podvržena semiozi in odvisna od drsečih interpretantov svojih posameznih sestavin, torej pisanja, sestva in življenja. Znotraj žanrskih klasifikacij je mesto avtobiografije še zmeraj nedoločeno, razlog za to pa avtor vidi v razmerju med singularnostjo teksta, ki stremi k artikulaciji individualne izkušnje, in generičnostjo žanrskega modela, saj se tekst, da bi sploh bil berljiv, vpisuje v ponovljivo mrežo znakovnih struktur. To nedoločljivost ponazori z branjem Cankarjevega *Mojega življenja*.

Eva D. Bahovec se v nadaljevanju loti Nietzschejevega dela *Ecce homo* v študiji »Filozofija in avtobiografija: primer Nietzsche«. Ta »filozofska avtobiografija« se nahaja na meji med filozofovim življenjem in delom, med posameznikovo individualno življenjsko izkušnjo in univerzalnim filozofije, ter v prihodnje tudi ne dovoljuje filozofije brez avtobiografije. Kar je pričel Nietzsche, je po avtoričinem mnenju nadaljeval Freud z avtobiografsko analizo sanj, ki je postala rojstno mesto psihoanalize. Avtobiografija je torej način, na katerega sta tako Nietzsche kot Freud vstopala v sfero svojega profesionalnega, »znanstvenega« udejstvovanja.

Prvi sklop razprav zaključuje **Ignacija J. Fridl** s člankom »Avtobiografske prvine v grški filozofiji in književnosti«. Ugotavlja, da avtobiografski elementi v zgodnji antični literaturi in filozofiji ne služijo individualizaciji posameznika, temveč nastopajo v funkciji njegovega približevanja božanskemu, ki individualnost, spremenljivost in končnost presega. Prvoosebna pripoved v tem kontekstu torej nima tipičnih avtobiografskih značilnosti, kot jih razumemo danes. Premik v koncepciji govorcevega položaja, ki omogoči razvoj avtobiografske zavesti, nastopi z Aristotelovim razločevanjem med »mojo« in »prvo filozofijo«, na tej podlagi pa avtorica na koncu

podaja še branje Platonovega *Sedmega pisma* in njegove apologetske avtobiografskosti.

Naslednji sklop v razpravo pritegne druga področja znotraj humanistike in družboslovja (npr. zgodovinopisje, folkloristiko, etnologijo, antropologijo), otvori pa ga **Marta Verginella** s študijo »Zgodovinopisna raba avtobiografskih virov in značilnosti ženskega avtobiografskega pisanja«. Opozori na ambivalenten odnos slovenskega zgodovinopisja do avtobiografskih virov ter ugotavlja, da soočenje zgodovinopisja z intimnimi pripovedmi posameznika odpira nove družbene in kulturne vidike preteklosti, ob čemer pa bi bilo potrebno več pozornosti posvetiti tudi pripovedim ljudi, ki niso osrednji akterji politične zgodovine. Avtorica pregleda avtobiografsko pisanje prve generacije javno angažiranih izobraženih Slovenk v 19. in 20. stoletju, ki prepleta javno in zasebno ter nastopa tudi v funkciji vzpostavitve sebstva.

Z vidika slovstvene folkloristike na avtobiografski diskurz pogleda **Marija Stanonik**. V prispevku »Življenjska zgodba skozi prizmo slovstvene folkloristike« življenjsko zgodbo obravnava kot medij za posredovanje tradicije imaginarnim naslednikom ter se podrobneje posveti vprašanju ustreznosti slovenskega poimenovanja memorata oziroma prvoosebne spominske pripovedi. Avtorico zanima tudi, v kakšnem razmerju je življenjska zgodba do legende, pravljice in povedke, ter ali življenjsko zgodbo in spominsko pripoved sploh lahko uvrstimo v slovstveno folkloro.

Sledi članek »Življenjepisi koroških Slovencev iz etnološke perspektive«, v katerem **Martina Piko-Rustia** predstavi material, zbran v okviru projekta dokumentacije življenjskih zgodb (knjižna zbirka *Tako smo živeli*, filmski material, monografije, ki vsebujejo pričevanja koroških duhovnikov in avto/biografije vidnih koroških Slovencev), ki je bil zastavljen v osemdesetih letih 20. stoletja pod okriljem Slovenskega narodopisnega inštituta Urban Jarnik in Krščanske kulturne zveze v Celovcu. Avtorica se zavzema za interdisciplinarno analizo gradiva, ki vključuje tudi etnologijo.

Tretji del monografije vsebuje razprave, ki se z vidika socialnega dela in migrantskih študij ukvarjajo z vprašanjem avtobiografije in identitete. **Mojca Urek** v prispevku »Avto/biografski pristop v socialnem delu« ugotavlja, da je t. i. pripovedni obrat tudi v socialnem delu, podobno kot na drugih področjih vednosti, vodil v stran od domnevno objektivnega znanstvenega pristopa. Pripovedovanje ljudem omogoča osmišljanje številnih fragmentiranih izkušenj, je temeljnega pomena za konstitucijo identitete posameznika, socialni delavci pa morajo s temi pripovedmi ravnati previdno in spoštljivo. Avtorica ilustrira uporabnost metode pripovedovanja, ki zmora človeka predstaviti v njegovi kompleksnosti in ima tudi terapevtski potencial.

V razpravi »Narativnost spominjanja: vpogledi v avto/biografsko usmerjeno raziskovanje in v govorico ekstremne travme« se **Marija Jurić Pahor** podrobneje posveti samemu pojmu avto/biografija, razločevanju med konceptoma življenjepisa in avto/biografije ter pomenu spomina, brez katerega si avto/biografije ni moč zamisliti. Kljub temu avto/biografije ne gre enačiti s spomini, kjer je prej kot posameznikovo osebno življenje v ospredju zgodovinsko dogajanje, nemalokrat takšno, ki posameznika vodi v govorico travme, za katero so značilne nezmožnost pripovedovanja, latentca, oživitvev v narativnem spominu, disociacija jaza itd.

Janja Žitnik Serafin se v prispevku »Avtobiografske značilnosti in kulturna identiteta v zgodnjih delih Louisa Adamiča« osredotoči na zgodnja dela enega najvidnejših slovenskih izseljenskih pisateljev, posebej na avtobiografijo *Smeh v džungli* in roman *Vnuki*. Analiza se posveča Adamičevim literarnim tehnikam vpeljevanja avtobiografskih prvin ter izražanju kulturne identitete v njegovih delih. Postavlja se tudi vprašanje upravičenosti vključevanja izseljenskih piscev, ki ustvarjajo v tujem jeziku, v kanon slovenske literature, na katerega pa avtorica končno odgovori pritrdilno, saj so elementi njihove izvorne narodne in kulturne identitete zaznavni tako v njihovi literarni komunikaciji kot tudi v drugih aktivnostih.

Sledi prispevek **Mirjam Milharčič Hladnik** »Stopinje skozi čas v avto/biografskih zapisih slovenskih migrantk«, v katerem predstavi del avtobiografskega pisanja slovenskih izseljenk v ZDA. To nudi širši pogled na koncept identitete, ki ni nikoli enovita – na njeno mesto stopa pluralnost perspektiv in glasov, izkušenj in percepcij, ki ponazarja idejo o imaginarnih in mešanih identitetah, pa naj bodo kulturne, politične ali etnične, ter spodbuja distanciranje od prevladujočega prepričanja o izseljencih kot homogenih skupinah.

V zadnjem delu monografije se nahajajo študije vzorčnih primerov iz zgodovine avtobiografskega diskurza na Slovenskem in širše, od druge polovice 18. stoletja do danes. V članku »Hacquetova avtobiografija – prvorazredno zavajanje bralca« **Stanislav Južnič** močno podvomi v resnicoljubnost Baltazarja Hacqueta pri pisanju avtobiografije ter razpravlja o morebitnih avtorjevih motivih za potvarjanje ali prikrivanje določenih dejstev. Meni, da je bil za takšne avtobiografske izume najprimernejši čas pred francosko revolucijo, ko so se šele začele pojavljati biografije izpod peres profesionalnih biografov.

Podobno **Luka Vidmar** v prispevku »'Zame, ki sem učencem Vaše milosti, pa je poštenje največja vrlina': Pošten opis začetka dunajskega življenja v avtobiografiji Jerneja Kopitarja?« obravnava avtobiografski sestavek enega najpomembnejših evropskih jezikoslovcev 19. stoletja, Jerneja Kopitarja. Kopitar v njem opisuje obdobje, ki je bilo ključno za njegov

družbeni vzpon, pri tem pa prikriva svojo globoko finančno, družbeno in osebno odvisnost od Žige Zoisa, ki je sicer razvidna iz njegove osebne korespondence z mecenom.

V članku »Med avtobiografijo in avtobiografsko prozo: Cankarjevo *Moje življenje* in Majcnovo *Detinstvo*« se **Jožica Čeh Šteger** ukvarja s problematično mejo med avtobiografijo in avtobiografsko prozo, ki se zamaje z razbitjem binoma fikcija-resničnost. Klasifikacijo dodatno zapletejo različna avtorska žanrska opredeljevanja in recepcija besedila, ki se spreminja v skladu s širšim kulturnozgodovinskim kontekstom. Študijska primera sta Cankarjevo *Moje življenje* in Majcnovo *Detinstvo*.

Katja Mihurko Poniz v članku »Začetki ženskega avtobiografskega diskurza na Slovenskem« raziskuje kategorije družbenega spola in naracije v avtobiografskem diskurzu, pri čemer se opira na feministično naratologijo Susan S. Lanser. Ob branju *Moje prijateljice* Zofke Kveder še ugotavlja, da delo ni zanimivo le zaradi tematskih posebnosti ženskega avtobiografskega diskurza, temveč tudi zavoljo pripovednih tehnik, ki jih Zofka Kveder razvije in ki predstavljajo novost v književnosti na Slovenskem tistega časa.

V nadaljevanju **Jelka Kernev Štrajn** v študiji »Dve tržaški avtobiografiji z vidika paratopije: *Moje subote in njihovi ljudje* Borisa Pahorja in *Zelenomodro (Verde acqua)* Marise Madieri« primerja dve avtobiografiji, katerih osrednji topos je Trst. Prispevek na besedili pogleda skozi prizmo koncepta paratopije francoskega teoretika diskurza Dominiquea Maingeneauja, ki gradi na razpetosti med toposom in atoposom. Avtorica meni, da je tak pristop še posebej primeren za obravnavo mejnih književnosti, kakršna je tržaška. V obeh obravnavanih delih je spomin močno opredeljen s prostorom, konstitutivnim tudi za identiteto obeh pripovedovalcev.

Julija Sozina v razpravi »Slovenska avtobiografska proza o tragediji druge svetovne vojne: emocionalno-estetska refleksija ali zgodovinsko pričevanje« obravnava dela slovenskih romanopiscev, ki so svojo izkušnjo druge svetovne vojne pregnetli v literaturo (Lojze Kovačič, Marjan Rožanc, Vitomil Zupan in Jože Snaj). Osrednje vprašanje študije zadeva status njihovih del kot emocionalno-estetskih refleksij in zgodovinskih pričevanj – ker je za mnoge ena temeljnih kategorij pisanja vojnih romanov zanesljivost oziroma nezanesljivost, se jih da brati tudi kot historične dokumente. Avtorica prav tako ugotavlja, da avtobiografija znotraj slovenske književnosti zaseda pomembno mesto in ne spada več med paraliterarne žanre.

V zadnjem prispevku, »Avtobiografsko pisanje v novejši slovenski literaturi«, **Andrej Leben** opaža porast avtobiografskega pisanja na Slovenskem v sredini sedemdesetih in v začetku devetdesetih, ugotavlja, zakaj je avtobiografsko pisanje tako vidno stopilo v slovensko književnost

prav takrat, kaj so njegove glavne značilnosti in v kakšni funkciji je nastopalo. Pokaže, da tak razvoj časovno sovпада z liberalizacijo jugoslovanske kulturne politike, ki prej ni dovoljevala svobodnejše avtobiografske artikulacije. V letih okrog osamosvojitve Slovenije, ko je popularnost avtobiografskega pisanja dosegla vrhunec, sta se komunikativna in referencialna funkcija tega pisanja ojačali, literarnih avtobiografij pa je bilo manj. Avtor ugotavlja, da modernizmu, ki je obnovil in razgradil tradicionalno avtobiografijo, sledijo postmodernistični tokovi, znotraj katerih avtobiografski diskurz sicer ne izgine, a nastopa v funkciji zgolj enega od elementov splošne besedilne konstrukcije.

Zadnji del monografije je izrecno aplikativen, ob čemer pa velja omeniti, da vzorčnih primerov ne manjka niti v bolj teoretsko naravnanih prispevkih. Kljub heterogenosti prispevkov publikacija uspešno sledi ciljem, začrtanim v uvodniku, in učinkovito odpravlja slovensko »zamudništvo« glede na stanje mednarodnih raziskav, hkrati pa izziva, usmerja in pušča obilo nastavkov za nadaljnje študije na področju avtobiografskega diskurza.

April 2012

»Obči ocean« transcendentalnega idealizma

Friedrich Wilhelm Joseph von Schelling: *Sistem transcendentalnega idealizma*. Prevedel in uvod napisal Tomo Virk.

Ljubljana: Literarno-umetniško društvo Literatura, 2011. 367 str.

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Letošnji izid slovenskega prevoda enega izmed najpomembnejših del Friedricha Wilhelma Josepha Schellinga *System des transszendentalen Idealismus* (1800) je pravzaprav prvo v celoti prevedeno večje delo tega velikana nemškega idealizma in šele druga knjižna izdaja njegove misli v našem jeziku. Prvo, naslovljeno *Izbrani spisi*, smo dobili leta 1986; šlo je za dokaj standarden izbor tekstov, čeprav je pri Schellingu težko govoriti o možnosti »klasičnega izbora«, ki bi prikazoval razvoj njegove misli v odmerjenem pripovednem loku. Schelling je namreč mislec z izjemno razvejano filozofsko potjo, s katero si je prislužil naziv »filozofskega Proteja«. Čeprav je ljubil sisteme, jim ni prav dolgo ostajal zvest. Schellingova misel sicer ni nesistematična v smislu odsotnosti kakršnekoli sistemskosti, vendar imamo pri njej opravka z nasprotno skrajnostjo: bralec celotnega Schellingovega opusa je soočen s poplavo različnih sistemskih izhodišč in sklepov, ki nepremostljivo in vihravo sučejo njegova mnogoteri in mnogovrstna miselna obdobja. V tem tiči izvorni – ne pa tudi odločilni – vzrok shizofrenosti sodobnih presoj Schellinga, ki jih bom obravnaval v nadaljevanju.

Sistem transcendentalnega idealizma je odlično preveden, vendar prevajalski dosežek Toma Virka kar malce zbledi ob drugem njegovem prispevku k temu delu, izjemno bogati in obsežni uvodni študiji, ki šteje 116 strani in bi si tako po obsegu kot tudi po vsebini zaslužila samostojno knjigo. Kljub temu je dobro, da se to ni zgodilo, kajti prav v neposredni navezavi na *Sistem* se, kot bom skušal pokazati, skriva njen največji adut.

V uvodni študiji se Virk spoprime s široko paleto manj in bolj zahtevnih nalog. Prvič, kot se za uvod spodobi, poda pregled osnovnih potez Schellingovega življenja in dela. Drugič, oriše kontekst *Sistema transcendentalnega idealizma*, namreč kaj mu predhaja, kaj sledi in kakšen je njegov pomen. Tretjič, analizira konstelacijo nemškega idealizma – zgodovinske in idejne platforme za razumevanje Schellingovega opusa. Četrto, obravnava t. i. romantično pobudo, tj. vpliv romantike na nemški idealizem in Schellingovo delo. In petič, na različnih ravneh, predvsem pa z gledišča filozofije umetnosti, poskuša Schellinga (re)aktualizirati.

Oris Schellingovega življenja in pregled nemškega idealizma, ki ju lahko obravnavamo skupaj, sta izjemno dobrodošla. Gotovo gre za najbolj dovršeno strnjeno pripovedovanje zgodbe nemškega idealizma v slovenskem jeziku. Virk se osredini na zgodnji del razvoja tega filozofskega toka, pri čemer žaromete, navadno usmerjene v njegove superzvezdnike – Fichteja, Schellinga in Hegla –, uperi tudi v kopico njihovih manj znanih sodobnikov. Takšno ravnanje je v skladu z najnovejšimi raziskavami, ki se zvečine spopadajo z že dolgo ne več ustrezno, a še vedno močno zacementirano paradigmo Kant–Fichte–Schelling–Hegel. Čedalje bolj namreč postaja jasno, da so nekateri drugi misleci, ki jih je glavni tok zgodovino-pisja filozofije odplaval v skupni predal »stranskih likov« nemškega idealizma, pomembno sooblikovali njegove temeljne poteze.

V družbi Kanta, Reinholda in Fichteja, ki jih Virk obravnava v poglavju o Schellingovih »neposrednih filozofskih očetih«, se tako znajde tudi Friedrich Heinrich Jacobi. Virk mu pripiše dosti večji pomen, kot je to v navadi, kar ugotavlja tudi sam. Temeljni izziv, ki je izoblikoval miselne poti Fichteja, Schellinga in Hegla, sta bila po njegovem Jacobijevo »opozarjanje na dualizem Kantove teorije, ki ne more zares utemeljiti vednosti kot neprotislovne«, in »privzetje nepogojenega, nadnaravnega – pri idealistih to postane *absolut* –, ki je dostopen le *neposredno*, prek *vere* oziroma razodetja, saj je pred vsako vednostjo, ker jo šele utemeljuje, in je pravzaprav tisto, kar bi najbolj upravičeno imenovali *realno*« (Virk 24).

Ta prva in nenavadna poteza teksta že napoveduje njegovo osrednjo tendenco: izostriti tisto linijo v nemškem idealizmu, ki je bila v našem prostoru – in do neke mere pravzaprav povsod – izrazito zapostavljena predvsem zato, ker idealizem trga iz predpostavljenega horizonta njegovega razvoja in preseganja nastavkov razsvetljenske misli ter ga postavi v drugačno naracijo, v kateri imajo eno izmed osrednjih vlog protirazsvetljenske ideje romantične Nemčije. Z ugibanjem o tem, iz katerih ideoloških predpostavk izhaja (še vedno navzoč) strah pred omadeževanjem razsvetljenskih oaz idealizma, se v tej recenziji ne bom izčrpno ukvarjal. Recimo samo, da je pri protirazsvetlenskem toku, ki ga mnogi še vedno uvrščajo med kontroverzna in celo nevarna filozofska izročila (prim. Berlin, »Counter-Enlightenment«), veljalo za najbolj sporno njegovo koncipiranje mišljenja kot nečesa nezadostnega, nečesa, kar ne more rešiti temeljnih filozofskih dilem, ampak nujno potrebuje nekaj, kar mu predhaja in ga šele vzpostavlja; pri Jacobiju je to vera, razumljena v povsem religioznem smislu. Glede na to, da se je nekaj močnih filozofskih tokov, ki so izšli iz mladohegeljanskih krogov in imajo še zdaj velik vpliv na interpretiranje idealizma, dogmatsko zaobljubilo ultimatu ateizma, je želja po prezrtju njegovih protirazsvetljenskih razsežnosti vsekakor malce razumljivejša.

Splošno mnenje, ki so ga o Schellingu izoblikovali najvplivnejši tokovi postidealistične misli (in ki je zato našlo svoje mesto tudi v učbenikih), se glasi nekako takole: *Schelling je bil čudežni deček, ki je odrasel v nekaj dosti manj čudežnega, preveč navdušenega nad čudežnim.*

Virk se sicer bolj ukvarja z mladim Schellingom, kar mu veleva časovni okvir *Sistema*, vendar v nasprotju z ustaljenim prepričanjem v celotni Schellingovi misli vidi trdno jedro kontinuitete. Gre za idejo, »da je človek odpadel od absoluta, od prvotne brezšivne identitete kot svojega izvira, in da ga zato zaznamuje nepotešljivo hrepenenje po vrnitvi nazaj v prvotno celoto« ter da »filozofija ni iz tega zornega kota nič drugega kot izraz tega hrepenenja« (Virk 33). Ta lok, ki ga Virk potegne od mladega do poznega Schellinga, je brez dvoma drzen.

Če želimo zgodbo Kant–Fichte–Schelling–Hegel povedati brez epizode, v kateri imajo ključno vlogo religiozna vprašanja, je prvo, kar moramo prezreti, pozni Schelling: v zadnjem obdobju se je ta mislec namreč največ ukvarjal z vprašanjem mitologije in razodetja ter »spekulacijami o Bogu pred stvarjenjem« (Bowie). Po drugi strani je kvaliteta Schellingovih berlinskih predavanj, ki tvorijo glavnino njegovega poznega opusa, izjemno vprašljiva. Na svojih zadnjih velikih nastopih je imel morda največje, gotovo pa najpomembnejše občinstvo v svojem življenju, toda pozitivnih odzivov nanje skorajda ni bilo. Celo Kierkegaard, ki mu ne moremo očitati kakega velikega odpora do prepletanja filozofskega mišljenja in vere, je v zvezi z berlinskimi predavanji zapisal: »Popolnoma sem obupal nad Schellingom,« in: »Schellinga še vedno imeti za filozofa – to je najbolj neumna stvar, ki bi jo lahko storil« (Bowie 3). Tudi sodobna religiozna misel je do Schellinga kot religioznega filozofa zvečine precej zadržana, čeprav so med nekaterimi raziskovalci še vedno žive njegove ideje o »filozofski religiji« (prim. Wirth 233).

Drug – in za nas bolj pomemben – problem pa je, da interpreti pri nobenem drugem idealistu ne postavljajo tako močnega poudarka na ločnico med zgodnjim in poznim obdobjem kot prav pri Schellingu.

Žilavo vztrajanje pri ostrem razločevanju med obdobji izžareva že Engelsov pamflet proti Schellingu, ki so ga spodbudila prav berlinska predavanja. »Lahko samo obžalujemo, da se je takšen človek ujel v pasti vere in nesvobode«, uzrl »fatamorgano absoluta« in je le še »prerok, pijan od Boga«, zapiše Engels in nostalgичno doda: »Ko je bil mlad, je bil drugačen« (Engels, »Anti-Schelling«). Engelsov motiv za te ostre besede je precej jasen, in sicer tudi v luči njegove pogosto navajane izjave, da je na Schellingova predavanja prihajal »brant grob velikega moža pred skrunjenjem« (Hunt 45–46). Veliki mož je seveda Hegel, in pozni Schelling je bil po Engelsovem prepričanju le še zadnja prepreka pred popolnim

zmagoslavjem Heglove misli, ki »živi na govorniških odrih, v literaturi in med mladimi«, medtem ko Schelling »pušča skoraj vse svoje poslušalce nezadovoljne«. Čeprav je iz navedenega besedila očitno, da je imel Engels precejšnje težave z razumevanjem Schellinga (in tudi Hegel najbrž ne bi bil pretirano navdušen nad idejnim horizontom svojega apologeta), je njegova diagnoza popolnoma ustrezna. Triumf Heglove misli nad Schellingovo kritiko je zgodovinsko dejstvo. Vprašanje pa je, ali tudi filozofsko.

Andrew Bowie, eden izmed največjih sodobnih poznavalcev Schellinga, je prepričan, da s tem ni tako. V svoji odmevni monografiji *Schelling and Modern European Philosophy* postavi trditev, da je ena izmed prvih točk za reaktualizacijo Schellinga – poleg številnih aplikacij njegove filozofije identitete, predvsem pa *Naturphilosophie*, ki je tako ali tako zaznamovala skoraj vse poznejše filozofije narave (prim. Hamilton) – prav njegovo razkritje Heglovih pomanjkljivosti. Pri tem se Bowie načrtno odpove razpravljanju o Schellingovi tematizaciji religioznega, v kateri ne vidi filozofskega presežka. Prizadeva si predvsem za rehabilitacijo specifičnega nabora »Schellingovih poznih idej, ki nas še vedno zavezujejo«; po njegovem mnenju gre za ideje, ki »razkrivajo, da metafizika, kakršno je zagovarjal Hegel, ni mogoča«.

Virk sicer obravnava odnos Schelling–Hegel, vendar predvsem skoz premislek o njunih skupnih potezah, ki jih prepozna v procesu Schellingove »anticipacije Hegla«. Antagonizem, ki ga izpostavlja Bowie, torej ni osrednja gonilna sila Virkovega prizadevanja za Schellingovo reaktualizacijo. Čeprav se Virk ne more izogniti Bowieju, se ta kot referenca pojavi v nekem drugem kontekstu: v kontekstu *umetnosti* (Virk 110).

V razdelku »Zakaj sploh?«, na prvih straneh uvodne študije, Virk namreč utemlji izid Schellingovega *Sistema transcendentalnega idealizma* v zbirki *Labirinti*, ki je namenjena predvsem teoretskemu okolišu literature, z ugotovitvijo, da je Schelling po krivici zapostavljen v estetskem diskurzu našega prostora. S tem ko primarno kvaliteto *Sistema* postavi v domeno filozofije umetnosti, na neki način že napove temeljni poudarek svoje interpretacije Schellingovega dela.

Ta poudarek ni samovoljen, ampak vznikla iz skrbne analize *Sistema*. Kot ugotavlja Virk, so bile vse druge teze in teme *Sistema* zasnovane ali vsaj nakazane že v zgodnejših Schellingovih spisih. Zares izviren element tega dela je torej prav in zgolj vrednotenje umetnosti, ki jo Schelling kot ultimativni presežek transcendentalne misli postavi nad samo filozofijo. Gre za nenavadno intenziven poudarek, pa ne le glede na spekter prvakov nemškega idealizma, ampak tudi glede na opus samega Schellinga, ki je to stališče v nadaljevanju svoje filozofske kariere sicer dodobra omeščal.

Virk ne skriva navdušenja ob plemenitih nazivih, ki jih umetnosti podeljuje Schelling, še bolj pa ga vznemirja način izvedbe tega *kronanja*. To se

namreč ne zgodi po kakem pretirano logičnem sosledju skrbne argumentacije. Schelling sicer govori o umetnosti na splošno, vendar poezija – tu spet umanjka prepričljiv argument – v njej zavzema prav posebno mesto. Filozofija, pravi Schelling, in »vse znanosti, ki jih vodi proti popolnosti«, se bodo »po svoji dovršitvi kot prav toliko posamičnih tokov stekle nazaj v obči ocean poezije, iz katerega so izšle«. Zdi se, da Schelling pri tem zamolči ključno »pobudo«, ki je bila zanj in za njegove sodobnike samoumevna. Po Virkovem prepričanju je to *romantika*.

V poglavju »Romantična pobuda« Virk v barviti pripovedi o prigodah jenskega romantičnega kroga, v kateri ne manjka številnih očarljivih anekdot, natančno predstavi tudi razmerje med filozofijo in poezijo, kot so ga vsak po svoje – in v marsičem usklajeno – mislili Hölderlin, Novalis in Friedrich Schlegel. Pri tem pokaže, da je bil nespregledljiv delež idej, ki jih navadno pripisujemo izvirnim, samostojnim izpeljavam Schellinga in Hegla, v zasebnih zapisih in dopisovanju romantične trojice izražen že dosti prej, preden sta jih javnosti v svojih publikacijah predstavila oba filozofa. Svojo tezo podkrepí tako z navedki avtorjev kot tudi s podobnimi sklepi dveh izmed največjih sodobnih strokovnjakov za nemški idealizem, Manfreda Franka in Fredericka C. Beiserja.

V tem oziru bode v oči predvsem predzgodba Schellingovega vrednotenja poezije v *Sistemu*. Romantiki – zlasti Friedrich Schlegel – ovir filozofskega mišljenja, ki jih je zmožen preseči pesniški uvid, niso mislili le prej, temveč tudi mnogo radikalneje kot Schelling. Glede na to, da jih poznamo predvsem kot genialne pesnike in da so njihovi filozofski naporí, ki so jih zvečine skrivali pred očmi javnosti, dosegli zavidljivo raven, Virk ne more mimo tematizacije »odpovedi filozofiji zavoljo poezije«. Zdi se, da je prav ta motiv, ki ga je v nekem trenutku premišljeval celoten jenski krožek, spodbudil ključne teze Schellingovega *Sistema*.

Virk vpelje ustrezen razdelek svoje študije z analizo znamenitega »Najstarejšega programa sistema nemškega idealizma«, iz katerega je po njegovem mnenju tako strukturno kot idejno mogoče potegniti močne vzporednice s *Sistemom transcendentalnega idealizma*. V enigmi, ki zagrinja natančne avtorske deleže v tem skupnem mladostnem podvigu Hölderlina, Hegla in Schellinga, pa lahko hkrati vidimo zgovoren alegorični prikaz Virkove osnovne poante.

Njegova središčna intenca namreč ni vzpostavitev alternativne zgodovine, v kateri bi bili vsi osrednji dosežki nemškega idealizma že leta prej, preden so jih formulirali filozofi, kot rezultat postranskih hobijev zapisani v žepnih beležkah romantičnih literatov, ki so se sicer raje posvečali bolj pomembnim rečem od filozofije. Tudi ne postavlja nove paradigme, npr. Kant–Reinhold–Jacobi–Fichte–Hölderlin–Novalis–Schlegel–Schelling–

Hegel, tako da bi morali potem vsakemu od naštetih mislecev natančno odmeriti zasluge za prvi oris kake izvorne zamisli v razvoju nemškega idealizma od A do Ž. Nasprotno, Virk želi s svojim prikazom pretrgati s togostjo umetnih prikazov, ki poskušajo žanrsko ali ideološko izolirati vrhove obdobja, v katerem je vsaka markantna ideja hitro preseгла okvire svoje izvorne postavitve in za katerega je značilno in usodno prav to, kar je znalo in uspelo bivati skupaj. To Virk imenuje »zgodnjeromantična konstelacija«; v mislih ima poteze časa, ki jih ne določajo »individualni nazori«, temveč gre, »gledano v celoti in ob zanemarjanju specifik«, za »skupen zgodnjeromantičen pogled« (Virk 97). V tem oziru se Virk povsem približa sklepom eruditskega raziskovalnega dela Dietra Henricha, čigar osrednji pojem je prav »konstelacija« (Prim. Henrich). Fenomen »kulturne scenek«, kulturnega prostora, v katerem vsi spremljajo vse in se vsi odzivajo na vse, najbrž nikdar v zgodovini ni bil tako intenziven in skoncentriran kot v romantični Nemčiji. Vrhovi tega obdobja imajo svoj izvir prav v prepletu filozofskih, umetniških in duhovnih vrenj ter pripravljenosti glavnih akterjev na njihovo eruptivno soočenje.

Z Virkovim uvodnim besedilom smo torej dobili prvi strnjen in celovit pregled ključnih nastavkov nemškega idealizma ter njegovo postavitev v širši družbeni in kulturni kontekst. Tekst predvsem zasleduje duha časa s ponižnostjo rado-vedne in nenasilne interpretacije, ki pa kljub svoji previdnosti – in morda prav zaradi nje – obrodi nekaj izvirnih uvidov. Čeprav je to tekst o Schellingu, zaradi svoje širine funkcionira kot celovit prikaz obdobja. Virk bralca hkrati ves čas opozarja na »vijuge poravnanih poti« in ga v bogatih opombah napotuje na ustrezna referenčna besedila.

Največja odlika Virkove študije je pristen stik s časom nemškega idealizma in ne le želja vpreči ga v sedlo časov, ki prihajajo. Glede na to, da v našem prostoru še vedno prevladujejo popularni marksistični in psihoanalitski prikazi (in prikazni) tega obdobja, ki mu interpreti prepogosto vsiljujejo vlogo nekakšne ultimativne podstati za najrazličnejše sodobne miselne tokove s precej vprašljivim deležem idealistične dediščine, je Virkov izdelek še toliko pomembnejši; govorimo lahko o prelomnem tekstu.

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Maj 2012

Dialogi velikanov družboslovja

Bourdieu, Chartier, Ginzburg: *Sociologija, zgodovina, književnost*.
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Lanskoletna izdaja založbe Studia Humanitatis, ki v enem zvezku postreže s temeljnimi raziskovalnimi *leitmotivi* treh uglednih kontinentalnih družboslovcev našega časa, korenini v strukturi dialoga, saj gre povečini za zbirko radijskih pogovorov in intervjujev. Če bi želeli v kar najbolj zgoščeni maniri opredeliti osrednje epistemološko in metodološko ozadje humanistike, bi se zagotovo težko izognili vlogi dialoga in – ožje gledano – problematiki diskurza. Dialog je vse od Platona naprej vpisan v temelje humanizma, je hkrati sredstvo razdiranja uveljavljenih konceptualnih shem in oblikovanja novih orodij za razumevanje človeka in fenomenov, ki ga obkrožajo. Še bolj pomembno pa se zdi, da je zgolj skozi proces reflektiranega dialogiziranja možno priklicati in oblikovati določeno resnico, ki nato v trenutku, ko se dialog zaključi – iz kakršnega koli vzroka že – izgubi svoj ontološki status, saj postane nerazvidna, čeprav imanentna, ali pa zgolj ena od možnih objektivacij obravnavanega problema. Paradoks dialoga je, da je možen v pluralnem (a bolj ali manj strukturiranem) polju, da vznikla iz konsenza in se vanj – prek produktivnega soočenja mnenj – ponovno vrača. Platonska paradigma sicer ni podvržena dokončnim rešitvam, saj je naravnana dekonstrukcijsko, a jo kljub temu v teku pogajanj pogosto premami želja po ukinitvi lastne odprtosti in oblikovanju uniformnega, torej nujno redukcionističnega pogleda. *Pogovor*, ki ima ambicijo v egalitarnem okolju argumentirano pretehtati pogoje in zakonitosti obstoječega »enoglasja« in inherentnega »mnogoglasja«, si namreč zavestno ali nezavedno prizadeva za nekakšen *dogovor*, ki pomeni konec dialogiziranja. Kljub temu pa bi tovrstno izničenje dialoga težko opredelili kot njegov prvenstveni smoter. Prava dialoška drža se namreč zaveda svojih lastnih pogajalskih postopkov, zato je zanjo značilna paradigmataska odprtost, ki zahteva zgolj še več dialoga.

Knjigo *Sociologija, zgodovina, književnost* lahko torej motrimo kot pravcato zbirko dialogov, saj si govorci – vsaj v veliki večini – prizadevajo za reflektirano razgrnitev obravnavanih tem in dialektično izmenjavo mnenj. Kljub temu pa imajo omenjeni pogovori tudi povsem informativno funkcijo, saj poslušalce (ob natisu tudi bralce) bodisi prek radijskih valov bo-

disi v živo soočajo s temeljnimi raziskovalnimi področji in konceptualnimi uvidi sociologa in filozofa Pierra Bourdieuja ter dveh zgodovinarjev Rogera Chartiera in Carla Ginzburga. Omenjena zvrstna opredelitev besedil pa mora med drugim pogojevati tudi njihovo kritično obravnavo. Ker *Sociologija, zgodovina, književnost* ni znanstvena monografija ali zbirka prispevkov, opremljenih s kritičnim aparatom, ampak izbor pogovorov, v katerih se govorniki sicer sklicujejo na obstoječe raziskovalno delo, vendar v povzemajoči in lapidarni obliki, je njen modus veliko bolj intuitiven. Zaradi okoliščin razpravljanja so govorniki primorani uporabljati strnjene formulacije, ki jih sicer upravičeno lahko označimo za pomanjkljive, čeprav zaradi svoje bližine aforizmu ponujajo drugačen in nič manj zavezujoč vstop v problematiko. Od recenzenta torej ne gre pričakovati opozorila o metodoloških nedoslednostih avtorjev, ampak predvsem kritično aktualizacijo in osmislitev serije bogatih in berljivih besedil.

Začetni, najboljšežnejši in gotovo najbolj navdihujoči razdelek z naslovom *Sociolog in zgodovinar* prinaša pet pogovorov med Rogerom Chartierjem in že preminulim Pierrom Bourdieujem, ki so bili izvirno predvajani februarja leta 1988 v sklopu petih oddaj »À voix neu« na radijski postaji France Culture. Chartier si v predgovoru prizadeva vsaj v temeljnih obrisih vzpostaviti zgodovinski kontekst oziroma poglavitne silnice, ki jih mora bralec-interpret upoštevati ob branju teh več kot dvajset let oddaljenih pogovorov. Poleg upoštevanja specifičnega mesta francoskega zgodovinopisja ob koncu osemdesetih let – vključno z njegovimi soočenji z neusmiljeno Bourdieujevo kritiko –, je po Chartierjevem mnenju potrebno primerno kontekstualizirati tudi Bourdieujevo misel tistega časa, če želimo prav osmisliti nekatere teme, o katerih sta govorca razpravljala. Leta 1988 je Bourdieu intenzivno pripravljaj študijo o genezi in strukturi literarnega in slikarskega polja *Règles de l'art (Pravila umetnosti)*, ki je nato izšla leta 1992, o čemer priča – kot pravi Chartier – »zanos, s katerim omenja nastajajoče delo o Manetu in Flaubertu«. (11) Književnost pa ni zgolj v ozadju pogovorov med Bourdieujem in Chartierjem, ampak se – zdaj v ožjem, nato v širšem smislu in še posebej v primerjavi z zgodovinopisno naracijo – pojavlja kot nekakšen bordun celotne zbirke, ki avtorjem omogoča, da jasneje uzrejo svoje lastno znanstveno pisanje.

Za Bourdieuja je sociologija najprej »shizofrena« disciplina, in sicer predvsem zato, ker sociolog, ki objektivira in misli družbo, hkrati objektivira tudi samega sebe in pogoje lastnega premisleka: »Treba je nekaj reči ali narediti, in v hipu, ko to rečemo ali naredimo, reči, da ne počnemo tega, kar počnemo, in ne govorimo tega, kar govorimo, na tretji diskurzivni ravni pa celo reči, da ne počnemo tega, kar smo ravnokar povedali itd.« (30) Toda ta na videz nedosledna in prazna regresija metadiskurzov v svo-

jem temelju – podobno kot tradicionalna teorija ideologije, ki jo Bourdieu omenja nekaj povedi kasneje in proti kateri se je s svojim delom tako zavzeto boril – prinaša neslutene možnosti za produktivno kritiko.

Poleg tega, da so vsi pripadniki družbe prepričani, da so lahko sociologi, je za podobo sociologije tako znotraj akademskega kot širšega družbenega polja ključno to, da je omenjena kritika – in tu se odpira naslednja tegoba sociološke vede – »tečna« kritika. Sociologi so namreč po splošnem prepričanju (in za razliko od zgodovinarjev) »napadalni, konfliktni ljudje, ki 'sitnarijo'« (55) in domišljavo pridigajo o neavtonomnosti subjektov ter konstruiranosti najrazličnejših družbenih praks, evidenc in samoumevnosti, ki jih družbeni akterji skoraj nikoli ne objektivirajo, kaj šele, da bi jih skušali razumno relativizirati. Da je Bourdieu obveljal za 'tečnega' sociologa tudi med intelektualno elito, je povezano predvsem z njegovo kritiko akademske sfere, izobraževalnega sistema in področja kulture, ki se je v sodobnosti prav zares oblikovalo kot kulturna religija (36). Bourdieu zato svoj boj proti utvaram in prepričanjem, da se ne rodimo kot subjekti svojih misli, temveč subjekti svojih misli lahko šele postanemo, razume kar v pristni 'sokratski' maniri. Tukaj je Bourdieu izjemno slikovit: Sokrat je bil prvi sociolog, delal je ankete in počel natanko to, kar počne on, boril se je proti sofistom, »ljudem, ki govorijo o irealnem, postavljajoč ga za realno, realno pa zameglijo z oblakom veličastnih besed« (37). Po Bourdieujevem mnenju je pravi sociolog tisti, ki si prizadeva izreči stvari, ki jih nihče v resnici noče slišati. Toda čeprav se te besede zares slišijo nekoliko samovšečno, avtor že v naslednji repliki pojasni, da ne verjame v obstoj izvirnega mesta družbenega sveta, kjerkoli in po komerkoli naj bi se že nahajal in udejanjal, zato ga niti ni moč spoznati – sociolog pač sprašuje in posluša, »obenem pa zna vsak diskurz podvreči kritiki« (38). Družba je torej odprt sistem dispozicij, ki ga ne moremo zvesti zgolj na eno točko v kompleksni shemi interakcij.

Bourdieujevo kritiko zgodovinoisja, ki je v naslednjih letih postala še precej bolj žgoča, lahko v kontekstu pogovorov z Chartierjem opredelimo kot dvojno: prvič, da so zgodovinarji pogosto naivni pri uporabi kategorij in da so bolj kot drugi raziskovalci nagnjeni k anahronizmu, in drugič, da je forma njihove naracije pogosto preblizu književnosti (kar je lahko včasih sicer povsem koristno). Omenjena ugovora se nahajata v nekakšni disjunkciji; toda naj najprej pojasnim, kaj ima Bourdieu pravzaprav v mislih z enim in drugim.

Problem zgodovinoisja, ki ga, kot se zdi, zgodovinarji intenzivno odpravljajo šele v zadnjem času (glej npr. Quentin Skinner, *Visions of Politics*, Cambridge, Cambridge University Press, 2002), je, da v raziskovanju preteklosti nereflektirano uporabljajo kategorije, ki pripadajo sodobnim dis-

kurzom. Zgodovinarji torej pozabljajo, »da so vsi ti pojmi, vsi ti izrazi, ki jih uporabljajo za mišljenje zgodovine, zgodovinsko konstituirani« (25), da imajo svoj *habitus* in da sodijo v določeno *polje*. K tako opazni odsotnosti teoretske kritike – intuitivno ugiba Bourdieu – pripomore dejstvo, da zgodovinopisje »ni docela podvrženo tistemu nenehnemu preskušanju, ki ga prestaja sociologija, ki mora svoj obstoj nenehno upravičevati, ki svojega obstoja nikdar ne more imeti za doseženega« (56). Lagodno mesto zgodovine v dominantnih strukturah, v akademskem in družbenem polju, torej odločilno prispeva k teoretski podhranjenosti zgodovinopisja, ki ni soočeno z nenehno eksistencialno tesnobo, značilno za sociologijo. Namesto da zgodovinarji v svojih analizah podlegajo anahronizmu, bi morali po Bourdieujevem mnenju podvreči zgodovinski analizi prav te kategorije, s katerimi oblikujejo predmet zgodovine. Skoraj odveč se zdi poudarjati, da je v tovrstnih postavitvah nemogoče spregledati Bourdieujev dolg do Michela Foucaulta.

Do problema literarnosti v zgodovinopisju, ki se v zbirki kasneje preoblikuje v bolj radikalno dilemo pri Carlu Ginzburgu, se govorca prebijeta prek tematizacije dveh temeljnih Bourdieujevih konceptov: *habitus* in *polje*. V razpravi *Règles de l'art* si je Bourdieu prizadeval pokazati, kako se je v 19. stoletju izoblikovalo polje umetnosti, kot ga poznamo danes. Bourdieu je v omenjeni raziskavi stopil na pot sociologa-zgodovinarja, saj se v njej, kot pravilno ugotavlja Chartier, »zgodovinska in sociološka problematika povsem prepletata« (68). Bourdieujevo teznost lahko povzamemo z nekaj duhovitimi aforističnimi sentencami; trdi, da zagrešimo barbarizem najhujše vrste, če »retrospektivno preslikamo koncept umetnika ali pisatelja na obdobje pred letom 1880«, saj »pred Flaubertom ni bilo umetnikov«, in zato gre jasno za »anahronizem, če rečemo, da je Michelangelo umetnik« (69). Bourdieu zavrača tradicionalno predstavo o kontinuiranem razvoju umetnosti vse od italijanske renesanse 14. in 15. stoletja do danes, saj je po njegovem mnenju zgolj retrospektivna projekcija današnjega prostora in razmerij znotraj njega. Prav zato si prizadeva razbrati historično genezo tega specifičnega polja, v katerem lahko določene osebe delujejo kot umetniki. Ključni dogodki v procesu njegovega vzpostavljanja so se po Bourdieujevem mnenju pripetili šele v drugi polovici 19. stoletja, s Flaubertom in Manetjem, zato bi morala biti raba kategorij 'umetnik' in 'umetnost' za starejša obdobja omejena. Historična redefinicija umetnosti pa med drugim sproža tudi vprašanja o vlogi 'umetnostnega' diskurza v preteklosti oziroma v tistih obdobjih, ko se je – denimo literarna produkcija – nahajala v drugačnih družbenih konstelacijah. Tu se odpira po mnenju sogovorcev sicer brezplodno vprašanje 'predhodnikov' določenega diskurza. V označitvi Balzaca in Flauberta za predhodnika sociologije

je namreč treba prepoznati identitetno izjavo, ki njun diskurz asimilira in umesti v neproblematičen razvojni kontinuum, ne ozirajoč se na polje njune nastanka. Izogibanje tovrstnim nedoslednostim pa ne pomeni, da gre zanikati npr. družbenopolitično ali kar sociološko vlogo omenjenih avtorjev. Flaubert je s formalnim eksperimentiranjem z romanom ustvaril ubeseditev »lastne izkušnje družbenega sveta in dosegel objektivacijo vladajočega razreda svojega časa, ki se kosa z najizvrstnejšimi zgodovinskimi analizami« (80). Vendar pa je Bourdieujevo priznavanje literarnega analitičnega uvida pravzaprav ambivalentno. Res je, da ga prevzema nekakšna nostalgija nad tisto književnostjo, v kateri sta bila združena udarna moč literarnega diskurza in sociološka analiza, da so romanopisci »pogosto naprednejši v razumevanju časovnih struktur, v razumevanju pripovednih struktur, v razumevanju rabe govornice idr.« (83), toda hkrati je prepričan, da »romanopisec Flaubert ni mogel docela uresničiti tistega, kar je hotel« (83). Flaubert torej tako kot sociolog ustvarja distanco, objektivira, potuje in razbija uveljavljena prepričanja, vendar v obliki, ki ni nadležna – sociologija je po funkciji sicer zelo blizu literaturi, »težava pa je v tem, da se ljudje tega ne zavedajo in pri Flaubertu sprejemajo tisto, kar pri Bourdieuju zavračajo« (39). Razlika v obliki torej zares pomeni vse in nič. (83)

Kako pa je z zgodovinopisjem in književnostjo? »[Z]astavek zgodovinopisja je drugačen kot zastavek sociologije« (83) – meni Chartier –, medtem ko si sociolog prizadeva za vzpostavitev distance do objekta, si zgodovinar želi vživljanja vanj, kar ga pogosto privede do uporabe pripovednih vzorcev, ki so sorodni tistim v književnosti. Prav iz slednje ugotovitve izhaja drugi temeljni očitek, ki ga Bourdieu goji do zgodovinopisja; zgodovinarji namreč veliko skrbi posvečajo estetiki jezika in »lepi obliki, kar je povsem upravičeno, vendar se zavoljo pisanja odrečejo grobi neuglajenosti pojmov, ki pa so izjemno pomembni za napredovanje znanosti. [...] Slog ima funkcijo. Ampak«, pravi Bourdieu, »menim, da zgodovinarji žrtvujejo preveč stvari lepi obliki in v tem smislu ne izvedejo dokončnega preloma s prvotno izkušnjo, preloma z estetiko, z uživanjem v odnosu do objekta« (84). Podobne misli pa zasledimo že v predgovoru k razpravi *Praktični čut* iz leta 1980, kjer Bourdieu kritizira prakso mitofilnih mitologov, ki na račun kritične objektivacije drsijo v iracionalno čaščenje izvirnega.

Potemtakem se zdi, da Bourdieu kljub želji po preseganju bipolarnih vzorcev razmišljanja (npr. subjektivno/objektivno, individuum/družba) vzpostavi disjunktivno kritiko zgodovinopisja. Shema bi bila naslednja: anahrona raba kategorij pripada tistim metodološkim usmeritvam, ki si prizadevajo biti moderne, aktualne in moralistične, ki torej zgodovinska družbena dejstva vrednotijo iz današnje perspektive, medtem ko očitek o pretirani literarnosti zadeva predvsem tiste zgodovinopisne prakse, ki

verjamejo, da se je mogoče iztrgati iz hermenevitičnega kroga in s formalnimi rezi obuditi mrtve v novo življenje znotraj zgodovinske pripovedi. Bourdieu se želi gibati po sredini ter s prvim polom proti drugemu in z drugim proti prvemu, želi namreč ohranjati hladno distanco do objekta in sočasno prodreti v edinstveno zgodovinsko polje, ki ga določa.

Razdelek *Sociolog in zgodovinar* fungira kot temeljni ozadnji tekst celotne izdaje, saj razmeroma dosledno gradi in razpira širok spekter tem, ki jih nadaljnja besedila dopolnjujejo ali – v njegovi senci – osvetlujejo z drugih gledišč. Odnos zgodovinopisje-literatura ter z njim povezane problematike branja in pisanja nekoč in v sodobnem globaliziranem svetu – delno ali v celoti – odpirajo še poglavja *Zgodovinarji in literatura* (R. Chartier), *Spreminjanje predmeta knjiga* (R. Chartier), *Spomin in globalizacija* (C. Ginzburg) ter *Resnično, napačno, fiktivno* (Chartier, Ginzburg).

V pogovoru *Zgodovinarji in literatura*, ki je bil predvajan 27. decembra 2010 v radijski oddaji »Les lundis de l'histoire«, se Arlette Farge in Roger Chartier sprehajata po literaturi Honoréa de Balzaca, Marcela Schwoba, Jorgeja Luisa Borgesa, Pierra Michona in drugih, razpravljata o njihovih koncepcijah zgodovinske resnice in vezeh, ki jih literatura lahko vzpostavlja s preteklostjo. Chartier seveda že na začetku opozori na mnogoznačnost besede *literatura*, ki se je v sodobnem pomenu – ta po njegovem mnenju opredeljuje izvirna posamezna dela, ki so avtorjeva intelektualna last – oblikoval šele v začetku 19. stoletja. Ključen Chartierjev poudarek – pri katerem se navezuje na Foucaulta in posredno priklicuje Bourdieujev konceptualni aparat – je, da besede, kot je literatura, pogosto in zgodovinsko nedosledno »uporabljamo retrospektivno, saj pripadajo nam, obenem pa nosijo pomen, čeprav jih morda zavoljo izoblikovanja in nastajanja tekstov ter vrst diskurza, ki so jim vladali povsem drugačni zakoni in načela, sploh ni bilo« (91).

Pogovor Ivane Jablonke z R. Chartierom, *Spreminjanje predmeta knjiga*, prinaša delce tiste Chartierjeve municiozne analize, aplicirane na našo sodobnost, ki sicer zaznamuje njegovo študijo *Pisanje in brisanje* ali pa razpravo *Literatura in besedilna posredovanja: premori in intonacija v zgodnjenovoveških besedilih*. Pojavnost in raba ločil v zgodnjenovoveških tekstih, ki so pomembno pogojevala recepcijo besedil, zamenja – zdi se da precej bolj radikalen – proces digitalizacije, ki se mora nahajati v središču diagnoze današnjih besedilnih posredništev. Osebni računalnik je namreč tisti medij, ki prenese vse vrste diskurzov: »Današnja novost je porušenje odnosa med vrstami predmeta in tipi diskurza, kajti branje na zaslonu omogoča nekakšno tekstualno kontinuiteto, in materialni zapis na brezmejno površino ne ustreza več nobenemu tipu predmeta (antični svitki, rokopisni kodeksi ali, od Gutenberga dalje, natisnjena knjiga).« (114)

Pri osebnem računalniku se začena tudi Ginzburgovo razmišljanje o spominu v digitalni dobi (*Spomin in globalizacija*), toda za konec se bom raje vrnil na začetek pričujočega sestavka in osvetlil Ginzburgov upor zoper postmodernistični relativizem. Carlo Ginzburg, italijanski (mikro) zgodovinar, avtor revolucionarne študije *Sir in črvi* ter pobudnik indicialne paradigme, ki zgodovinarja postavlja v vlogo detektiva, iskalca indicev, anomalij in izjemnega, je iz teoretskega prespraševanja lastnih metodoloških postopkov izšel kot zgodovinar obrobja, ki skuša motriti središče in njegove norme s pomočjo odstopanj. Z metodološko inovativnostjo, izbiro marginalnih objektov preučevanja in bogato naracijo si je prislužil naziv postmodernističnega zgodovinarja, ki pa ga sam vedno znova in vztrajno zavrača (glej npr. zbirko esejev *Il filo e la traccia. Vero, falso, finto*, Feltrinelli, Milano, 2006), saj se nikakor ne more strinjati s temeljno hipotezo postmodernističnega zgodovinarja, »da naj ne bi bilo mogoče izslediti strogo začrtanih meja med zgodovinsko pripovedjo in fikcijo« (153).

Poslednji pogovor zbirke, *Resnično, napačno, fiktivno* s Chartierom in Ginzburgom, zaokroža in utrjuje tematsko rdečo nit, ki stopi v ospredje v zadnjem od petih pogovorov med Bourdieujem in Chartierjem. V prvem delu sogovorca sopostavljata zgodovinopisje in literaturo, da bi predstavila Ginzburgovo kritiko postmodernistične epistemologije, v drugem delu pa iščeta mostove, ki književnost in zgodovinopisje povezujejo in vzajemno bogatijo. Zanimivo je, da shema pravzaprav ustreza Bourdieujevi kritiki zgodovinopisja, saj vsebinsko obravnava zmožnost zgodovinske naracije za produkcijo resnice tako s pomočjo ohranjanja razdalje do objekta kot s pomočjo vstopa v fikcijo in uporabe postopkov literarnega diskurza.

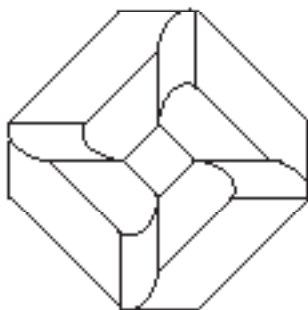
Jezikovni obrat v humanizmu, ki je zapadel v skušnjavo zgodovinskega relativizma in glede na spoznavne zmožnosti izenačil vse zvrsti pripovedi, je po Ginzburgovem mnenju postavil prava vprašanja, le »odgovori, ki so jih podali novi skeptiki, niso preveč zanimivi« (163). Ginzburg vztraja pri referencialni naravi vsakega dokumenta, ki ne more biti zgolj izraz samega sebe, ampak je tako kot strani lista papirja neločljivo povezan z zunajtekstno realnostjo, ki je tako ali drugače pogojevala njegov nastanek. To pa ne pomeni, da Ginzburg zdrzne v naivni pozitivizem, saj ta t. i. referencialni vidik dokumenta nikakor ni očiten, ampak ga mora zgodovinar s svojo metodološko natančnostjo, s 'sterilizacijo instrumentov za analizo' in iskanjem sledi šele izbrskati in nedvomno tudi skonstruirati. Toda prisotnost fikcije v zgodovinarjevi naraciji za Ginzburga še ne pomeni, da moramo zdrsniti v negacionizem in zanikati holokavst, ampak da se moramo spustiti na nasprotnikov teren in pokazati na spoznavno moč same fikcije. Ena od možnosti, ki omogoča tovrstno dokazovanje, je zavestno opazovanje strategij literarnega pisanja, kot je recimo potujitveni postopek, po

Šklovskem temeljna lastnost literarnih tekstov. Opazovanje potujitvenih reprezentacij v literarnem delu namreč lahko razkrije avtorjevo intenco, ta pa »pomeni ključ, ki odklepa vrata v stvarnost, ki se skriva za besedilom« (176). Na podlagi analize Stendhala in obstoječe tekmovalnosti med zgodovino in književnostjo pri predstavljanju realnosti se Ginzburg celo zavzema za izgradnjo določenih postopkov, »ki trenutno ne poznajo empiričnih izpeljav, ampak bi jih lahko dobili« (180). Pri tem meri na slog in Stendhalovo uporabo prostega premega govora, »kjer je pripovedovanje, ki ga izvaja pripovedovalec, sunkovito prekinjeno s fragmentom notranjega samogovora določene osebe« (180). Jasna oblika tovrstnih narativnih postopkov v zgodovinopisju za zdaj še ni znana, saj obstaja zgolj kot možnost in izziv za zgodovinarje v prihodnosti.

Nekonvencionalna izdaja založbe Studia Humanitatis najprej deluje kot nekakšen kompendij, ki omogoča vstop v znanstveno delo treh ključnih avtorjev, ki so sodelovali v procesih spreminjanja spoznavnih postopkov na področju družbenih in humanističnih ved. Z omejenim izborom sicer ne more odtehtati poglobljenega seznanjanja z izjemnimi in obsežnimi opusi naših govorcev, toda smoter zbirke tako ali tako ne tiči v učbeniški predstavitvi avtorjev, ampak v njeni monumentalnosti, v zgledu sodelovanja in dialoškega soočanja različnih ved in perspektiv. Hkrati zajema tendence nekega časa in napotuje v prihodnost, k novim drznim prevetritvam, ki bi sprejete formule znova postavile pod vprašaj, kajti – kot modro pripomni Ginzburg – če se »bližnjica spremeni v šablono, je nevarna in je treba, ravno nasprotno, zmerom znova začenjati z analitičnim delom« (149).

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Poročila



Kolokvij »Živo branje: literatura, znanost in humanistika«

Lipica, 8.-9. september 2011

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V sklopu 26. mednarodnega literarnega festivala Vilenica se je 8. in 9. septembra 2011 v Lipici odvijal že deveti mednarodni komparativistični kolokvij, naslovljen „Živo branje: literatura, znanost in humanistika.“ S pozdravom ga je odprl predsednik Slovenskega društva za primerjalno književnost Marcello Potocco. Jola Škulj, ki je z Jernejem Habjanom prevzela vlogo organizatorke, je podala uvodno predstavitev koncepta konference in izrazila željo, da bi s konvergentnim pristopom k znanju ter refleksijo inherentnega dialoga med humanistiko in znanostjo prevetrili prevladujoče objektivistične poglede na odnos med obema poljema vednosti. Nova semiotska spoznanja in biologistična pojmovanja kognicije (H. Maturana, F. Varela) in jezika (P. J. Thibault) podpirajo misel, da problem jezika zaznamuje vse znanosti. Transgresivno literarno mišljenje in humanistika, ki dopolnjuje znanost z analitičnim historičnim vpogledom in refleksivnostjo, se dotikata naše vpetosti v naše neizbežne interpretacije sveta. V času, ko se zavedamo, da se v znanstveno vednost vpisuje dejavna udeleženosť opazovalca, je prednost komparativistike njena izkušenosť s tolmačenjem vloge jaza v semiotični kompleksnosti.

Kolokvij je zajel širok razpon konceptov, denimo poetičnosť in avtopoetičnost živih sistemov, performativnosť literarnega diskurza in performativnosť kot imperativ znanstvene politike, refleksivnosť, dialoškosť in zgodovinosť vednosti, semiozo, življenje, kompleksnosť, mreženje, ter realizem in realno. Poleg obeh moderatorjev srečanja so z referati na njem sodelovali predstavniki tako tradicionalno humanističnih kot naravoslovnih disciplin: Matjaž Ličer (Nacionalni inštitut za biologijo), Rado Komel (Medicinska fakulteta, UL), Urban Kordeš (Kognitivna znanost, UL), Dejan Kos (Filozofska fakulteta, UM), Marko Juvan (ZRC SAZU, Inštitut za slovensko literaturo in literarne vede), Aleš Vaupotič (Visoka šola za dizajn, UL), Maja Breznik (Fakulteta za družbene vede, UL), Claudio Francesci (Università di Bologna, Fakulteta za medicino in kirurgijo), Vita Fortunati (Università di Bologna, Fakulteta za tuje jezike in književnosť), Federico Luisetti (University of North Carolina at Chapel Hill, Oddelek za romanske jezike in književnosť) in Sowon S. Park (University of Oxford, Fakulteta za angleščino).

Konferenčno temo sta intonirala Vita Fortunati in Claudio Franceschi, ki sta predstavila obsežen vseevropski interdisciplinarni projekt ACUME 2, naslovljen „Interfacing Sciences, Literature & Humanities.“ Projekt, ki sta ga vodila, se je osredotočal na krepitev dialoga med različnimi raziskovalnimi področji in ustanovami. Že predhodni projekt ACUME 1 je vključeval interdisciplinaren metodološki pristop, ACUME 2 pa je postavil pod vprašaj idejo 'vpliva' ter jo zamenjal z bolj dinamičnim konceptom 'vmesnika', ki izvira iz področja informacijsko komunikacijskih tehnologij. Ideja 'vmesnika' (oz. tudi 'presečišča') implicira idejo 'kompleksnosti' in 'mreženja', ti trije koncepti pa naj bi opisovali organiziranost vseh kompleksnih dinamičnih sistemov. Ker so slednji predmet raziskovanja tako v humanistiki kot znanosti, lahko kompleksnost ugledamo kot epistemološko paradigmo obeh polj vednosti. Sodelovanje različnih disciplin po načelu vmesnika je optimalna rešitev za obravnavo kompleksnih predmetov raziskovanja. Pri tem je pomemben koncept 'emergence' (*emergence*), prevzet iz teorije kompleksnosti, ki opisuje nelinearne interakcije. Emergenca je vseprisotna značilnost življenja kot biokompleksnosti in označuje celoto, ki je več kot zgolj vsota svojih delov. Ker naj bi se tako znanost kot narava razvijali s procesom progresivne akumulacije ter kontingentnega remodeliranja, so ključne besede, ki so bile v središču pozornosti vseh sodelujočih, poudarjale vidike dinamičnosti: 'evolucija in soevolucija', 'fluidnost', 'ustvarjalnost', 'krepkost/krhkost', 'proces/akumulacija/tok', 'kritična točka/zlom' in 'premodeliranje/rekonstrukcija'. Takšno matrico konceptov omogoča dejstvo, da literaturo in znanost povezuje diskurz in metafora. Potujoči koncepti (*travelling concepts*), ki prestopajo iz ene discipline v drugo in spreminjajo svoj izvoren pomen, kažejo, da je terminologija posamezne discipline sestavljena iz izrazov iz različnih področij. V interdisciplinarnih študijih delujejo discipline ena ob drugi, tako da vsaka preuči problem iz lastnega vidika, transdisciplinarnost pa se dogaja kot mreženje (vertikalnih) makropodročij in (horizontalnih) presečiščnih besed. Evolucijska zgodovina življenja naj bi bila prav tako (vertikalna) zgodovina (horizontalnih) genetskih kontaminacij, ki jo lahko opišemo kot 'mrežasto drevo'.

Matjaž Ličer je opozoril, da osebna ideološka stališča določajo raziskovalno delo tako filozofov kot fizikov ter tako zamajal binarizem znanost-humanistika, ki služi interesom neoliberalizma. Med znanostjo, ki si prizadeva za zmanjšanje negotovosti, in filozofijo, v kateri poteka boj za konsistentno prevlado določenega pogleda, ne obstaja dialog v strogem pomenu besede, vendar pa se znanost v končni fazi spontano znajde v diskurzu filozofije, zaradi česar je potrebno slednjo ugledati kot integralen del znanosti. Oprl se je tudi na Althusserjevo razlikovanje med materialističnim in idealističnim pristopom k znanosti. Idealistični, ki ga zanimata objektivnost in večnost,

vodi k manipulativnim diskurzom in služenju interesom moči. Bolonjska reforma visokega šolstva je znižala vlogo tako znanstvene kot humanistične vednosti, spodbuja pa aplikativne ekonomske in tehnološke ter matematizirane družbene študije, ki zakone neoliberalizma predstavljajo kot večne. Ideologija v času neoliberalizma tako nastopa zgolj pod krinko znanosti.

Urban Kordeš, eden vodilnih strokovnjakov na področju kognitivne znanosti na Slovenskem, je predstavil interdisciplinarnost tega aktualnega raziskovalnega polja ter izpostavil vprašanje, kako je mogoče (znanstveno) opazovati doživljanje. Discipline, ki sestavljajo kognitivno znanost, v njej niso obravnavane kot enakovredne: med njimi premore trenutno največjo težo nevroznanost, pred leti pa je osrednje mesto zasedalo računalništvo. Od metafore uma kot računalnika se je zgodil premik h konceptiji uma kot utelešene kognicije. Temeljni problem kognitivne znanosti prepoznava Kordeš v nasprotju med prvoosebno in tretjeosebno perspektivo – v izzivu, s katerim se sooča vsako meddisciplinarno povezovanje. Če humanistični pogled v kognitivni znanosti zadeva izkustvo, znanstveni pristop pa človeško obnašanje ali dogodke v možganih, postaja z rastočo sofisticacijo discipline vse bolj jasno, da je potrebno v preučevanje uma nujno zajeti tudi tisto neintersubjektivno – živo človekovo izkustvo.

Rado Komel je nanizal pravne in etične dileme genskih raziskav, ki nazorno kažejo, da se naravoslovje dotika celotne družbe. Diskusija, ki je sledila, je najprej načela problem razširjanja znanstvene vednosti med javnost. Po Komelovem mnenju igra bistveno vlogo pri ustvarjanju kritične javnosti kakovost splošnega izobraževanja, razvoj genetike pa je vzpostavljaje dialoga med znanostjo in širšo družbo pospešil. Juvan je zastavil vprašanje, ali lahko 'vmesnik', razumljen kot matrica ključnih besed, deluje kot trden temelj za dialog, glede na to, da imajo termini v nekaterih disciplinah ozko določen pomen, v drugih pa nastopajo kot metafora. Fortunatijeva in Franceschi sta poudarila pojem 'potujočega koncepta' in se strinjala, da ključni pojmi res nosijo različne pomene, zaradi česar se je potrebno nasloniti na ključno besedo 'kontekst'.

Jola Škulj je navezala latenten dialog med znanostjo, literaturo in humanistiko na modernistične premike v umetnosti. Pri tem ni naključje, da modernistična umetnost tematizira resnico kot postajanje in da lahko za modernistično matrico odkrijemo sistem vednosti, ki nakazuje težnjo k preseganju binarizmov. Modernistične matrice so bile zmožne zajemanja paradoksov resničnosti in resnice ter reprezentiranja pripovedovane resničnosti iz mnogih perspektiv. Ti trendi, ki so podlaga umetnosti v 20. stoletju, so zgodnji pokazatelj premika od disciplinarnega k transdisciplinarnemu načinu produkcije vednosti. Na vrhuncu modernizma je tudi znanost ozavestila osrednjo vlogo jezika ter vlogo opazovalca kot del opisovanega pojava, ti

sočasni premiki pa izpričujejo delovanje dialoške logike. Kot primer dragocenega dialoga med literarno vedo in 'trdo' znanostjo je Škuljeva navedla delo H. Maturane in F. J. Varele. Predstavila je njun koncept *autopoiesis*, ki se nanaša na dinamiko avtonomije, značilne za žive sisteme. Krožna organizacija samonanašalnega sistema naj bi bila ključna ideja za razumevanje organiziranosti živih sistemov. Pojem *autopoiesis* ima predzgodovino v literarni vedi, in sicer v organizacijskem načelu poetične funkcije jezika, kot jo opredeljuje R. Jakobson. Maturanova uporaba termina ponazarja, kako lahko relevantno vednost delimo in prenavljamo, kaže pa tudi na globoko medsebojno povezanost semiotike literature in fenomenologije živih sistemov.

Marko Juvan je preučil meddiskurzivna posredovanja med literarno vedo in eksaktnimi znanostmi na primeru vstopanj evolucijske teorije v literarno vedo. Evolucijska teorija se je izkazala kot posebno privlačna za teorijo žanrov, v kateri se srečujeta idiografičnost literarne zgodovine in nomotetičnost literarne teorije. Brunetièrovi teoriji evolucije literarnih zvrsti je v 20. stoletju sledil F. Moretti s tezo o kulturni selekciji žanrov in uvažanjem strategij oddaljenega branja, ki obravnavajo posamezno besedilo kot reprezentativno za žanr. Moretti naj bi bil Darwinu metodološko bliže kot Brunetière. Uporabe evolucijskih konceptov v literarni vedi, ki naj bi slednji zagotovili avro znanstvenosti, so bile navadno figurativne, z nastopom literarnega neodarvinizma pa so prvič postale dobesedne. Literarni neodarvinisti, kot je J. Gottschall, dojemajo tudi literarno vedo kot žanr diskurza, ki se mora prilagoditi okolju, če ne želi izumreti. Neodarvinisti, katerih doprinos k literarni vedi ocenjuje Juvan kot pičel, nastopajo kot dediči t. i. 'znanstvenih vojn' 90. let 20. stoletja, ki so utrdile opozicijo med 'kulturama' humanistike in znanosti.

Drugi del kolokvija se je pričel z referatom Aleša Vaupotiča, ki je izhajal iz Peirceove teorije raziskave kot veznikom med znanostjo, humanistiko in umetnostjo. Osvetlil je problematiko digitalne humanistike in kibertekstov, pri katerih se človeška intervencija ne vključuje v semiotični proces. Peirceova teorija ponuja za razumevanje različnih semiotičnih ali predsemiotičnih kibernetičnih in naravnih sistemov plodnejše iztočnice kot Saussurov strukturalizem. Z Geppertovo teorijo literarnega realizma 19. stoletja, ki temelji na Peirceovi semiotiki, lahko po Vaupotičevem mnenju v poetološkem vzorcu odkrijemo znanstveno metodologijo. Literarni realizem skuša namreč kot umetnost interpretanta reprezentirati posamične in konkretne pojave, s svojimi trditvami o realnem pa vodi k nedokončani indukciji.

Federico Luisetti je ob 'radijskih sintezah' F. T. Marinettija predstavil njegovo tehnicizacijo literarnih praks ter opozoril na nova razmerja, ki so se med performativnostjo, humanistiko in znanostmi vzpostavila skozi zgodovinske avantgarde. Po enačbi Marinettijevega tehnološkega vitalizma je

umetnost izenačena z akcijo, njegovo umetniško prakso pa lahko najbolje označimo kot intermedialno. Marinettijeve sinteze presegajo binarizme med esteticizmom in tehnicizmom, delovanjem in izrazom, zvokom in tišino ter časom in prostorom. Z zgoščevanjem, razširjanjem in ponavljanjem zabišejo razlike med prekinitvami in intervali ter dosegaajo subtilno estetiko vmesnosti. Ker za Deleuza prekinitvev in interval nista zamenljiva, kličejo Marinettijeve sinteze po postdeleuzeovskem razumevanju vmesnega: po netrascendentalnem vitalizmu ali vzhodnih filozofijah, ki presegajo binarizem virtualno-realno.

Po hipotezi Jerneja Habjana razpoko med znanostjo in humanistiko premošča neoliberalna znanstvena politika, ki obe podreja ekspertni vednosti. To, kar se kaže kot politika privilegiranja naravoslovja na račun humanistike, je pravzaprav širše institucionalno odrekanje teoriji, ki jo v naravoslovju zamenjuje produkcija za trg, v humanistiki pa denimo kulturni študiji. Kot pomembno epistemološko izhodišče kulturnih študijev Habjan obravnava teorijo performativnosti pri Judith Butler. Če je J. Austin utemeljil teorijo performativa z izključitvijo literarnih performativov kot neresnih in če je J. Derrida te tematiziral kot nujno potencialnost resnih performativov, je Butlerjeva v neresnem performativu prepoznala nujno aktualnost govornih dejanj. Vsak performativ naj bi slej ko prej postal 'neresen', dostopen naslovljenčevi subverziji. Najboljša obramba zoper sovražni govor naj bi tako bila v sami diseminaciji, državna cenzura pa naj bi ta govor ščitila s preprečevanjem njegove diseminacije in s tem spodletelosti. Pri Butlerjevi Habjan tako odkriva individualistično kritiko institucije države, usklajeno s sočasno prevladujočo ideologijo neoliberalizma.

Diskusija se je nadaljevala z vprašanjem o Marinettijevem vplivu na sodobno glasbo in o elementih ironije, ki jih morebiti vzpostavlja juks-tapozicija zvočnih fragmentov. Marinetti je vplival na konkretno glasbo, denimo na J. Cagea, v zvezi s kolažno tehniko pa je želel Luisetti poudariti Bergsonovo mnogoterost trajanja, ki so jo futuristi raziskovali. V zvezi z vlogo antilogocentrične semiotike za avantgarde in neoavantgarde je omenil pomen novih medijev in intermedijske umetnosti ter pojem intuitivnega algoritma. Povezavo med Marinettijevo politiko in njegovimi montažami je opisal kot kompleksno. Ob vprašanju, ali obstaja tudi danes možnost subverzivnosti avantgarde, ki je bila kooptirana v umetnostno industrijo, je pojasnil, da so avantgardisti vlogo umetnika v tehniciziranem svetu in ekonomsko logiko moderne družbe sprejeli, umetnost pa spremenili v komunikacijo, politiko in performans, ne da bi trg umetnosti postavili pod vprašaj. Očitno se mu zdi predvsem to, da se sodobna umetnost na avantgarde nujno nanaša. Poslušalstvo je v zvezi s pomenom nesaussurovske semiotike za obravnavo novih medijev, ki sta se je lotila

Vaupotič in Luisetti, opozorilo, da Deleuze, pri katerem se srečamo s podobnim procesualnim razumevanjem semioze kot pri Peirceu, prekriva Peirceovo semiotiko in Bergsonovo naturalistično teorijo podobe. Peirce in Bergson si delita vitalistično filozofijo, po kateri sta tehnologija in znanost del življenjskih procesov. Juvan je na tem mestu opozoril na teorijo B. Latoura, ki ne razlikuje med človeškimi in nečloveškimi akterji. Habjan, ki je s svojim enačenjem študijev spola ter queer teorije s 'predteoretskimi' kulturnimi študiji vzbudil nekaj polemike, je pojasnil, da je Butlerjevo uporabil kot primer ekscesa kulturnih študij, ki po njegovem mnenju niso politično učinkovite, ter vztrajal pri tem, da študiji spola ter queer študiji ne spadajo v teorijo, ker se istovetijo s predmetom svojega raziskovanja.

Prispevek Maje Breznik je učinkoval kot podaljšek Habjanovega in Ličerjevega referata. Tudi ona je namreč sledila tezi, da je teoretska produkcija, ki je humanistiki in znanosti skupna, danes v obeh cenzurirana. Problematično se ji zdi merjenje znanstvene produkcije s citatnim indeksom za objave v znanstvenih revijah. Citatni indeksi kot način izsledovanja ključnih člankov na podlagi največjega števila citatov humanistiki kot ideologiji in zgodovini idej ne ustrezajo. S primerom merjenja razširjenosti knjig na specifičnem območju pred izumom tiska in po njem je demonstrirala možnost različnih interpretacij empiričnih podatkov. Enaki zgodovinski podatki so na podlagi različnih ideoloških stališč prevedeni v različne grafe ter različne zaključke. Pregarjanje teorije prinaša daljnosežne posledice za brez nje nedojemljivo družbeno resničnost.

Dejan Kos, ki izhaja iz empiričnega preučevanja literature, se je lotil obravnave transgresivnosti v sistemih znanosti, humanistike in literature. Funkcijo transgresije je opredelil kot zmožnost družbenih, kognitivnih in živih sistemov, da lastno funkcijo presežejo. V znanosti se zdi samorefleksivnost, ki pomeni odmik od naivnega realizma, moteča kot iracionalen moment. Literaturi je transgresivnost bližje kot znanosti, toda njeno sistematično prelamljanje konvencij postane norma. Humanistika se je začela zaradi uveljavljanja strogih kriterijev znanstvenosti v naravoslovju soočati s težavami. Ujeta je med sprejemanje in zavračanje empirične metode, ki predstavlja grožnjo njeni identiteti. Osredotočiti se mora na kognitivne prednosti mišljenja meja lastne misli, samorefleksija pa jo lahko zbliža s trdimi znanostmi. V zvezi s fleksibilnostjo in avtonomnostjo kompleksnih sistemov je Kos odprl vprašanje potrebe po redefiniranju odnosa med objektom in subjektom. Rešitev pred občutkom praznine, s katerim nas navdaja kognitivna avtonomija, vidi v epistemologiji ljubezni – ultimativni transgresiji, ki jo predstavlja naša odpoved moči in nemoči.

Sowon S. Park si je zadala oceno interdisciplinarnih povezav med literarno vedo ter evolucijsko in kognitivno znanostjo, ki so v ospredju v zadnjih

dvajsetih letih. Odgovora na vprašanje, ali je bila 'konvergenca' uspešno dosežena, se je lotila na ozadju problema 'dveh kultur', kot ga je leta 1959 začrtal C. P. Snow. Ta je nad nerazumevanjem med znanstveno in humanistično kulturo negodoval, hkrati pa ju pahnil v hierarhično razmerje: kulturo humanistike in literature je označil kot moralno degenerirano, klasično fiziko pa promoviral kot zgled intelektualnega razvoja. Takšno asimetrično razmerje med znanostjo in humanistiko se odraža tudi v najsodobnejših poskusih konvergiranja, v katerih prihaja, kot je ugotavljal že Juvan, do (samo še večjega) podrejanja humanistike znanosti. Neodarvinistične in evolucionistične obravnave literature so primitivno utilitaristične; kognitivist S. Pinker denimo reducira literaturo na raven razvedrila in neskončnega ponavljanja klišejev. Po mnenju Parkove pozna vsaka kultura dve tekmujoči obliki vednosti – natančno in natančno, pri čemer je slednja antireprezentacijska in estetska. Trenutno pa ne živimo v obdobju dveh, ampak ene same, znanstvene kulture. Parkova zato pozdravlja vračanje k afektu v 'trdih' znanostih, ki obeta preseganje razsvetljskega dualizma, s tem pa večje spoštovanje do književnosti in humanistike. Takšen razvoj vidi v delu kognitivnega znanstvenika A. Damasia, ki odkriva pomen čustev za kognicijo in vednost.

V zaključni diskusiji je Juvan na Parkovo naslovil opazko, da je v preteklosti izraz *man of letters* združeval najrazličnejše intelektualce ter da je pod to oznako sodil tudi Darwin. Parkova je pripomnila, da je bila v 19. stoletju v Angliji klasična izobrazba norma in da je znanstvena tej kvečjemu sledila, Darwina pa lahko tudi po današnjih kriterijih štejemo med književnike. Ko je Luisetti izpostavil spregledovanje obrobni tradicij, ki iščejo 'tretjo pot', je Parkova insistirala, da moramo ohraniti literaturo in humanistiko ločeni od znanosti, saj doživljata ti z njene strani zaskrbljujoče obleganje. Kordeš je izrazil presenečenje nad tem, da Parkova toplo sprejema Damasiovo delo, glede na to, da tudi ta ne govori o afektivnem izkustvu, ampak o afektivnih možganih, ter se tako poslužuje za znanost značilnega trivializiranja, Parkova pa je pojasnila, da se ji zdi Damasiovo delo revolucionarno, ker naznanja vrnitev čustva kot dela racionalnosti. Dodala je, da jo čudi, da je Kordeš v svoji predstavitvi kognitivne znanosti literaturo kot obliko vednosti povsem zanemaril, kljub temu da je roman verjetno najboljša možna reprezentacija tega, kaj pomeni biti nekdo drug.

V skladu z ambiciozno, interdisciplinarno zastavljeno tematiko kolkvija so referati delovali vznemirljivo raznoliko ter spodbujali razpravo, ki je na tem mestu ni bilo mogoče v celoti povzeti. Kot je že običajno, bodo prispevki s simpozija doživeli objavo v posebni številki revije *Primerjalna književnost*.

April 2012

Mednarodna konferenca »Retorike prostora«

Ljubljana, 24.-25. november 2011

Blaž Zabel in Maša Jazbec

Krivec 58, SI-1000 Ljubljana in Vinski Vrh pri Šmarju 11, SI-3240 Šmarje pri Jelšah
blaz.zabel@guest.arnes.si, masa.jazbec@gmail.com

Slovensko društvo za primerjalno književnost, Oddelek za primerjalno književnost in literarno teorijo Filozofske fakultete v Ljubljani ter Inštitut za slovensko literaturo in literarne vede ZRC SAZU so med 24. in 25. novembrom 2011 priredili mednarodno konferenco z naslovom »Retorike prostora« (*The rethorics of space*). Organizirali sta jo Vanesa Matajc in Varja Balžalorsky z Oddelka za primerjalno književnost in literarno teorijo Filozofske fakultete v Ljubljani.

V uvodnem nagovoru sta **Vanesa Matajc** in **Varja Balžalorsky** predstavili koncept konference, ki se je tematsko osredotočila na razmerje med prestolnico kot kulturno-zgodovinsko privilegiranim položajem v skupnosti in kulturo. V središču so bile predvsem države Srednje, Vzhodne in Južne Evrope. Literatura v tem prostoru je imela poleg družbeno-političnih okoliščin pomembno vlogo pri oblikovanju identitete posameznih skupnosti, še zlasti od sredine 19. do konca 20. stoletja. Koncept konference je vseboval pet različnih poudarkov obravnavane tematike, ki jim je ustrezala tudi organizacijska razdelitev dogodka na pet različnih zasedanj. Referenti prvega zasedanja so se posvetili teoretskim vidikom raziskave načinov, s katerimi se pomenja kulturni prostor. Na drugem zasedanju so sodelujoči obravnavali konkretne primere upodobitev prestolnic v literaturi. Tretji del konference se je tematsko osredotočil na obravnavo ureditev posameznih prestolnic v kulturne centre s prostorskimi znaki, povezanimi z literaturo, kot so spomeniki, stavbe, trgi itd. Na četrtem zasedanju so sodelujoči spregovorili o vlogi prestolnice pri reprezentaciji družbenih razmerij v literaturi. Udeleženci zadnjega zasedanja so razpravljali o razmerju med obrobjem in prestolnico v literaturi, gledališču in likovni umetnosti.

Prvo zasedanje sta otvorila **Marko Juvan** (Inštitut za slovensko literaturo in literarne vede ZRC SAZU, Ljubljana) in **Urška Perenič** (Univerza v Ljubljani). Predstavila sta projekt, imenovan *Prostor slovenske literarne kulture*, ki interdisciplinarno združuje znanja s področja geografije in slovenske literature iz obdobja od leta 1780 do leta 1940. Projekt temelji na predpostavki, da se literarni diskurz manifestira preko medijev, pri čemer ima poglavitno vlogo referiranje na geografske prostore. S pomočjo geografskega informacijskega sistema (»GIS mapping«), znanstvene kartografije

in literarnih zemljevidov bo projekt pripomogel k lažjemu in kvalitetnejšemu modelu empiričnega raziskovanja vplivov literarnega ustvarjanja na dojetje prostora. Sodelujoči bodo preučili in prostorsko umestili avtorje, različne medije, ustanove, tekste in spomenike. Geografski prostor literature sicer ne omejuje, vpliva pa na njen kulturni transfer. S tem je načrtan preskok etimološke dominante od časovnega (zgodovinskega) preučevanja literature k prostorskemu (*spatial turn*). V nadaljevanju je Urška Perenič predstavila primere podobnih projektov z ozemlja Anglije, Irske, Islandije, Združenih držav Amerike ter Kanade.

David Šporer (Filozofska fakulteta, Univerza v Zagrebu, Oddelek za primerjalno književnost) je v svojem prispevku primerjal sintagmo »poetika kulture« in analizo retorike prostora. Izraz »poetika kulture« je Stephen Greenblatt uporabljal za poimenovanje literature kot ene izmed plasti kulture – pomen literature je zelo širok, saj lahko z interpretacijo teksta interpretiramo celotno kulturo. Po drugi strani retorika prostora, ki jo je razvil Steven Mullaney, združuje formalistične, topografske, tropološke in sociološke pristope. Njena analiza je pokazala močno povezanost prostora in poezije; ideje neke kulture so namreč neposredno zapisane v prostoru, zato jo lahko obravnavamo kot tekst. Pri tem je avtor prispevka poudaril hierarhizacijo vrednot oziroma idealov, vtisnjenih v prostor kulture določenega obdobja. Na primerih je prikazal, kako lahko Mullaneyeva retorika prostora uporabimo kot zgled uporabe poetike kulture. Vsakodnevna praksa kulturnega življenja se (kot v primeru renesančnega gledališča, ki ga obravnava Mullaney) kaže kot marginalizirani kulturni prostor predmestja, medtem ko na političnem, družbenem in simbolnem področju zavzema centralno pozicijo mentalitete naroda.

Z drugim zasedanjem je pričela **Alena Čatović** (Fakulteta za humanistične študije, Univerza v Sarajevu, Oddelek za turško in arabsko filologijo). V svojem prispevku je predstavila posebnost reprezentacije prostora v otomanski gazeli in nasibu – lirskima pesemskima oblikama. Kontrastno razmerje urbanih središč, še posebej turške prestolnice Istanbul, in provincialnih krajev kaže na specifično vlogo mesta. Mesto ima v otomanski liriki posebno socialno in kulturno vlogo, saj predstavlja vladarjevo domovanje. Občasno se prestolnica v otomanski liriki personificira in postane popolnoma nedefinirana »ljubljena oseba«. Podobno simbolno vlogo ima tudi vrt, ki je metafora za kraljevi vrt v glavnem mestu. Zgodovinsko so pesniki najprej opisovali različne prestolnice, podrejene Otomanskemu cesarstvu, sčasoma pa so se osredotočili predvsem na Istanbul kot center znanosti, socializacije in prostor številnih kultur, v katerem poleg islamske prebiva enakovredna krščanska skupnost. Pesnik samega sebe v poeziji postavi v revno okolje izven mesta, torej na periferijo ali v puščavo.

Peter Svetina (Inštitut za slavistiko, Univerza v Celovcu) se je v svojem prispevku dotaknil vprašanja dogajalnega prostora v slovenski mladinski literaturi in filmu, s poudarkom na Ljubljani kot prestolnici. Zgodovinsko je med seboj primerjal tri obdobja: obdobje med obema svetovnima vojnama, obdobje socializma po drugi svetovni vojni ter čas osamosvajanja Slovenije. Razlike se pri avtorjih kažejo predvsem v poudarjanju vrednot in tematiki besedil. Pred vojno je mladinska literatura več pozornosti namenila pomenu družine, ki jo v času socializma nadomesti kolektiv. Skladno s tem se spremeni tudi dogajalni prostor; iz domačega okolja se premakne v šolo kot skupno družbeno okolje. To je verjetno tudi razlog, zakaj izgine individualizacija dogajalnega prostora, ki je bil pred vojno še jasno naznačen z imeni ulic in prepoznavnih urbanih točk – na primer park Tivoli, Ljubljanski grad, Nebotičnik ... Po vojni postane prostor nedoločen, mnogokrat se zgodbe odvijajo v neimenovanih delavskih naseljih, s čimer lahko povežemo težnjo avtorjev po večji univerzalizaciji obravnavane problematike. Tematika se v mladinski literaturi premakne od meščanske k mestni, podeželsko okolje pa se povezuje predvsem s temo partizanstva.

Kot prvi referent tretjega zasedanja je **Péter Hajdu** (Inštitut za literarne vede, Madžarska akademija znanosti) podrobneje raziskal mestno središče madžarske prestolnice Budimpešte. Literatura je bila, ravno zaradi velikega vpliva ideologije in narodotvornega projekta v 19. stoletju, pogostokrat neposredno razumljena kot nosilka političnih idej in dejanj. Takšna vloga se kaže tudi v današnji arhitekturni podobi mesta. Tako je na centralnem mestnem trgu Kossuth tér zgolj kip pesnika Attila Józsefa, ki tudi simbolno, s pogledom v tla in revno obleko, poudarja zapostavljeno vlogo literata. Kip pesnika Mihálya Vörösmartya ima močno nacionalno vlogo, Petronijev trg izpostavlja pesnikovo vlogo pri revoluciji, podoben pomen pa imajo tudi številne ulice, poimenovane po Petőfiju in nekaterih manj pomembnih pesnikih. Urbanistično se je Budimpešta spremenila v petdesetih letih 20. stoletja, ko je takratna oblast v mestu zgradila močan industrijski center, kar je pripeljalo do hitrega povečanja mesta in njegovih predmestij.

Marijan Dovič (Inštitut za slovensko literaturo in literarne vede ZRC SAZU, Ljubljana) je predstavil študijo kanonizacije Franceta Prešerna in Valentina Vodnika v okviru političnih trenj 19. stoletja na Slovenskem in problematiko umeščanja njunih spomenikov v javni prostor. Pri slednji so igrali posebno vlogo shodi, vpliv medijske podpore, še posebej Bleiweisovih Kmetijskih in rokodelskih novic, ter pomoč kulturnih in političnih institucij. Medijska podpora je bila pomembna predvsem pri zbiranju prispevkov za različna obeležja, kjer je ključno vlogo s svojimi novicami imel prav Bleiweis. Čitalniška gibanja so bila pomembnejša pri

postavitvi spomenika Valentinu Vodniku. Pod vplivom Vodnikovega spomenika je ljubljanski župan Ivan Hribar organiziral številne akcije in dogodke, na katerih so zbirali prispevke za kip Franceta Prešerna. Največji slovenski pesnik se je v tem času začel uveljavljati kot nacionalni simbol, postavitve njegovega spomenika pa je imela velik pomen za opredelitev Ljubljane kot slovenske prestolnice in ne avstro-ogrskega mesta.

Tatjana Rojc (Univerza v Novi Gorici in Trst) je prikazala večplastnost in simbolno vrednost Trsta. Opozorila je na politična nesoglasja italijanske države in slovenske manjšine z začetka dvajsetega stoletja, ki so privedla do manjšega pripoznanja slovenskih tržaskih pisateljev. Avtorica prispevka je izpostavila avtorje, kot so Italo Sveva, Umberto Saba, Srečko Kosovel, Claudio Magris, Boris Pahor ter Miroslav Košuta. Ti so s svojimi deli posledično pripomogli k današnji večji razpoznavnosti Trsta kot pomembnega evropskega središča umetnosti.

Marcello Potocco (Univerza na Primorskem, Koper) je v svojem prispevku obravnaval vlogo prostora pri oblikovanju literature in nacionalne podobe kanadskega naroda. Raziskovalci kanadskega utemeljitvenega mita naravni prostor predstavljajo kot temelj in začetek kanadske literature. Northrop Frye in Margaret Atwood sta postavila tezo, da narava neposredno vpliva na junaka, saj je vedno predstavljena kot nevarnost. Razlika med junakom in naravo je izpostavljena kot boj med racionalnim in divjino, pri čemer divja narava premaga razumsko. Kanadsko okolje je predstavljeno kot deterministično, vendar po mnenju avtorja prispevka ne smemo zanemariti vpliva ameriškega in britanskega kolonializma, kljub temu da poselitev nikoli ni bila neposredno tematizirana. Ta razmislek naj bi potrjevalo dejstvo, da je kanadska literatura obravnavala izkoriščanje zemlje in predstavljala prvotna indijanska plemena kot del divjine.

S prvim predavanjem četrtega zasedanja je **Audinga Peluritytė-Tikuišienė** (Univerza v Vilni, Oddelek za litvansko književnost) prisotne seznanila s pesniško mitologijo mesta Vilna od časa njegove ustanovitve do kasnejše razglasitve za prestolnico Litve. V prispevku so bili izpostavljeni mitološki aspekti litvanske prestolnice, ki se izražajo skozi simbole vode, ognja ter krogov življenja. Stara litvanska mitologija pripoveduje zgodbo o knezu Gediminasu, ki je na podlagi sanj in orakljeve interpretacije ustanovil Vilno. Ustanovitveni mit ima močan vpliv na litvansko literaturo, saj so sanje in spanje pomensko močni in pogosto prisotni motivi. Tudi motiv življenja kot iluzije, v katerem ne prevladuje historično-linearne, temveč ciklični čas, prisoten v sanjah in meditaciji, je zaznamoval tematiko litvanske literature. Mešanje poganskih in krščanskih ritualov pri ustanavljanju mesta se odraža pri reprezentaciji raznolikosti, multikulturalnosti in svobodomiselnosti litvanske prestolnice v literaturi.

Katja Mihurko Poniž (Fakulteta za humanistiko, Univerza v Novi Gorici) je v svojem prispevku predstavila literarna besedila Zofke Kveder, v katerih lahko najdemo primere ženskih likov v različnih prostorih. V literaturi so imele ženske vedno svoj točno določeni družbeni prostor (vsaj do konca prve svetovne vojne), kot so na primer hiše, saloni, ograjeni vrtovi in okenske police, v prestolnicah pa so jih prevzemali občutki izgubljenosti, prestrašenosti in odpora. To so literarni toposi ženskega sveta, s pomočjo katerih lahko opazujemo razvoj narativnih in retoričnih strategij ženskih literarnih likov v razmerju do urbanega prostora v literaturi. Vloga Zofke Kveder je tu drugačna; v svojih literarnih delih je obravnavala različne vidike evropskih mest, kot so Bern, München, Praga, Trst in Zagreb. V njih se Zofka Kveder, za razliko od splošne prakse konca 19. stoletja, prikaže kot samozavestna in neodvisna.

Elle-Mari Talivee (Estonski inštitut za humanistične vede, Univerza v Talinu, Literarni center Under in Tuglas, Estonska akademija znanosti) je sledila razvoju estonske prestolnice od konca 19. do sredine 20. stoletja. V estonsko literaturo stopa Talin s svojim obzidjem kot simbol neosvojljivosti in moči, v nasprotju z revnim predmestjem. Na teh temeljih je nastajala mestna pripovedna proza, v kateri je mestnemu središču zoperstavljenno predmestje predstavljalo ključni element pri spoznavanju »Drugega« in vzpostavljanju lastne kulturne identitete. Številne detektivske zgodbe Eduarda Vildeja, ki se vse odvijajo znotraj mestnega obzidja, so Talin dobesedno mapirale. V prvi polovici 20. stoletja so avtorji, kot so Lydia Koidula, Johannes Vares–Barbarus, Elisabeth Aspe in Eduard Bornhöhe, dogajalni prostor postopoma razširili na celotno mesto. Dokončno nasprotje med predmestjem in mestnim središčem odpravi Anton Hansen–Tammsaara v romanu *Ljubil sem Nemko* (1935), ki z umestitvijo dogajanja v park Kadriorg simbolno predstavi nevtralen prostor med estonskim mestom in zamirajočim prostorom preteklosti.

Zadnje zasedanje je s svojim prispevkom otvoril **Andrei Bodi** (Fakulteta za jezike in književnosti, Transilvanska Univerza Braşov, Oddelek za romunski jezik in književnost). Preučil je vlogo središča in obrobja v romunski literaturi s poudarkom na centralizaciji in decentralizaciji, kot se kažeta v *Romanu v pismih* (1978) iz druge polovice dvajsetega stoletja romunskega pesnika in pisatelja Iona Negoiţescuja. Glavni junak romana je pisatelj, ki se želi preseliti v Bukarešto, prestolnico Romunije, kjer je center literarnega ustvarjanja. Bukarešta je v primerjavi z ostalimi evropskimi prestolnicami v romanu prikazana izrazito nevtralnno.

Tomaz Toporišič (Univerza na Primorskem, Univerza v Ljubljani in Slovensko mladinsko gledališče Ljubljana) je v svojem prispevku obravnaval postavantgardne in retroavantgardne uprizoritvene spektakle ter njihovo

vo vlogo pri spreminjanju slovenske identitete znotraj kulturnega prostora 20. stoletja. Analiziral je zgodovino Slovenskega mladinskega gledališča v Ljubljani, ki je imelo ves čas poseben kulturni status s svojim politično neodvisnim in fizično ločenim prostorom (na obrobju mesta). Po drugi strani je gledališče z družbo ves čas povezano, saj se kritično odziva na aktualna politična dogajanja. Slovensko mladinsko gledališče je s predstavama *Missa* in *Krst pod Triglavom* to tudi storilo, pri čemer sta obe uprizoritvi s ponovno konstrukcijo preteklosti in sedanjosti na novo definirali center in periferijo.

Maija Burima (Inštitut za književnost, folkloro in umetnost, Latvijska univerza, Univerza Daugavpils, Oddelek za latvijsko književnost in kulturo) je preučevala različne upodobitve Rige od konca 19. do začetka 20. stoletja, pri čemer je upoštevala vpliv različnih literarnih smeri, razvojnih obdobij in geopolitični položaj baltskega prostora. Latvijska prestolnica ima izrazito večkulturno identiteto pod vplivom Rusije, Nemčije, Poljske in Švedske, kar se navsezadnje kaže tudi v arhitekturni podobi mesta. Prehod v 20. stoletje je bil za latvijsko prestolnico prelomen, saj je zaradi močnega gospodarstva doživela povečanje in priliv prebivalstva s podeželja. Hitra rast mesta je zaznamovala tudi motiv literarne upodobitve Rige, ki se upodablja preko binarnih opozicij, najznačilnejše pa so mesto – podeželje, prestolnica – provinca in posameznik – množica. Augusts Degļavs je v romanu *Rīga* opisoval socialno razslojevanje, ki je nastalo kot posledica priseljevanja v mesto. Kritično je obravnaval tudi privilegiranost nemškega prebivalstva in neobstoja latvijskega jezika. Jānis Akuraters je kritično opisal gospodarski napredek mesta in njegove materialistične vidike, Arveds Švābe pa je v svoji pesniški zbirki *Avenije* opisoval urbanistično okolje Rige.

Vanesa Matajč (Filozofska fakulteta, Univerza v Ljubljani, Oddelek za primerjalno književnost in literarno teorijo) je v svojem prispevku preučila zgodovino ulic, javnih krajev in posameznih predelov mesta Ljubljane s poudarkom na njihovih literarno-simbolnih pomenih za vzpostavljanje slovenske kulturnozgodovinske identitete. Konec prve svetovne vojne in sočasna smrt Ivana Cankarja sta vplivala na politične in kulturne premike. Tak primer je Cankarjev pogreb (opisuje ga Jura Jurčec), za katerim je žalovala vsa Slovenija, država, pisatelji in številni časopisi, razen avstro-ogrske elite. S tem je postal Cankar nacionalni simbol, kar je razvidno iz številnih poimenovanj ulic in cest po tem slovenskem pisatelju. Večina državnih dogodkov poteka v Cankarjevem domu, njegovo ime nosi tudi Cankarjeva založba in podelitev Kresnikove nagrade za najboljši slovenski roman leta poteka na Rožniku, kjer je Ivan Cankar prebival. Analiza torej pokaže, da je prešernovska struktura, o kateri je govoril Dušan Pirjevec, prisotna tudi v urbanističnem razvoju Ljubljane.

S tem se je mednarodna konferenca z naslovom »Retorike prostora« zaključila. Predstavljeni referati so celostno obravnavali dve glavni področji problematike literature in prostora; to sta literatura v prostoru in prostor v literaturi. Referenti so analizirali metodološke aspekte, ureditve prostora, razmerja med obrobjem in urbanim središčem ter konkretne upodobitve prostora v literaturi. Tekom celotnega srečanja se je kazala močna interdisciplinarnost pristopa h tematiki literature in prostora, ki zahteva povezovanje med literarno zgodovino, literarno teorijo, geografijo, svetovno zgodovino, umetnostno zgodovino, filozofijo, religiologijo in dramaturgijo. Metodološko so prijevki analizirali predvsem razmerje med geografijo in literarno zgodovino ter dramaturgijo in literarno teorijo, neobravnavana pa so ostala razmerja med ostalimi vedami. Zanimivo bi bilo na primer razmisliti o razlikah med obravnavo prostora v literarni vedi in v umetnostni zgodovini, ki prostor že tradicionalno vključuje skozi študij provenience umetniškega dela. Odlična organizacija, aktualna tema in upoštevanje napovedanega urnika so poskrbeli za soliden obisk, zato je bila tudi debata ves čas pestra in živahna.

April 2012

Mednarodna konferenca *Kulturni zemljevid nove Evrope (po letu 1989)* [Mapa Kulturowa Novej Europy (po 1989 roku)]

Poznań, Instytut Filologii Słowiańskiej.
Uniwersytetu im. Adama Mickiewicze i Komisja badań porównawczych nad literaturami
słowiańskimi, 5. – 6. december 2011

Miloš Zelenka

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Oddelek za slovansko filologijo Univerze A. Mickiewicza v Poznaniu je bil 5.–6. 12. 2011 pozorni gostitelj mednarodne komparativistične konference *Mapa Kulturowa Novej Europy (po 1989 roku)*, ki je potekala kot konkretna predstavitev dela Komisije za primerjalne študije slovanskih književnosti pri Mednarodnem slavističnem komiteju (MSK). Raziskovalni projekt *Kulturni zemljevid nove Evrope*, posvečen pripravi na XV. slavistični kongres v Minsku 2013, si postavlja za cilj v dveh fazah kartirati kulturne in umetnostne transformacije in prevrednotenja v slovanskih književnostih v letih 1990–2010, tj. v obdobju multikulturalizma in globalizacijskih tendenc. Medtem ko bo prva faza predstavila metodološka izhodišča in ocenila pronicanje najnovejših konceptov, kot so interkulturne, družbene in prostorske študije, v slovanski kontekst, bo druga faza konkretizirala raziskavo treh slovanskih kulturnih makroregij (1. vzhodne Evrope v razmerju z Baltikom in Rusijo, 2. srednje Evrope in njenih spremenljivih mej in 3. južne oz. jugovzhodne Evrope in njenih raznolikih civilizacijskih regij vključno s problemom islama) z vidika estetskih modelov in kanonov, slovanskih mitov in stereotipov. Kot podrejene tematske sklope projekt predlaga npr. vlogo Slovanov v relaciji Zahod–Vzhod, vprašanje centra in periferije, binarnosti in identitete v integracijskih in diferencialnih procesih srednje in jugovzhodne Evrope, problematiko konvencionalizacije književnosti slovanskih mikroregij, študijo kategorije prostora in spomina ter položaj intelektualnih elit v posttotalitarni družbi.

Konferenco, katere častna gostja je bila odlična poljska komparativistka, nekdanja predsednica Komisije za primerjalno zgodovino slovanskih književnosti, Halina Janaszek-Ivaničkova, je z lavdacijo v čast jubilentke odprl pozdravni govor glavnega organizatorja in zdajšnjega vodje Komisije Bogusława Zielińskiego. Nato je bilo v dveh dneh slišati vsega enajst re-

feratov, ki jih je uvedlo predavanje Lucjana Suchanka »Rusija, Slovani, Evropa in zahod«. Ta kulturološko usmerjeni prispevek se je vrnil k problemu, ali Slovani tvorijo ne le jezikovno enoto, temveč tudi kulturno, ali pa gre le za konstrukt politikov. Suchanek je z navajanjem zanimivih zgodovinskih primerov dokazoval, da je mit slovanske enotnosti nastal kot odziv na silovito širjenje panslavistične ideje v Rusiji. Halina Janaszek-Ivaničková je v referatu »*Bad Words*« ali kozmopolitstvo in nacionalizem v novih različicah in utelešenjih. Pogled s perspektive mednarodnih kongresov« podala ilustrativni pregled zgodovine komparativističnih kongresov, ki so že preko pol stoletja občutljiv kazalnik primerjalnega razmišljanja o književnosti. Kongresi, ki so vedno odražali bistvena politična in družbena dogajanja, kot npr. razpad kolonializma in svetovnega socialističnega sistema, se kljub temu niso izognili evropocentrizmu, saj je njihova komunikacija potekala v univerzalnih, zahodnih jezikih. Kot ključne kongrese raziskovalka omenja tiste, ki so pozornost namenili književnostim malih narodov z avtonomnimi jeziki – glavno vlogo je pri tem imel srbski znanstvenik Zoran Konstantinović. Tudi zadnji kongres v Seulu 2010 je npr. koristno analiziral povezanost kulturnih nacionalizmov s stanjem demokracije in ekonomije.

Kanadska komparativistka ukrajinskega rodu Irene Sywenky je v svojem predavanju »Geopolitics of Cultural Space in the Literatures of the Post-totalitarian Central and Eastern Europe: A comparative Study« raziskovala t. i. lokalni aspekt velikih in malih slovanskih kultur, ki v sodobnosti podlegajo procesu globalizacije. Prognozirala je tudi razvoj primerjalnih študij, ki jim uhaja trdno definirani predmet spoznavanja, in se zato »mehčajo« tudi nekdanji trdni kriteriji. Avtor tega poročila je v referatu »Srednja Evropa in možnosti literarne komparativistike« opozoril na primere komparativističnih koncepcij, ki jih je slavistika do zdaj uporabljala v omejenem obsegu: koncept imagologije in arealno metodo historično-geografskega modeliranja, ki je bila uporabljena v štiridelni publikaciji urednikov M. Cornisa-Popea in J. Neubauerja *History of Literary Cultures of East-Central Europe I-IV* (2004–2010). Za največji prispevek te *Zgodovine* bi lahko veljal nov pogled na slovansko-neslovansko srednjo in vzhodno Evropo, katere skupna »zgodba« je porazdeljena v časovno-prostorska vozlišča in se sestavlja iz najrazličnejših zornih kotov in fragmentarnih izjav v nekakšen pluralistični diskurz »mikrozgodovine«.

Po nizu metodološko profiliranih prispevkov je Wiesława Olbrych predstavila analitično raziskavo »'Moskovski' eseji Zygmunta Krzyżanowskega«, ki nas je seznanila z biografskim portretom bilingvalnega esejista in prozajista Krzyżanowskega (1887–1950), ki se je imel za Poljaka, živečega v ruski emigraciji, in torej avtorja, ki je ustvarjal »med kulturama«.

danes postavljajo ob bok Kafke, Witkiewicza, Bulgakova idr., v svoji dobi pa je bil neznan in neobjavljan kljub številnim romanom, novelam, dramam in filmskim scenarijem. Čez meje literature in kulture je segalo k geografiji in fiziki občasno spekulativno predavanje Lecha Miodyńskega »Predstave o kraju v kolektivni simboliki – metodološki, kulturni in literarni konteksti«, ki se je ukvarjalo z zasnovo prostora in z njegovimi ontološkimi in aksiološkimi aspekti v sodobni fiziki. Poljski bohemist Józef Zarek se je v prispevku »'Vmesna' cona v literarni topografiji Daniele Hodrove« vrnil k interpretaciji konkretnih tekstov enega avtorja. Na primeru češke pisateljice Hodrove je analiziral mitopoetiko in vizijo topologije v obliki romana, in to s poudarkom na toposu »pasaže« ali »prehoda« in mističnem razumevanju notranjih prostorov. Podobno je Anna Gawarecka v predavanju »Ta, ki je to pisal, je bil voda – postsodobna navzočnost mita« interpretirala mitske razsežnosti v delih češkega romanopisca M. Urbana, katerega teksti se tako kot pri Hodrovi izražajo s hiperbolizacijo, fantastičnostjo in skrivnostnostjo.

Marzanna Kuczyńska je v medievalističnem prispevku »Biblični kod v simboličnem pojmovanju prostora spomina« izpostavila topos biblijskega Abrahama v starobolgarski književnosti in v pismenstvu Kijevske Rusije. Prvi dan zasedanja je nato zaključil komparativistični referat Mieczysława Dąbrowskega »Literatura Trsta: prepletene korenine (z Gdanskom v podlagi)«, ki je podal samosvojo analogijo dveh medkulturnih središč: Trsta in Gdanska. Kljub temeljnim razlikam obe mesti povezuje neka geopoetika, tj. specifika »miljeja«, speta s funkcijo morja, zamejstva, poleg tega pa tudi z evokacijo nekakšne družinske atmosfere. Drugi dan je posvet odprl zaključni prispevek organizatorja Bogusława Zielińskega »Srednja Evropa v sodobni srbski postmodernistični prozi«, ki je z literarnimi teksti R. Petkovića, D. Kiša idr. razkril zapleteni odnos Srbov do srednje Evrope in pokazal razne modele mitizacije tega fenomena v postmoderni srbski prozi. Ta se npr. ni spoprijela z motivom habsburške podonavske federacije (po D. Kišu se je v srednji Evropi rodil holokavst) niti v obliki nostalgičnega spomina niti z negativno konotacijo; tu je delovala vzporednica s tragičnim razpadom Jugoslavije.

Okrogla miza »Slavistika, primerjalna književnost v mreži geopoetike in geopolitike« je za sodelujoče pomenila priložnost, da se po eni strani vrnejo k posameznim referatom, po drugi strani pa kritično načnejo in izostrijo nekatera vprašanja, povezana z obstojem slovanskega sveta na prelomu 20. in 21. stoletja. Iz množice odzivov, ki so bili značilni za domače Poljake in so spremljali vsako predavanje, bi omenili npr. refleksijo o sodobnem položaju Slovanov v Evropski uniji, natančneje, utilitarno formulirano vprašanje, ali je postmodernistična ideja multikulturalnosti za Slovane ugodna ali pa morda vodi v izgubo narodne identitete. Za sodob-

ne družbene procese je značilna npr. kriza elit, ki jo je povzročilo podcenjevanje kulture, kar velja za arabski, a tudi za slovanski svet. Kot je pripomnil L. Suchanek s sklicevanjem na izrek A. Gramscija, se brez kulture ne da trajno obvladati sveta, zato bi morali namesto narodov ustvarjati kulturne skupnosti, ki bi temeljile na »humanosti«, ne pa na fiktivni »enotnosti«. Nadaljnje debate o položaju moderne slavistike v sistemu humanističnih znanosti so sicer poudarile njen arealni karakter, vseeno pa so dopustile tudi zmeren in uravnotežen povratak k narodnim filologijam, saj slavistika predstavlja tudi didaktični problem (M. Dąbrowski), npr. kako danes učinkovito poučevati slovanske jezike. V povezavi s kompozicijo in metodološko usmerjenostjo *Zgodovine* urednikov M. Cornisa-Popea in J. Neubauerja je na okrogli mizi zaživel problem pisanja literarne zgodovine kot posebnega »žanra«: večina udeležencev je mnenja, da je potreba po velikih sintezah danes relativna, prevladujejo problemski sklopi (»strukturni prerezi«), ki se dotikajo antropološke vizije človeka. Kot je opozoril M. Dąbrowski, ki je predstavljal večavtorski učbenik komparativistike, ki je nastal na varšavski univerzi,¹ pisati veliko zgodovino književnosti danes ni več možno, njeno žanrsko nihanje med žanroma eseja in enciklopedije zahteva od raziskovalca trenutek »subtilizacije«, tj. moment občutljivosti na spremenljivi predmet spoznavanja, in nove, netradicionalne metode.

Kljub majhnemu številu referatov je potrebno pohvaliti organizatorje, da so na konferenco privabili veliko študentov in znanstvenih kolegov »neslavistov«, ki so se vključevali v razprave o komparativistiki. Za tekoči potek posveta in njegovo visoko raven je imela največjo zaslugo odlično pripravljena H. Janaszek-Ivaničkova, katere predavanje je pri kolegih in študentih naletelo na največje zanimanje. Lahko nam je samo žal, da vrsta stalnih članov Komisije na konferenco ni mogla priti, na kar je verjetno vplival problematični predbožični termin. Najbrž iz teh razlogov ni prišlo do pričakovanega zasedanja Komisije, ki bi lahko osvetlilo vprašanje, postavljeno pri neformalnih srečanjih za okroglo mizo: ali se udeležiti kongresa v Minsku z referatom v glavnem bloku in s tem podpreti trenutne razmere ali priti le na zasedanje povsem strokovnih komisij in s tem dati prednost znanstvenemu značaju nujne raziskovalne komunikacije pred možno in tudi verjetno zlorabo slavističnih študij. Konferenca je kot celota prispevala k diagnosticiranju in prognozi komparativnih (ne le slovanskih) študij oziroma je poskusila vsaj okvirno poimenovati glavne vzroke za sodobni status quo. Poleg krize kanona se je spremenila struktura spoznavanja (postmoderna prinaša drugačen način estetskega dojetja), pa tudi krog sprejemnikov se je radikalno transformiral. Še vedno namreč ni

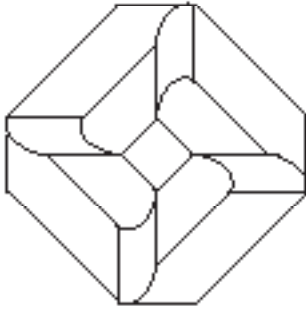
¹ *Komparatystyka dla humanistów*. Ur. Mieczysław Dąbrowski. Warszawa, Wydawnictwo Uniwersytetu Warszawskiego 2011, 486 str.

razjasnjeno, kdo je glavni prejemnik primerjalnih študij: šolska, znanstvena ali laična javnost. Med udeleženci je prevladovalo soglasje, da je predmet sodobne komparativistike izgubil »trdne kriterije« (I. Sywenky), zato se ga glede na njegov obseg ne da uspešno definirati. »Internacionalizacija« komparativistike (H. Janaszek-Ivaničkova) tako vodi k njeni razpršeni marginalizaciji, paradoksnost pa tudi h klicu po univerzalni veljavi njene »pangramatološke« razsežnosti.

Prevedla Mateja Kosi

April 2012

Nekrolog



In memoriam prof. dr. Erika Greber (15. 9. 1952 – 31. 7. 2011)

Peter Scherber, Dunaj

Sredi svojega plodnega dela nas je lanskega julija po hudi bolezni zapustila nemška komparativistka Erika Greber, ki je bila več let povezana tudi s slovenskim prostorom. Od 1998 je bila članica uredniškega sveta revije *Primerjalna književnost*, s svojimi prispevki pa je sodelovala na dveh slovenskih znanstvenih konferencah. Tako je leta 1997 za simpozij Obdobja 16 pripravila pomemben prispevek o sonetu z naslovom »Das Sonett als Textus (Gewebe, Netz, Geflecht): Poetologischer Sonettdiskurs, Textilmetaphorik und Textkonzeption« (Sonet kot *textus* [tkivo, mreža, pletež]: Poetološki diskurz soneta, metaforika tekstila in zasnova teksta). Leta 2005 se je udeležila mednarodnega komparativističnega kolokvija *Teoretsko-literarni hibridi: O dialogu literature in teorije* v Lipici s prispevkom o romanu v pismih Viktorja Šklovskega *Zoo ali pisma ne o ljubezni*, leto pozneje objavljenim pod naslovom »Ljubezenska pisma med teorijo in literaturo« v posebni številki *PKn*, ki sta jo uredila Marko Juvan in Jelka Kernev Štrajn.

Po študiju slavistike in anglistike v Tübingenu in Göttingenu se je Erika Greber preselila v Konstanco, kjer je leta 1987 promovirala pri prof. dr. Renati Lachmann. Kot študentka postdoktorskega študija in kot prva dobitnica nagrade za poučevanje dežele Baden-Württemberg je bila habilitirana leta 1994 na Oddelku za slavistiko in komparativistiko. Od 1995 do 2007 je predavala na Oddelku za splošno in primerjalno literarno vedo na Univerzi Ludwiga Maximiliana v Münchnu. 1997/98 je bila leto dni zaposlena kot gostujoča predavateljica na Oddelku za angleško in primerjalno književnost Univerze Kalifornije, Irvine. Od leta 2007 pa je bila predstojnica Katedre za primerjalno književnost v okviru Oddelka za germanistiko in komparativistiko Univerze Friedricha Alexandra Erlangen-Nürnberg.

Že njena doktorska disertacija o zgodnji prozi Borisa Pasternaka z naslovom *Intertextualität und Interpretierbarkeit des Texts* (Intertekstualnost in interpretativnost besedila), ki je v knjižni obliki izšla leta 1989 v Münchnu, je med publikacijami z nemškega govornega prostora mejnik v raziskavah intertekstualnosti. Slednjo je avtorica postulirala kot »bistveni princip organizacije« in »faktor konstituiranja smisla« pri izgradnji pomena v Pasternakovi zgodnji prozi.

Poleg intertekstualnosti v monumentalnem osrednjem delu Greberjeve *Textile Texte* (2002) stopita v fokus njenega interesa še tekstualnost, prikazana ob metaforiki organskega in floralnega rastja, in koncept ruskega

pletanie sloves‘ oz. provansalskega *entrebescar los mots*. Knjiga ima podnaslov »Poetologische Metaphorik und Literaturtheorie: Studien zur Tradition des Wortflechtens und der Kombinatorik« (Poetološka metaforika in literarna teorija: Študije k tradiciji prepletanja besed in kombinatorike) in v sebi združuje kvintesenco in širino njenega literarnoteoretskega dela.

Kot urednica in soavtorica pomembnih edicij (med njimi dveh jubilejnih zbornikov, posvečenih prof. dr. Renate Lachmann) je Erika Greber sledila povsem novim in izvornim vidikom primerjalne literarne vede, ki jih je predstavljala na osrednjih znanstvenih simpozijih z referati, kot sta »Vprašanje medialnosti pisave« in »O medijski teoriji literarne vede in o medialnih transformacijah sonetne oblike«. Njen zbornik s simpozija v Erlangu *Schach in Literatur, Kunst und Literatur* (Šah v literaturi, umetnost in literatura) bo posthumno izšel v kratkem.

Erika Greber v več kot stotih objavah v zbornikih in periodičnih publikacijah razgrinja izredno širok spekter svojih znanstvenih interesov: od vselej izvornih in pogosto tudi zabavno-kreativnih misli in eksperimentov v zvezi s sonetom (predvsem) v slovanskih književnostih do skoraj pozabljene petrarkistke Sibylle Schwarz iz nemškega baroka. Prav ob njej je lahko dokazala svojo kompetenco tudi na področju študij spolov in feministične literarne teorije. Naratologija ter raziskovanje žanrov in tehnik pisanja literarne kombinatorike (anagrami, palindromi in ambigrami) nadaljujejo tradicijo konstanške literarne vede v okviru slavistike. Njena kulturnosemiotska, besedilnoteoretska in naratološka dela jo predstavljajo kot poglobljeno poznavalko in legitimno naslednico ruske formalne metode in klasičnih strukturalističnih konceptov. Ob tem se je posvečala tudi interpretaciji ruskih futurističnih besedil v kontekstu starih, od manierizma naprej vedno znova kulminirajočih besedilno-kombinatoričnih eksperimentov. Nenazadnje so jo zanimala tudi ,avantgardistična‘ vprašanja, kot so naslov, začetki besedil ali prizori prihodov (*Ankunftszenen*) v dramatik.

Erika Greber je bila članica številnih mednarodnih odborov različnih revij in znanstvenih institucij, med drugim je bila v uredniškemu odboru nemške slavistične revije *Welt der Slaven* in knjižne zbirke *Palaestra*. Bila je sourednica revije *Poetica* in članica sveta ustanove Freiburg Institute for Advanced Studies (FRIAS). Na tej ustanovi so v zelo osebno obarvanem nekrologu izjemno vživeto poudarili Erikine osebne in znanstvene preference:

»Močvirski tulipan (*Fritillaria meleagris*, nem. 'Schachblume' ali 'Schachbrettblume') iz družine lilijevk je bil Erikin najljubši cvet. Najbrž je predstavljal emblem njene šahovske estetike, njene strasti do igranja ter fascinacije nad umetelno naključnimi strukturami, in, kot so zagotovili njeni prijatelji, se vonja te cvetice (v nasprotju z vizualnimi podobami, tudi svoje lastne, do katerih je bila precej skeptična) nikoli ni mogla naveličati.«

Eriko sem poznal od njenih študentskih let v Göttingenu, ko je angažirano sodelovala pri mojih raziskovalnih projektih v okviru Slavističnega seminarja, in iz njene prve dobe v Konstanci. Kasneje sva se ponovno srečala v okviru münchenskega projekta izdaje Jakobsonovih pesniških analiz in nazadnje na slavističnem kongresu v Tübingenu leta 2009. Takrat še nisva slutila, da jo bo kmalu zatem doletela smrtonosna bolezen.

Prevedla Tanja Petrič

UDK 82.091

Marko Juvan: Kulturni obtok in knjiga: Književnost, vednost, prostor in ekonomija (uvodni zaris)

Knjiga kot kulturni predmet posebne vrednosti z jezikovno strukturo besedil, katerih nosilec je, in bibliografskimi kodi, ki so ji lastni kot mediju, sodoloča literarnost. Vpliva na družbeni obtok diskurza, njegovo zvrstno diferenciranost in sistematizacijo. Konceptualna in prostorska struktura vednosti se materializira v knjižnicah (kot nahajališčih knjig ali knjižnih serijah). Knjižnice so križišča in zbirališča »bibliomigracij« (Mani) del različnega geografskega in zgodovinskega porekla ter kraji, ki nam omogočajo vzpostavljanje spoznavnih in ustvarjalnih interferenc med kulturnimi prostori, vpisanimi v knjižne fonde. Knjige evocirajo raznolike imaginarne prostorske modele, tudi globalnega, obenem pa so njihovi prostori fizični in pomenljivi. Medij knjige se od začetkov do današnje ekspanzije digitalne besedilnosti pojavlja v kontekstu ekonomij, ki določajo smer in širino prostorskega dosega z njim kodiranih sporočil. Zgodovina knjige se zato kaže kot polje, ki je v interesu primerjalne književnosti.

UDK 82.091

César Domínguez: Obtok v predmodernej svetovni literaturi: zgodovinski kontekst, posredništvo in fizičnost

Nedavno razpravljanje o svetovni literaturi je poudarilo pomembnost obtoka kot merila svetovnosti, in sicer tako v dobesednem kakor v figurativnem pomenu. Ta članek se osredotoča na vprašanje, kako obtok povezati s predmoderno svetovno literaturo. Natančneje, besedila, ki so bodisi nastala na Jutrovem bodisi so bila z njim povezana in ki so bila v širokem obtoku v Zahodni Evropi, bom primerjal z besedili, ki sicer niso bila deležna tako širokega obtoka, a povzemajo svet v svoji fizičnosti.

UDK 821.163.42.09Držić M.:655.4

David Šporer: Renesančno pesništvo, tisk in vloga Marina Držića

Razprava skuša pokazati, da je imela prva tiskana izdaja nekaterih dram in pesniške zbirke Marina Držića leta 1551 ključno vlogo za emancipacijo tiskanja poezije v renesančnem Dubrovniku pa tudi v širšem kontekstu hrvaške renesanse. Proces je bil v tem smislu podoben sočasnim procesom v drugih kulturah

UDK 821.163.42.09-93:655.4

Marijana Hameršak: Kako so pravljice postale zvrst hrvaške otroške literature? Knjižna zgodovina brez knjig

Razprava primerja komunikacijski obtok najstarejših pravljic v hrvaški otroški literaturi. Pri tem se osredotoča na njihovo produkcijo in distribucijo pa tudi na zgodovinsko specifične družbene in kulturne vidike knjig kot materialnih objektov.

UDK 655.4(44)«18»82.0

Dragos Jipa: Literarni kanon v založniškem aparatu: knjižna zbirka »Les Grands Ecrivains Français« (1887–1913)

Razprava skuša prikazati, kako lahko založniški mehanizmi vplivajo na literarni kanon kot bistveni del literarnega diskurza. Primer knjižne zbirke »Les Grands Ecrivains Français« (Veliki francoski pisatelji, 1887–1913) ponazarja, kako založniške prakse (serializacija), materialne značilnosti (format, naslovnica) in funkcije (urednik zbirke) prispevajo k oblikovanju literarnega kanona na načine, ki so lahko bistveni za njegov pomen.

UDK 82.09-312.4

821.111.09-312.4Doyle, Arthur Conan

Jernej Habjan: Uspešnica kot črna škatla oddaljenega branja: primer Sherlock Holmes

V članku je orisana možna rešitev Morettijevega problema, kako pojasniti pojav postopkov, ki onemogočajo zavestno recepcijo, a vseeno povišujejo prodajo. Morettijev primer, Conan Doylov postopek ključev, bo analiziran kot subjektivirajoč označevalec, njegova entuziastična zgodnja recepcija pa kot praksa subjektivne zvestobe umetniškemu dogodku. Morettijeva zadržanost do predlagane scientistične razlage te subjektivacije bo tako obravnavana kot dosledno znanstveno stališče.

UDK 821.163.6.09Kovačič L.:027.1

Alenka Koron: Zasebna knjižnica Lojzeta Kovačiča in svetovna književnost

Esejistično pisanje in zasebna knjižnica Lojzeta Kovačiča, enega najpomembnejših slovenskih pisateljev druge polovice 20. stoletja, sta pomembna vira za razumevanje njegovega odnosa do svetovne književnosti, obtoka moderne literature v Sloveniji ter njenih povezav z globalnimi procesi in sistemi. Članek obravnava pisateljevo estetsko samorefleksijo in se osredotoča na njegovo zasebno knjižnico kot historično kontekstualizirani materialni predmet kulturnega transferja in intelektualni milje, kjer »materiali postajajo znaki«.

UDK 821.163.6.09:316.7

Marijan Dovič: Ekonomika in ideologije slovenskega literarnega posredništva

Članek obravnava ekonomiko in ideologije, ki so vplivale na posredniško vlogo v slovenskem literarnem sistemu v štirih zelo različnih zgodovinskih obdobjih: v času habsburške monarhije, med svetovnima vojnama, v času socializma in v obdobju demokracije. Analiza zajema tri splošne skupine dejavnikov oziroma omejitev, ki vplivajo na delovanje posredniškega sektorja: ekonomske dejavnike, politične (ideološke) dejavnike in učinke mreženja. Kot majhen sistem se slovenska literatura izkaže specifična v marsikaterem oziru, vsekakor pa jo od nekdanj le deloma obvladujejo tržne zakonitosti.

UDK 655.4:316.7

Maja Breznik: Dvojna vloga pisatelja kot delavca in rentnika

Razgradnja »estetške socialne države« in zadnji cikel gospodarske globalizacije sta pripeljala tudi kulturo v »produkcijo« novega kapitalizma, zato da bi se zagnal nov svež cikel kapitalistične ekspanzije. Članek obravnava novo družbeno-ekonomsko pozicijo avtorja, ki je razpet med vlogo delavca in rentnika.

UDK 316.7:028

Tiina Aunin: Knjiga: Predmet skupnega razumevanja medijskih sprememb

Razprava skuša prispevati k splošnemu kulturnemu razumevanju knjige. Njen osnovni namen je pregledati, primerjati in ovrednotiti pogloblitve pristope h knjigi v družbeni in kulturni teoriji, pa tudi v vsakodnevnih praksi. Skuša pokazati, da imajo knjige kot kulturni objekti ključno vlogo v procesu samorazumevanja v družbenem delovanju.

UDK 82.0:316.7

Jola Škulj: Kompleksna igra knjig in vzajemno delovanje kulturnega transferja

Razpravljanje o knjigi in kulturni ekonomiji odpira ključno problematiko pisne kulture in besedilnih transakcij. Literatura kot zapisana beseda je »osirotel jezik« (Caruth), zato branja zaposlujejo prvoosebno zavest, vpletajo svet semiosfere in tako v besedila interpolirajo subjektivno razsežnost, kar neizbežno vpliva tudi na kulturni transfer.

UDK 655.4«20«

Alexis Weedon: Knjiga kot dinamičen sistem za komodifikacijo idej in kulturnih praks

Knjigo danes kot vir informacij izziva internet, kot prenosnika nacionalne kulture pa drugi mediji, a ohranja svoj privilegirani prostor kot cenjen in občudovan posrednik literarne kulture. Ta razprava, oprta na raziskave sodobnih sprememb v založništvu in historično razumevanje konceptualnih izvorov avtorskih pravic, predlaga redefinicijo knjige. Pokazati skuša, da je knjiga predvsem dinamičen sistem za komodifikacijo idej in kulturnih praks. Kot sistem (in ne kot materialni objekt) knjiga sestavlja v celoto, shranjuje, nadzoruje, dopušča trgovanje (dovoljujoč prenos lastništva) in verificira (s pomočjo dokumentiranja predhodnega lastništva tekstov oziroma idej). S pomočjo tega sistema lahko kreativne, inovativne, umetniške in znanstvene ideje dosežejo občinstvo. Ravno v tem sta tudi njegova ekonomska in kulturna vrednost.

UDK 655.4«20«:028

Miha Kovač: Razumeti knjigo: Nekaj digresij o formah in pomenih

Članek analizira razlike med branjem z digitalnih in analognih medijev ter pokaže, da razlike med digitalnim in analognimi založniškimi procesi vplivajo na pomene, kot se ustvarijo skozi branje.

UDK 004:82.0

Aleš Vaupotič: Knjiga in svetovni splet

Razprava obravnava učinke medmrežne komunikacije na knjigo v vlogi nosilca sporočila. Pregled »sonetoidnih« spletnih projektov Tea Spillerja in spletnih arhivov, kot je *Stanfordska enciklopedija* filozofije, bo pokazal, kateri vidiki knjige so se spremenili, nadgradili ali izboljšali v spletnih oblikah komunikacije, kateri pa so knjigi lastni in ohranjajo svojo veljavo tudi v dobi medmrežja.

UDK 028:004

Anna Notaro: Mnoge prihodnosti knjige

Razprava primerja idejo knjige v tradicionalnem akademskem kontekstu in njeno najsoodnejšo manifestacijo v obliki bralnika, ki uporablja tehnologijo e-črnila, posnema jasnost tiskane knjige in ponuja brezžično povezljivost. Obravnavane so implikacije te povezljivosti za nastanek novega mrežnega bralstva, za založniško industrijo, za razmerja med avtorji in bralci pa tudi za samo idejo avtorstva. Razprava predpostavlja, da so s spremembami, ki jim je podvržena knjiga-predmet, povezani tudi naši globoko ukoreninjeni pojmi subjektivnosti in delovanja.

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