

Primerjalna književnost

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TEMATSKI SKLOP / THEMATIC SECTION

Ljubezen v filozofiji, literaturi in umetnosti / Love in Philosophy, Literature, and Art

Uredili / Edited by: Andrea Leskovec, Špela Virant

Dejan Kos, Andrea Leskovec, Špela Virant: **Predgovor / Introduction**

Bernhard Waldenfels: **Responsive Love**

Alexandru Matei: **Love as Morality**

Špela Virant: **Literarne definicije ljubezni**

Maja Šabec: **Med usmiljenjem in poželenjem**

Peter V. Zima: **Love and Longing**

Stefan Lindinger, Maria Sgouridou: **Looking for Love in *Werther*, *Jacopo Ortis*, and *Leandros***

Ljubinka Petrović-Ziemer: **Familial Love Discourses in Contemporary German-Language Drama and Theater**

Željko Uvanović: **Men in Love with Artificial Women**

Ana Lucia Beck, Maria Luiza Berwanger da Silva: **Bleeding Words**

Dominik Pensel: **“Take to Your Heart These Songs”**

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Jurij Selan: ***Prilika o izgubljenem sinu* med besedo in sliko**

Vanesa Matajč: **Pripovedne strategije v reprezentacijah nasilja**

Michal Vančura, Miloš Zelenka: **Literarni atlas kot »oživljeni« zgodovinopisni žanr**

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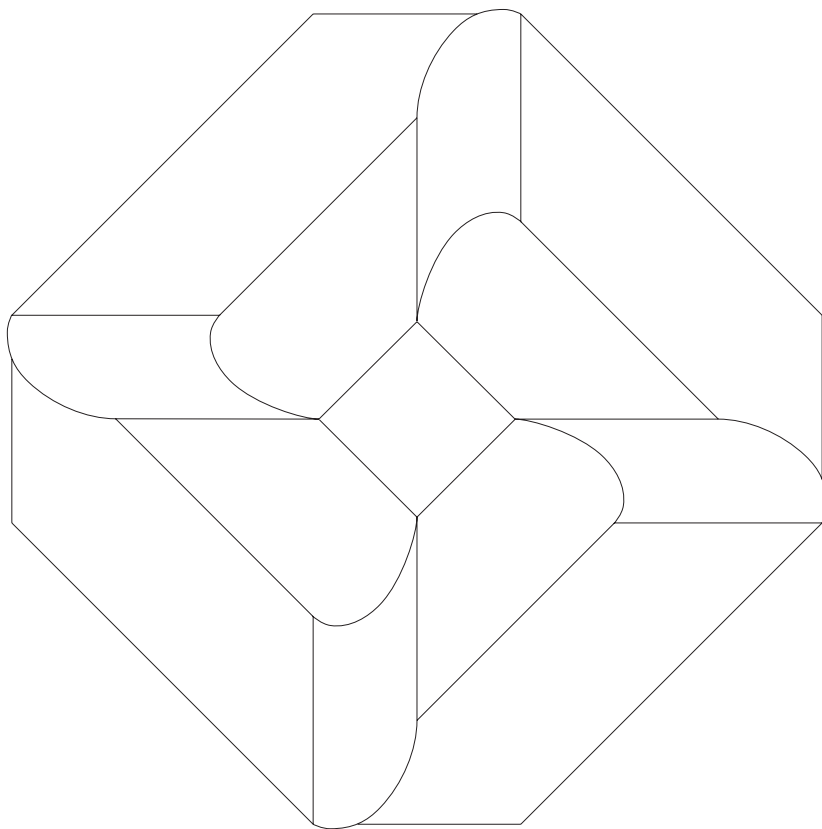
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Primerjalna književnost



Uvodnik

Marijan Dovič

Ni v navadi, da bi v *Primerjalni književnosti* objavljali uvodnike, pa vendar sem se ob tej priložnosti odločil, da kot novi glavni in odgovorni urednik revije naredim izjemo in skušam bralcem prenesti nekaj razmišljanj. Razlogov za to je kar nekaj. Začeli bi lahko z dejstvom, da v bogati zgodovini revije skorajda ni preglednih prispevkov, ki bi se ozirali nazaj na prehojeno pot in skušali popisati, če že ne ovrednotiti pretekle dosežke – edina izjema tu sta »Bibliografsko kazalo Primerjalne književnosti« v prvi številki iz leta 1988, ki zajame dosežke prvega desetletja, in lapidaren zapis »Dvajset let revije *Primerjalna književnost*«, ki ga je ob koncu svojega dolgoletnega urednikovanja v drugi številki revije leta 1997 objavil Darko Dolinar. Medtem ko se utegne priložnost za tehtnejšo samorefleksijo ponuditi kmalu, saj se bliža štiridesetletnica izhajanja revije, vodi pričujoči zapis zlasti še neki namen – in ta je edini, ki se zdi resnično zadosten za prekršitev ustaljene prakse uredniškega (uvodniškega) molčanja. Ta namen je zahvala dosedanji urednici Darji Pavlič; kot bomo videli, so razlogi za takšno zahvalo številni in segajo onkraj konvencionalne vljudnosti.

Darja Pavlič je uredništvo *Primerjalne književnosti* prevzela kot tretja urednica in je revijo urejala od leta 2003 do vključno 2015 (torej polnih trinajst let); pred njo sta bila urednika le Darko Dolinar (1978 do vključno 1997) in Tomo Virk (1998 do vključno 2002). V njenem mandatu je *Primerjalna književnost* doživela velik razcvet, ki ga na zunanji ravni najbolj opazno zaznamuje porast obsega izdajanja. Če je Darko Dolinar ob sklepu prve dvajsetletnice, ko je revija izhajala dvakrat letno, ugotavljal, da so v posamezni številki izšle približno štiri obsežnejše avtorske razprave (šest številki je bilo pretežno tematsko zasnovanih), je ob koncu mandata Darje Pavlič v vsaki izmed treh letnih izdajah izhajalo krepko nad deset, celo nad petnajst znanstvenih razprav. K porastu obsega je izdatno prispevala uvedba dodatne, tretje številke revije (v resnici je izhajala druga po vrsti, kot »poletna«). Dodatna številka je bila sprva zasnovana kot tematsko zakrožena posebna izdaja, povezana z vsakoletnim mednarodnim komparativističnim kolokvijem, ki v organizaciji *Slovenskega društva za primerjalno književnost* v povezavi z *Mednarodnim literarnim festivalom Vilenica* neprekinjeno poteka od leta 2003 dalje. Prva takšna številka je bila *Literature and Space: Spaces of Transgressiveness* (2004), v celoti objavljena v angleškem jeziku, sledila ji je *Kosovelova poetika / Kosovel's Poetics* (2005). Ta je uvedla niz posebnih številki, ki so jih urejali gostujoči uredniki ali urednice in so bile dosledno dvojezične: vse razprave (običajno med 8 in 11) so bile objav-

ljene v slovenščini in angleščini. Zahteven tempo dvojezičnega izdajanja je trajal do leta 2012, ko je izšla tematska številka *Živo branje: Literatura, znanost in humanistika / Reading Live: Literature, Science and the Humanities*. Koncept je bil spremenjen z letom 2013: *Prostorski obrat v literaturi* s kar 16 razpravami formalno ni bil več oblikovan kot tematska številka, temveč kot (neekskluziven) tematski sklop, v katerem so bile razprave slovenskih avtorjev objavljene v slovenščini, razprave tujih avtorjev pa v angleščini. Na ta način so vse tri številke postale enakovredne, saj so se medtem tudi v obeh preostalih številkah (junjski in decembrski) razprave vse pogosteje družile v različno obsežne tematske sklope.

Opisana širitev zunanjskega obsega je odprla možnost, da se *Primerjalna književnost* loti raziskovanja tem, ki v slovenskem prostoru še niso bile deležne posebne pozornosti, ter posega na zelo različna področja literarne vede in sorodnih disciplin. Mednarodne konference, dvojezične objave in intenzivno delo s tujimi ustanovami so široko razpredli mrežo sodelavcev, tako da je v zadnjem desetletju revija sodelovala tako rekoč z najožjo elito komparativistike in sorodnih (zlasti filoloških) strok iz Evrope in tudi širše. Objavo v reviji si štejejo v čast tako rekoč vsi vidni domači strokovnjaki, vendar so vrata še vedno široko odprta tudi mladim, še neuveljavljenim raziskovalcem. Pri tem je posebna zasluga urednice, da je uvedla utečen recenzentski postopek, ki je kakovosten in primerno strog, razvila visoko kulturo sodelovanja med avtorji in uredništvom ter z letnikom 2007 prenovila še oblikovanje revije, ki danes deluje sveže, estetsko prepričljivo in bralcu prijazno. Obenem si je ob izdatni pomoči članov uredništva prizadevala za jasnost razpravnega jezika, razvoj in uveljavljanje slovenske znanstvene terminologije ter poenoten način navajanja literature (humanistični standard MLA) – tako pa ji je uspela tudi vključitev revije v referenčne mednarodne bibliografske baze podatkov. Zlasti uvrstitev v Arts and Humanities Citation Index (A&HCI) in Scopus sta prispevali k visokemu znanstvenemu ugledu revije, ki se odraža v dejstvu, da *Primerjalna književnost* danes v recenziranje prejema prispevke praktično z vseh kontinentov.

Kaj torej ostane novemu uredniku *Primerjalne književnosti* drugega, kot da se drži začrtane poti in morda le tu in tam popravlja kurz? Prva številka v letu 2016, s katero odpiramo že 39. letnik revije, prinaša le nekaj pretežno kozmetičnih sprememb, ki jih bodo bralci komajda opazili; nemara bo še najbolj opazna novotarija prehod od končnih opomb k sprotnim, ki ga motivira želja po večji prijaznosti. Avtorje velja opomniti na drobne novosti in dopolnila v navodilih (objavljena so v reviji in podrobneje na spletu). Vse pa želim vnovič spodbuditi k obiskovanju naše spletne strani, na kateri je mogoče dostopati do celotnih številk revije v formatu pdf – prek spletne strani našega izdajatelja *Slovenskega društva za primerjalno*

književnost (www.sdpk.si) ali neposredno (www.sdpk.si/revijaPKn); posamezni članki so v istem formatu na voljo tudi na partnerskem portalu *Digitalna knjižnica Slovenije* (www.dlib.si). V posebno veselje mi je še, da lahko najavim skorajšnjo dostopnost vseh, tudi starejših razprav (vse tja do leta 1978) v sistemu *Open Journal Systems* (OJS); vnašanje se namreč bliža koncu, s prehodom na to uveljavljeno platformo, ki podpira brezplačno javno dostopnost raziskovalnih rezultatov, pa bomo še trdneje zasedrali revijo v digitalnem znanstvenem svetu.

Skleniti želim z dvema pripombama, ki zadevata prihodnji obseg in jezikovno politiko revije. Realnost namreč kaže, da bi bilo obseg mogoče še naprej povečevati, saj dotok prispevkov stalno narašča. Vendar to ni naš cilj, saj je sedanjí obseg revije več kot zadosten, dodatne obremenitve pa bi (neplačani) člani uredniškega odbora težko zmogli – četudi se nam s to številko v vlogi tehničnega urednika pridružuje Andraž Jež, ki nam bo delo nedvomno olajšal. Skušali bomo torej delovati proti trendu: raje objaviti nekoliko manj razprav, a bolj prečiščeno izbirati, izostriti merila in izbor še približati našim bralcem. Pri tem bomo seveda ohranjali kakovost kot najvišji kriterij ter zadržali pridobljeno kozmopolitsko širino, a obenem ustrezno upoštevali dejstvo, da je *Primerjalna književnost*, kot bi nemara rekli naši utemeljitelji, edini »organ« slovenske komparativistike; rečeno drugače, ni nobene druge revije, ki bi sistematično podpirala slovensko komparativistiko in razvijala njeno strokovno terminologijo. To ni nepomembno v današnjem globaliziranem znanstvenem svetu, kjer vse bolj štejejo le še tujejezične (angleške) objave. V to smer gre potemtakem tudi sklep, ki ga je uredništvo sprejelo glede jezikovne politike revije (in sicer po tem, ko smo poskusili s čisto angleškimi izdajami in izdajami, ki so bile v celoti dvojezične): slovenski avtorji naj razprave objavljajo v slovenščini, tuji pač v angleščini (oz. le izjemoma v kakšnem drugem jeziku), razmerje obeh pa bo uredništvo skušalo uravnovežiti. Podobno bomo ravnovesje iskali pri tematskih sklopih, kjer se soočamo z vse številnejšimi predlogi, ki bi zlahka zasedli celoten obseg revije: izbirali bomo le najboljše, a obenem pustili prostor »netematskim« raziskavam.

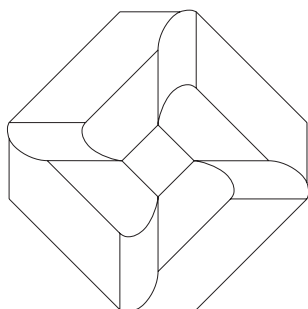
Pred nami je torej prva, spomladanska številka revije. Kot je za ta letni čas prikladno, jo uvaja sklop desetih razprav z naslovom *Ljubezen v filozofiji, literaturi in umetnosti*, ki sta ga uredili gostujoči urednici Špela Virant in Andrea Leskovec. Komur se tematika utegne zdeti neobičajna ali celo trivialna, bo ob branju tega sklopa prav gotovo zelo prijetno presenečen. Sledijo tri druge razprave – prva izmed njih, bogato ilustrirana, ob Rembrandtu in *Priliki o izgubljenem sinu* primerjalno posega v območje likovne teorije –,

številko pa sklene poročilo o študentski konferenci *Prva stran*, ki ga želim posebej izpostaviti, saj priča o intelektualni živosti mlade slovenske komparativistike. Letošnje leto je živahno tudi v Slovenskem društvu za primerjalno književnost, ki prvič podeljuje *Priznanje Antona Ocvirka* za najboljšo izvirno komparativistično monografijo zadnjih dveh let. Prejela ga je Alenka Koron za *Sodobne teorije pripovedi* (2014); nagrajenki čestitamo in napovedujemo objavo intervjuja v letošnji drugi številki. *Primerjalna književnost* mora ravno tako ostati živahna; in v resnici se ves čas pomlajuje, saj vanjo nenehno vstopajo mlajši avtorji, uredniki, gostujoči uredniki. Tudi to je, konec koncev, ena od potrditev odličnosti zapuščine prejšnje urednice. Zato se Darji Pavlič v imenu uredništva revije, katerega članica ostaja še naprej, iskreno zahvaljujem za izjemno opravljeno delo. Zlasti pa se zahvaljujem našim bralcem in naročnikom za zvestobo; uredniški odbor, v katerega resnično zaupam, me navdaja s prepričanjem, da vas tudi v prihodnjih letih ne bomo razočarali.

Tematski sklop / Thematic section

Ljubezen v filozofiji, literaturi in umetnosti
Love in Philosophy, Literature, and Art

Uredili / Edited by
Andrea Leskovec, Špela Virant



Besede o ljubezni: ljubezen v filozofiji, literaturi in umetnosti (predgovor)

Dejan Kos, Andrea Leskovec, Špela Virant

Ljubezen je kot temeljna človeška izkušnja vseskozi del literarnega diskurza. Zdi se celo, da se z literaturo vzpostavlja posebno mesto njene obravnave. Ker se ljubezen manifestira kot niz kulturno podedovanih standardnih vzorcev občutenja, razmišljanja, vedenja in govorjenja, je njena opredelitev mogoča le v okviru dane kulturne tradicije in v določenem družbeno-zgodovinskem kontekstu. To hkrati pomeni, da se motiv ljubezni v raznih družbenih in kulturnih kontekstih izraža na različne načine. Govorimo lahko o družbenem pojmovanju ljubezni in o literarni tematizaciji ljubezni.

Za kodiranje ljubezni je značilna posebna razvojna dinamika, ki se ne prekriva v celoti z zgodovinskim, družbenim in kulturnim kontekstom. Po eni strani naj bi to neskladje (po mnenju Rolanda Barthesa) izviralo iz vse večje individualizacije ljubezenskega diskurza, po drugi strani pa iz nenehne nejasnosti ljubezni kot čustva. Zdi se, da je prav slednja bistvena lastnost (literarne) tematizacije ljubezni. Spričo tega se odpira vprašanje, ali literarni ljubezenski diskurz vsebuje univerzalne strukture, ki presegajo njegovo kontekstualno pogojenost. Tematski sklop o obravnavi ljubezni v filozofiji in različnih umetnosti se v osnovi osredotoča na vprašanje njene univerzalnosti. Zanima nas, ali znanstvena obravnava tematike lahko potrjuje naslednje predpostavke, ki nekako veljajo za ljubezensko tematiko v evropskem kontekstu, ali jih je treba modificirati. Sem spadata vsaj naslednja temeljna sklopa: 1. Trditve, ki jih določena družba oblikuje spričo lastnega pojmovanja ljubezni, se pogosto ujemajo na ahistorični ravni – kljub specifičnim metafizičnim, antropološkim, psihološkim, kognitivnim in biološkim utemeljitvam. 2. Zdi se, da je literarnim tematizacijam ljubezni skupno vsaj eno: slabitev družbenih norm (prim. Luhmann).

Tema tematskega sklopa pa ni »ljubezen«, temveč ljubezen kot del literarnega diskurza. Ne sprašujemo se torej, kaj je ljubezen, ampak kako je obravnavana v literaturi, in sicer v najširšem pomenu besede. Drugače rečeno: zdi se, da se v literarnem ljubezenskem diskurzu zgodovinski in nezmogovinski vidiki povezujejo. Po eni strani literatura obravnava ljubezen v njeni odvisnosti od vrednot, norm in navad različnih obdobj, po drugi strani pa poskuša uveljaviti univerzalni jezik ljubezni.

Lahko rečemo, da je od obdobja moderne dalje mogoče zaznati upad tradicionalnih obravnjav ljubezni, ki mu botrujejo številni kulturnozgodovinski in sociološki dejavniki. Odločilna se zdi pri tem skrajna individualizacija (prim. Beck in Giddens). Toda ta upad ne vodi do konca kolektivnih zamisli o ljubezni, pač pa do njihove korenite reprodukcije. Na ta način se neulovljivost koncepta ljubezni sicer še okrepi, vendar se hkrati odpira tudi nov prostor njegove refleksije. K sodobnemu kodiranju ljubezni zato najbrž prispeva tudi pomanjkanje jasnih in zavezujočih pomenov. Je potemtakem vsak poskus govora o ljubezni poljuben? Po drugi strani se pod vplivom (post)moderne pomenskega deficita ljubezen pojmuje kot nov mit, ki pomeni prestopanje mej med individualnim in kolektivnim hotenjem. V zvezi s tem nas je zanimalo, ali obstajajo koncepti ljubezni, ki presegajo tradicionalno in (post)moderno pojmovanje ljubezni in ki bi jih lahko razumeli kot alternative obstoječim konceptom. S tem vprašanjem se je ukvarjal zlasti Bernhard Waldenfels.

Tematski sklop sestavlja deset člankov, ki se delijo v tri skupine. Prva dva članka obravnavata filozofski oziroma teoretski pristop k pojmovanju ljubezni. Sledijo članki, ki obravnavajo literarne reprezentacije ljubezni v posameznih literarnih obdobjih in konkretnih literarnih delih. Sklop sklene skupina prispevkov, ki dano tematiko raziskujejo na stičiščih literature s filmom, likovno umetnostjo in glasbo.

V članku *Odzivna ljubezen* Bernhard Waldenfels razvija svoj koncept responzivne fenomenologije, ki se v nasprotju z intencionalno, eksistenencialno in strukturalno fenomenologijo navezuje na patično razsežnost izkustva. S pomočjo osrednjih pojmov, kot so patos, odziv in *diastasis*, začrta model responzivnosti, ki temelji na določeni vzajemnosti: odzivam se na to, kar se mi dogaja, in sicer na način, ki naj ne bi bil statičen, stereotipski, ampak je vsakič specifičen, kajti izumiti moramo, kako se bomo odzvali, ne moremo pa izumiti, na kaj se bomo odzvali. Alexandru Matei se v članku *Ljubezen kot krepost: Non vouloir saisir ali Utopija naklonjenosti v delu* Fragmenti ljubezenskega diskurza *Rolanda Barthesa* ukvarja s »figuro« ljubezni, imenovano *non vouloir saisir* ali odsotnost želje po posedovanju, ki se staplja s pojmom nevtralnosti. Opisuje razkorak med evropskim afektom (želja po posedovanju) in nevtralnostjo kot nečim, kar Matei imenuje »utopični afekt« in kar je po mnenju avtorja v evropskem kulturnem prostoru nemogoče doseči.

V *Literarnih definicijah ljubezni* se Špela Virant osredotoči na različne poskuse definiranja ljubezni, ki jih najdemo v literarnih besedilih. Posebno pozornost posveča perspektivi, iz katere ljubezen opazujejo, in strukturam, ki jih pri tem uporabljajo. Maja Šabec se v prispevku *Med usmiljenjem in poželenjem: dvorski ljubezenski kodeks v španski književnosti 15. stoletja* osredo-

toča na dvoumno vlogo usmiljenja (*pietas*) kot dejavnika, od katerega je odvisen razplet ljubezenskega procesa. Dvorska etika je v tem vidiku sledila krščanskemu nauku in dami zapovedala usmiljenja dejanja, vendar zgolj ob predpostavki, da moški ne bo zlorabil njenega zaupanja. Maja Šabec pa ugotavlja, kako dvoumna metaforika usmiljenja v ljubezenski dialogih odpira interpretacije, v katerih prevladujejo polteni vzgibi obeh udeležencev. V prispevku *Ljubezen in hrepenenje: absolutna želja od romantike do modernizma* se Peter V. Zima posveti vprašanju romantične ljubezni, ki jo razume kot hrepenenje po odsotnem objektu ljubezni. Na primerih prikaže, kako se motiv večnega hrepenenja pojavlja v izbranih literarnih delih. Primerjava treh pisemskih romanov je v središču prispevka *Iskanje ljubezni v romanih Werther, Jacopo Ortis in Leandros: Primerjalna analiza treh romantičnih pisemskih romanov iz Nemčije, Italije in Grčije*. Avtorja Stefan Lindinger in Maria Sgouridou raziskujeta različna pojmovanja ljubezni v teh delih z ozirom na vprašanje, kako močno sta *Werther* in *Iacopo Ortis* vplivala na *Leandrosa*, ki je bil ključnega pomena za osnovanje nove grške nacionalne literature po ustanovitvi nove nacionalne države. Ljubinka Petrović-Ziemer v prispevku *Družinski ljubezenski diskurz v sodobni nemški dramatik in gledališču* obravnava vprašanje, kako sodobna nemška dramatika naslavlja in uprizarja tematiko ljubezni v smislu družbenih zvez in emocionalnih investicij v tradicionalnih in nekonvencionalnih družinskih strukturah. Ugotavlja, da nemško dramatiko zaznamuje posebno zanimanje za nasilje in eksces in da obstaja težnja po demontiranju mita o zanesljivi družinski ljubezni.

Željko Uvanović v prispevku *Moški, zaljubljeni v umetne ženske: Peščeni mož E. T. A. Hoffmanna, Stepfordske ženske Ire Levina in njune filmske priredbe* osvetljuje t. i. pigmalionizem in ljubezen do lutk ter postopke, ki jih avtorji uporabijo za upodobitev grozljivih okoliščin, v katerih moški, povezani v sovražni zaroti, proizvajajo nadomestke žensk. Za primerjavo poetik dveh umetnikov (José Leonilson in Louise Bourgeois) gre v prispevku Ane Lúcie Beck z naslovom *Krvaveče besede*. Avtorica prikaže, kako umetnika obravnava ljubezen kot metaforo življenja in smrti. Zadnji prispevek tematskega sklopa z naslovom »*Vzemi si k srcu te pesnik: Ljubezen, eros in umetniška produkcija v 19. stoletju* Dominika Pensela rekonstruira konkreten glasbeno-literarni model proizvajanja umetnosti z močjo ljubezni. Pri tem se osredotoči na dela Goetheja, Beethovna in E. T. A. Hoffmanna.

Words on Love: Love in Philosophy, Literature, and Art (An Introduction)

Dejan Kos, Andrea Leskovec, and Špela Virant

Love, as a fundamental human experience, has always been a part of literary discourse. Since the beginnings of written culture, all periods, styles, and genres have thematized love in its various incarnations. Literature seems to be a place predestined to negotiate love. The semantics of love could be determined as a set of culturally passed down standardizations for feeling, thinking, acting, and speaking, structuring the love life.

Embeddedness within a particular cultural tradition and within a specific socio-historical context appears to be crucial for the identification of an utterance, sense, or act as belonging to the coding of love. As a consequence, the motif of love displays a variety of implications and characteristics in different social and cultural contexts. There are at least two different levels: the social conceptualization of love and the literary thematizing of love.

However, the coding of love features specific developmental dynamics, and so it is never completely compatible with the contextual factors that seem to determine its nature. On the one hand, according to Roland Barthes, this is founded in an increasing individualization of the love discourse. On the other hand, this inconsistency is due to the continual vagueness of love as a feeling. It is this inconsistency or uncertainty that seems to be a constitutive marker of the (literary) discourse of love. Under these circumstances, the question arises whether the literary discourse of love features universal structures beyond its historical, social, and cultural dependence. Specifically, 1) society's concepts of love often make ahistorical claims, regardless of their metaphysical, anthropological, psychological, cognitive, and biological justification, and 2) the literary thematizations of love seem to have at least one thing in common; namely, the weakening of social norms (cf. Luhmann).

However, the theme of this set of thematic articles is not "love," but love as part of literary discourses. Thus, we do not ask what love is, but how it is negotiated in literary discourse in the broadest sense. Put another

way: historical and ahistorical perspectives appear to collide in literary discourses of love. On the one hand, these discourses address love in its dependence on the values, norms, and conventions of different epochs; on the other hand, they try to establish a universal language of love.

In modern times, it can be stated that the traditional semantics of love and its numerous underlying cultural, historical, and sociological factors are in decline. However, it is the extreme individualization (modernization and individualization theory; cf. Beck & Giddens) that seems to be decisive. Nevertheless, this decline does not mean the end of collective ideas of love; rather, it stimulates a radical duplication and volatilization of the ideas of love and the opportunities to speak about it. The lack of clear and binding semantics might possibly contribute to the normalizing notions of love. Is any attempt to speak about love solipsistic? Then again, under the influence of a (post)modern lack of meaning, love is stylized as a new myth, which stands for a crossing of borders between the individual and collective desire. In this context, the question is whether there are any alternative concepts that transcend the traditional and (post)modern idea of love. Bernhard Waldenfels deals with this question in his article, which serves as an introduction to the set of thematic articles.

The set consists of three groups of articles. The first concentrates on philosophical questions, and the second on literary representations of love in selected literary texts. The third group of articles deals with the topic of love at the junctions between literature and film, art, and music.

In his article "Responsive Love," Bernhard Waldenfels approaches the issue of love from the perspective of responsive phenomenology. In contrast to intentional, existential, or structural phenomenology, this goes back to a *pathic* dimension of experience. With key concepts like pathos, response, and diastasis, he draws a model of responsivity that is based on interactivity: people respond to what is happening to them in a way that should not be static or stereotypical, but always specific: they have to invent how they respond, but they do not invent what they respond to. In his article "Love as Morality: The Non-Will-to-Possess or the Utopia of Affectivity in Roland Barthes's *A Lover's Discourse*," Alexandru Matei talks about the "figure" of love that Barthes calls *non vouloir saisir* (non-will-to-possess), which merges with the notion of neutral. This is the shift between a European affect (love as will-to-possess) and the neutral affect, or what Matei calls a "utopian affect": an affect that the author assumes to be impossible in the European cultural context.

In the article "Literary Definitions of Love," Špela Virant concentrates on various attempts to define love that can be found in fictional texts. She focuses on the perspective of observing love and the structure applied in

these texts. In her article “Between Mercy and Lechery: The Courtly Love Codex in Spanish Literature of the Fifteenth Century,” Maja Šabec focuses on the ambiguous role of mercy (*pietas*) being the element that determines the disentanglement of the love process. Courtly etiquette followed Christian teaching and demanded acts of mercy from a lady—however, on the condition that a man would not betray her trust. Maja Šabec concludes that the ambiguous metaphor of mercy in the dialogues opens up a broad area of interpretations, among which first place is taken by the salacious urges of both participants. In the article “Love and Longing: Absolute Desire from Romanticism to Modernism,” Peter V. Zima examines the topic of romantic love, understood as the longing for an absent object of love. He shows how this kind of desire appears in the works of selected authors.

The article “Looking for Love in *Werther*, *Jacopo Ortis*, and *Leandros*: A Comparative Analysis of Three Romantic Epistolary Novels from Germany, Italy, and Greece” compares three epistolary novels. The authors Stefan Lindinger in Maria Sgouridou investigate the various concepts of love in these works and the question of the influence of *Werther* and *Jacopo Ortis* on *Leandros*, an important work in the context of the “arrival” of both the Greek national state and Greek literature.

In her article “Familial Love Discourses in Contemporary German-Language Drama and Theater,” Ljubinka Petrović-Ziemer explores the topic of love in terms of social commitment and emotional investment within traditional and unconventional family arrangements. In contemporary drama she finds a growing interest in the phenomenon of violence and excess, and the tendency to dismantle the myth of infallible family love.

Željko Uvanović’s article “Men in Love with Artificial Women: E. T. A. Hoffmann’s ‘The Sandman,’ Ira Levin’s *The Stepford Wives*, and their Film Adaptations” examines the phenomenon of Pygmalionism and agalmatophilia and the strategies used by different authors to create the horror circumstances of the production of surrogate women by men united in a conspiracy of hatred. Ana Lúcia Beck uses a comparative approach to the poetics of Louise Bourgeois and Jose Leonilson. In her article “Bleeding Words,” she shows that both artists use the topic of love as a metaphor for life and death. The last text in this set of thematic articles, with the title “‘Take to Your Heart These Songs:’ Love, Eros, and Artistic Production in the Nineteenth Century,” by Dominik Pensel, is a reconstruction of a romantic model of artistic production based on the power of love. He focuses on the works of Goethe, Beethoven, and E. T. A. Hoffmann.

Responsive Love

Bernhard Waldenfels

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Love is described from the perspective of responsive phenomenology. It appears as a sort of pathos, as a doubling of one's own desire, as an experience marked by the alienness of oneself and that of the Other. Like any creative response love has to be invented. It means giving what one does not have.

Keywords: phenomenology / ethics / love / pathos / the Other / response / desire / alienness

Love appears to be a great issue turning our life-world into a love-world. I shall approach it from the special perspective of what I call responsive phenomenology. That means focusing on our experience to the extent that it responds to the appeal of something or to the demand of somebody other. Concerning love I want to emphasize three main aspects: Love appears as a kind of pathos or affect which touches us. Loving means that our own desire is doubled by the desire of the Other. The process of loving takes place here and now, but arises from elsewhere. Arthur Rimbaud's saying "*La vraie vie est absente* – True life is absent" exhibits the fact that our whole life is impregnated by otherness. Lovers are never completely at home, *chez soi*, in place, love is marked by a certain *atopia*. Thus in his *Fragments d'un discours amoureux* Roland Barthes promises not to speak about love without addressing another: "Personne n'a envie de parler de l'amour, si ce n'est *pour* quelqu'un. – Nobody likes to speak about love unless *for* somebody." (88) Such a discourse takes on features of an indirect discourse situated between confession and treatise.

My reflections will proceed in six sections. The first three sections will deal with the pathos which touches us, with our response to that and with *diastasis* as a spatio-temporal displacement between both. Two further sections will deal with the doubling of our self and with the pathological splitting of our experience. The last section will indicate some ethical consequences. On the whole, we should not neglect the black shadows of violence and hate. Love is not seldom mixed up with antipathy, and all too often it passes into hate. I quote a verse from Goethe's *Harzreise im Winter* set to music by Brahms: "*Ach, wer heilet die Schmerzen des, dem Balsam zu Gift ward? Der sich Menschenhaß aus der Fülle der Liebe trank?* – Ah, who heals

the pains of someone to whom balsam changed into poison? Who drunk human hate out of the abundance of love?" Love, being overshadowed by alienness, does not live on an island of some happy few.¹

Pathos

I use the Greek word 'pathos' in order to designate something happening to us, something affecting us, or to say it in German, a sort of *Widerfahrnis*.

Examples can be found everywhere in our experience. Let us start from the realm of *senses*. Something becomes visible like the beam of lightning. Something becomes audible like a sudden noise or like the explosion from bomb attempts occurring more and more frequently in our streets. Or there may be a smell of snow in the air. Perception, which interrupts the monotony of the usual, starts by something striking us (*was uns auffällt*), and similarly inventions which deviate from the routine originate from something coming to our mind (*was uns einfällt*). "Ein Gedanke kommt, wenn 'er' will, und nicht, wenn 'ich' will. – A thought comes when 'it' will, not when 'I' will," as Nietzsche remarks, adding that on the level of creative thinking we would better say "es denkt – it thinks", the "old famous Ego" being only an exception (*Jenseits von Gut und Böse*, 31). But let us go further. Take incisive *events in our personal life* such as birth, falling in love, being traumatized, or take *public events* which scan our history such as the nationalistic attempt in Sarajevo 1914, the breaking in pieces of Yugoslavia in 1992 or hard dates like New York, September 11 and recently Paris, November 13. These are dates which interrupt the historical calendar and from which one starts counting anew. Or take the recent stream of refugees in Europe which makes us nearly helpless. Such kinds of pathos which bother us manifest itself by extreme affects like *astonishment* or *frightening*. Thus Plato proclaims that philosophy is born from amazement, and Epicure takes philosophy as a remedy to overcome the fear of death. Yet things can also change by degrees and passing unawares like Nietzsche's ideas approaching on pigeon feet.

Let me add some linguistic explanations. The Greek word 'pathos' is rich of sense meaning at once passive voice, suffering and passion. The Greek tragedy is interspersed with various sorts of pathos from violence through ardent love up to madness. Listen to the hymn on love in Sophocles' *Antigone*

¹ Concerning the alienness of love see the author's essay "Die Fremdheit des Eros" (1998, ²2008) and his former volume *Der Stachel des Fremden*, (1990, ⁵2012, Sloven. 1998). As to the larger perspectives of a responsive phenomenology see first of all the author's books *Antwortregister* (1994) and *Bruchlinien der Erfahrung* (2002).

(v. 781 f.): “Ἔρως ἀνίκητε μάχαν, / Ἔρως δὲ ἐν κτήνεσι πίπτεις – O Eros, invincible in fight, / Who invades one’s own possession.” And Oedipus, deeply surprised by his own deeds, avows: “My deeds are more endured (πεπονθότ) than done (δεδορακότα).” (Oedipus at Colonus, v. 266 f.) Tragedies have more of a passion play than of a drama centred on actions. Finally, according to Lessing’s comment in his *Hamburgische Dramaturgie* (396), the pathos of the ancient tragedy comprises everything “*was handelnden Personen verderbliches und schmerzliches widerfahren kann* – what can happen to acting persons as pernicious and painful.” The common German word ‘Widerfahrnis’ means literally a sort of ‘counter-experience.’ Similar to that the Latin word ‘affect’ should not be understood only as a subjective state or a private feeling, but rather as something ‘done to’ (see Latin verb *ad-ficere*).

Our first linguistic comment has to be reinforced by phenomenological explanations. The term ‘happening’ we are using does not refer to an *objective event*, grasped from the observer’s perspective, nor does it refer to a *subjective act*, accomplished by me or you. There are persons really involved into what is happening; however, they appear not in the nominative case of somebody *who* is acting, but in the dative case of someone *to whom* something happens or in the accusative case of someone *whom* something affects. We should be on our guard against the illusive idea of grasping what strikes or frightens us *before it really happens*. Listen to the ironical remark in Lichtenberg’s *Sudelbücher* (752): “*Sehr viele Menschen und vielleicht die meisten Menschen müssen, um etwas zu finden, erst wissen, daß es da ist.* – Many people, and perhaps most of them, in order to find something, have first to know that it is really there.” Thus they only find what they already know.

A short literary digression may illustrate what is at stake. I think of a famous distinction in Roland Barthes’ essay *La chambre claire*. Analysing the process of making something visible by photography the author distinguishes between *punctum* and *studium*. Initially, the stimulating ‘point’ that touches me remains uncoded. “*Ce que je peux nommer ne peut réellement me poindre.* – Something that I can name, cannot really prick me” (830). In German we may say: what bears a common name is no longer *bestechend*. However, the secondary phase of ‘study’ goes beyond the first impression by elaborating what has touched me. This process includes intentionality and understanding, i.e. the act of taking *something as something*, analyzed by phenomenology and hermeneutics and formalized by the process of logic and semiotic coding. Thirdly, returning to the beginning by a loop, the author adds: The ‘punctum’ manifests itself only afterwards, *après coup*. These three aspects are not restricted to the effects of photography. They characterize *mutatis mutandis* the triad of responsive experience we have in

mind. The first aspect corresponds to the pathos we just described and to which Barthes explicitly refers in his later lectures (*Le neutre*), the second and the third aspect refer to the two following motives.

Response

Responding to what happens to us and what affects us means transforming it into something which can be termed, regulated, remembered and so on. In such a way we encounter a *logos* which is not self-contained, but born from *pathos*. But we have to distinguish between primary and secondary kinds of responding similarly to Freud's distinction between a primary and a secondary process of sense making. Secondary answers are something rather *normal*, they are part of our ordinary life. Take answers by which we reply to information questions like "How late is it?", "Where is my cap?", "What is your address?"; they all function as a sort of stopgap. The propositional content of the answer only fills in the blank opened up by the question. If examiners make use of multiple choice the answer has not even to be formulated, it is sufficient to make a cross on the right place. Such answers are reduced to something which is already more or less known. In the end the act of *giving* the answer gets absorbed in the content of the *given* answer; consequently it can be automatized by the use of a speech apparatus. To put it in linguistic terms, the act of saying tends to coincide with what is said, the *énonciation* tends to coincide with the *énoncé*. No wonder that answers or responses are so often looking rather trivial, not the least for philosophers who prefer to put questions and to check judgements instead of delivering what they know. Is it not true that Socrates appears as the master of those who question?

The situation changes as soon as we take into account primary and radical forms of responding. They are innovating and creative considering that they are provoked by what is alien and comes from elsewhere. If somebody asks me "Are you happy?", "Do you love me?" or "Will you help me?" the answer will never be completely at my disposal. On the contrary, the answer tends to certain forms of avowal or confession by which I do not simply give information about myself, but rather expose myself to the Other. Responding in its strong and radical sense means *speaking and acting from* (in French: *à partir*), i.e. *from somebody or from something Other, beginning elsewhere*. The declaration of love resembles the declaration of war as to its effects which change our mutual relations and situation in the social world.

At this point we have to distinguish between, on the one hand, being *affected by something* which touches us without addressing us and, on the

other hand, being *appealed by somebody* who addresses us (see Waldenfels, *Bruchlinien*, ch. III). In the first case of simple affects we are confronted with things which invite us to do something. Gestalt Psychologists like Wolfgang Köhler and Kurt Lewin used concepts like *Aufforderungscharakter* (demand character) or *Gefordertheit* (requirement) which James Gibson rendered by ‘affordance.’ I draw some examples from Köhler: “The beautiful weather, a certain landscape invites one go for a walk. A staircase entices the two-year old child to climb up and jump down; doors entice one to open them and shut them, little crumbs to pick them up, a dog to pet it; the sandbox to play in it; chocolate or a piece of cake to be eaten, etc.” (see Waldenfels, *Sozialität* 240–242) These examples should be completed by threatening situations which make us shrink from things like the burning fire, the approaching car or the dagger in the hand of the murderer – “things which carry with them the word as a germ” (Bakhtin 383). In the last case one may think of the axe in the hand of Raskolnikov or the digger in the hand of Rogoshin, i.e. things which become emblems and crystallisations of violence in Dostoevsky’s novels as Bakhtin shows in his interpretations of the Russian author.

The last example leads us to the second case of personal appeals which are more relevant in our context. In this case I am faced with somebody who does not only take effect on me, but addresses me personally. Responding to the Other means to be looked at and spoken to before seeing or speaking oneself. Virgil’s famous dictum “*risu cognoscere matrem* – recognize the mother by smiling” does not mean that there is little child able to respond to the mother’s face, but it rather means that the baby becomes oneself by responding to the Other. The smile functions as a sort of *Urantwort*, a primary response. This should not be reduced to a simple step within a general process of development. The little child becomes a *singular self* by responding to the *singular face* of the Other, and by becoming familiar with this one person it becomes simultaneously unfamiliar with other persons. In German we call this *Fremdeln*. Many studies on the phenomenon of hospitalism, beginning with René Spitz’ study *The First Year of Life*, show to what extent the birth of the self is inhibited if a steady relation to a significant Other is failing. Human children hear the pronoun ‘thou’ and they hear their own name before using it. We know ourselves by hearsay. Being deprived of the Other’s response means getting unable to respond oneself. In one of his fragments of a lover’s discourse, entitled *Without response*, Roland Barthes arises the question: “*L’interlocuteur parfait, l’ami, n’est-il pas alors celui qui construit autour de vous la plus grande résonance possible? L’amitié ne peut-elle se définir comme un espace d’une sonorité totale?* – The perfect interlocutor, the friend, is this not somebody who constructs

around you the greatest resonance? Is it not possible to define friendship as a place of total sonorousness?” (*Discours* 199) Obviously, the need for responsivity continues in the further life, and it revives whenever we make new experiences. The human being is not only a being who has a logos: a *homo sapiens*, but it is as well a being who gives answers: a *homo respondens* (Waldenfels, *Sozialität* 15–26).

These selective examples may be sufficient to show that we do not only respond by words, but by our whole body. Our body functions as a *bodily responsorium*, including our eyes, ears and hands, our actions and gestures and our libidinous life (Waldenfels, *Antwortregister* 463–538). Concerning our “erotic understanding” Merleau-Ponty states that “the desire understands blindly, linking one body to the other” (*Phénoménologie de la perception* 183). In extreme situations, preventing us from finding an adequate answer, we merely respond by laughing and crying as Helmuth Plessner shows in his famous anthropological study.

As we already mentioned, ‘response’ is not a common term in philosophy, and this holds true even more for the term ‘responsivity.’ I discovered it outside philosophy. I borrowed it from the German-Jewish neurologist Kurt Goldstein who directed long-lasting clinical research on brain injuries in Frankfort and Berlin before he was expelled by the Nazis and found refuge in the United States. On the background of his holistic and dynamic brain conception, he defines ‘responsivity’ as the organism’s capacity to answer in an adequate way to the requirements of the milieu, and vice versa, he defines ‘irresponsivity’ as the corresponding deficiency (Goldstein 334). A second researcher who inspired me was Mikhail Bakhtin, the already mentioned Russian theorist of literature, who developed a polyphonic concept of speaking and writing. He uses the rare term *otvetnost’*, i.e. ‘answerability’ in order to characterize the inherence of the Other’s word in one’s own word, the resonance of the Other’s voice in my own voice. This author in whose work the otherness of the Other plays an important role (see Pape’s study) goes so far to stress that every word of our language is a “half-alien word” (185, 231, 233). On the whole, responsivity turns out to be a basic feature of experience precisely like intentionality and regularity.

Diastasis

At this point we are faced with the question how pathos and response are related to each other. In this context I use the old term ‘diastasis’ in order to designate an original type of spatio-temporal shift or displacement. But before approaching this complicated phenomenon I shall interrupt the

course of reasoning again. Two examples drawn from literature may lead us into the world of love.

The first example confronts us with a most discrete form of engagement between two young people. This story of love is to be found in Theodor Fontane's novel *Der Stechlin* (ch. 25). There is a young officer, called Woldemar, being in search for a spouse. He is good friend with the family Barby in which two sisters live, Melusine and Armgard. One evening Woldemar takes leave from Armgard, the younger sister, with the words: "What a lovely sister, you have." Armgard is blushing and remarks: "You will make me jealous." Woldemar's reply: "Really, countess?" Armgard: "Perhaps... Good night." After a blank which takes only half an hour Armgard confesses to her elder sister Melusine: "*Ich glaube fast, ich bin verlobt.* – I nearly believe, I am engaged." Nothing more. The mutual promise runs through a third person who serves as a kind of 'Liebesblitzableiter,' a love lightning-rod, receiving the message *post festum* in a certain delay. One might characterize this strange to and fro as a dismembered moment, a *moment morcelé*. The distance which is part of every interpersonal relation is displayed, but not overcome.

With our second example we move from Berlin to Paris. Swann, one of the heroes in Marcel Proust's *À la recherche du temps perdu*, appears as a Parisian Snob behaving much more sophisticatedly than Woldemar, the simple member of the Prussian gentry. He goes some steps further in his adventure with Odette, a famous courtesan. As a lover he is, he tries to grasp the crucial moment *before* it happens and to keep it *after* it has happened. The complicated criss-cross looks and sounds like that, translated and emphasized by myself: "And exactly as he had tried, *before kissing her the first time*, to impress Odette's face on his memory, how it had been for him long time before the memory of this kiss would change it for ever, – so he would have liked, at least in thought, *whereas she still existed*, to take leave from that Odette who filled him with love and jealousy, who made him suffer and whom he would now never see again." (Proust, 378) The lover tries to overcome the time of love and to keep it too. Elsewhere I have tried to describe such an impossible attempt to keep in memory something immemorial under the title "The Belated Response" (*Deutsch-Französische Gedankengänge*, chapter 21).

Now let us take up the thread of our argument. Pathos and response from which we started are part of a *double event* which crosses a threshold without surmounting it. The most common threshold phenomenon we know is the two-side process of sleeping in and awakening. Both sides are at once separated and connected. The relation between pathos and response looks similar. There is no pathos, be it joy, love, pain or jealousy,

without provoking a certain response, and there is no response without a certain pathos to which it points back. Nevertheless, there remains a gap between both. Initially, there is excluded any synthesis, making sense and guided by rule. What happens to us may get sense and may be submitted to certain rules, but the event itself takes place without sense and rule, being beneath true and false, beneath good and evil. Sense and rule only originate from our response which has to be invented. So we may say: there is order, *il y a de l'ordre*, as Foucault puts it, but there is no order once and for all. Every order, being selective and exclusive, bears shadows of what is extraordinary (Waldenfels, *Ordnung im Zwielficht*).

Let us go more into the details. The spatio-temporal displacement we have in mind opens a gap between pathos and response. My basic argument runs as follows. Whenever something extraordinary happens to us, appears to us and affects us it always comes *too early*, compared with our normal expectations and precautions. Vice versa, our response comes always *too late*, compared with the surprising event. We are confronted with an original sort of precedence (*Vorgängigkeit*) and an original sort of posteriority (*Nachträglichkeit*). I call this special kind of time-lag diastasis, following Plotinus who speaks of a “diastasis of life – διάστασις τῆς ζωῆς,” what literally means ‘stepping asunder’ of life (*Enn.* III, 7, 11, 41). The first evidence for this irreducible delay is our birth which is adhering to us, without being or becoming completely our own. It refers to an “original past, a past which has never been present,” as Merleau-Ponty puts it (*Phénoménologie de la perception*, 280). The same holds true for the new birth of the self by love, for the outbreak of violence, for the establishment of a political order, for scientific inventions, and for any form of reformation or revival. What Husserl and Heidegger call *Stiftung* (foundation) can only be grasped afterwards by a series of *Nachstiftungen* (post-foundations). The beginning of the history, which is absent as the hidden part of a pre-history, will often be entwined with myths which *tell* in any way what cannot be *explained* by the logos. But myths tend to gloss over what Nietzsche calls an *origo pudenda*, a bashful origin. In reality, our life will never be totally up to date and our experience will never be totally our own. This original and creative dimension of experience gets lost if we reduce the course of time to a mere succession, one moment following the other. It gets lost as well when we try to recollect the work of time in a pure form of presence without fissure, which pretends to embrace everything that has been and will be. Experience contains a core of radical otherness or alienness. This alienness resists any kind of Hegelian *Aufhebung* which would reduce alienness to the mere result of a secondary process of alienation, confusing *Fremdheit* and *Verfremdung* with *Entfremdung* (see Waldenfels, *Verfremdung der Moderne*).

The double self and the Other as double

The pathetic and responsive traits of experience have certain consequences which change the status of the so-called subject as well as the role of the Other. First, the self turns out to be a *split* or *divided self*. I appear at once as *patient*, i.e. as somebody to whom something happens, and as *respondent*, i.e. as somebody who works up what is happening. This work of experience reminds us of Freud's mourning labour (*Trauerarbeit*) or of Barthes' *punctum* passing into a phase of *studium*. Everybody takes part in his or her own experience both as patient and as respondent, but both figures will never coincide. There is no unique subject playing only a double role, the one active, the other passive. Being touched by and responding to are interwoven. I respond as far as I am touched, and I am touched as far as I respond. Take as example the affect of anger. My anger is not something which follows the Other's offence like an independent event; being offended means responding to the offence in a special way, including expressions of our body like blushing in anger and clenching one's fist. Similarly, the feeling of love, which always includes certain elements of self-love and of self-affection, is realized in the beaming of one's gaze, in the smooth tone of one's voice and in the tender touch of one's hand. We do not put on feelings like clothes. The pathos, even the false pathos, can be grasped nowhere else than through our bodily response. There is no substantial ego, no *hypokeimenon*, behind our lived experience; by contrast, I become what I am by being affected and by responding in a certain way. Our living self is neither a substance which precedes our experience nor a transcendental subject which renders it possible. Our *embodied self* is deeply involved in what we experience with Others (see Waldenfels, *Das leibliche Selbst*). So Nietzsche's Zarathustra proclaims: "*Hinter deinen Gedanken und Gefühlen, mein Bruder, steht ein mächtiger Gebieter, ein unbekannter Weiser – der heißt Selbst. In deinem Leibe wohnt er, dein Leib ist er. – Behind your thoughts and affects, my brother, arises a mighty master and unknown wise man – which is called Self. He is living in your body, he is your body.*" (40)

But such a deeply rooted self can be grasped only afterwards. Precisely due to this delay the self is not of a piece, *nicht aus einem Guß*. Seeing oneself in the looking-glass means seeing oneself from a certain distance and in a certain medium. Hearing oneself speak means being confronted with the echo of one's own voice. Moving oneself by marching or dancing means being carried away by a movement which seizes us, so that we are at once moving and being moved. Loving oneself does not mean an act of loving, through which loving and the loved *ego* are identical like the *ego* of the traditional Cartesian *cogito*. Loving oneself rather means being af-

fected by oneself or being extremely fascinated by oneself as in the case of Narcissus, but not being simply oneself. There is an internal fissure running through myself. This fissure finds its linguistic expression in Mead's distinction between *I* and *Me*, in Lacan's contrast between the speaking *Je* and the spoken *Moi* or in Freud's topical difference between *Ich* and *Es*. Paul Valéry clearly underlines the temporal character of this internal split: "Ce que JE suis, *instruit*, *étonne* ce que je suis. *Et il y a un temps entre moi et moi. Moi naît de moi.* – *What I am* instructs, astonishes *what I am*. And there is time between me and me, I am born from me." (*Cahiers*, I 1001)

Furthermore, the alienness of myself reflects the alienness of the other Self. The riddle of the Other cannot be reduced to the simple fact that there are many individuals who all have to be classified as human beings. The Other as Other does not arise as somebody or even as something given in my own world. The Other is somebody like me, "*mon semblable, – mon frère,*" as Baudelaire addresses the reader of his *Fleurs du mal*. The Other arises primarily as somebody who looks at me, listens to me, touches me, speaks to me, desires me, bothers me, violates me, and all this happens long before I am able to approach him or her. Our mutual contact does not mean that I see the Other exactly in the same way as he or she sees me, as if our senses were submitted to a sensual kind of Golden Rule. The mutual glance has its blind spot. Valéry describes it in this way: "*Ce qui me manque c'est ce moi que tu vois. Et à toi, ce qui manque, c'est toi que je vois.* – What is lacking for me, that's me that you see. And what is lacking for you, that's you that I see." (*Tel Quel* 490 f.) Merleau-Ponty integrated this idea of a *chiasma*, intertwining one's own and the Other's body, in his phenomenology of intersubjectivity and took it as a "labyrinth of reflection and sensibility," a sort of "sensible reflection" (*Signes* 294). This figure of *entre deux*, this between is asymmetrical in spite of the symmetry which we strive for by means of the third party which like the judge equalizes what is unequal. This "comparison of the incomparable" is one of the leading ideas in Levinas' ethics of the Other (Levinas 201 f.). The reciprocity of love arises similar problems as Jacques Lacan shows when he remarks: "*Jamais tu me regardes là où je te vois* – Never you will catch me in sight where I see you," and vice versa: "*Ce que je regarde n'est jamais ce que je veux voir* – What I catch in sight will never be what I want to see." (Lacan 118) In addition to that we meet with the otherness of others in a more or less anonymous way. The mother language through which we all have been once introduced into the world of speech first emerges as a foreign language spoken by others. Hence we have to learn even what is our own. The name to which I answer, I owe it to others who gave it to me. As masculine or feminine beings we are marked by the relation to the other

gender. Each Other through whom I discover and constitute myself takes on features of a double, a *Doppelgänger* who accompanies me like my own shadow. I am neither able to integrate the Other nor to disengage myself from the Other. Let us quote Valéry again: “*Autrui, un autre semblable, ou peut-être double de moi, c’est le gouffre le plus magnétique.* – The Other, another like me, or perhaps a double of mine, that is the most magnetic abyss.” (*Cahiers*, I 499) The magnet which the author invokes, refers to something that attracts me and sets me in motion, coming across from the other side, far from any centrifugal act I might achieve. Hence we are not so much astonished to learn that in French the magnet is also called *aimant*. At this point we approach Goethe’s *Wahlverwandtschaften* whose title alludes to the *attractio electiva* of chemical elements.

Pathogenic and pathological forms of splitting

In what we are doing or saying we respond to something that challenges us. But our responding is by no means based on a pre-established harmony; it takes place as an unstable act of balance. The fissures, running through our experience and transforming it into a broken and fragile experience, are sources of a pathogenic or pathological splitting of our experience. Not the least love and hate are impregnated by polymorphic perversions which are the domain of psychoanalysis. Due to the basic tension between pathos and response this splitting runs into two opposite directions.

On the one hand, experience tends toward a *pathos without response*, provided that the pathos prevails and the responsive part is momentarily or permanently diminished. Generally, the effects of pathos are more or less suggestive, seductive and fascinating. Take first the extreme irruption of the shock. Even the amazement, the θαυμάζειν, initiating philosophy is presented by Plato as a bodily experience of vertigo which makes us lose the ground under our feet (*Theaetetus* 155c). In the Greek mythology it is the head of Medusa which petrifies the spectator. Such apotropaic signs have to be taken as incorporations of otherness. Descartes translates such effects into physiological terms, describing the astonishment as an excess of admiration which turns the body, as it were, into an immobile statue (*Passiones animae*, II 73). There are various kinds of fascination, not at least exercised by the passion of love, enforced by music as the “food of love.” Plato characterizes the erotic “pathos” as a sort of madness which makes the lover “step outside (ἐξίστάμενος) human endeavours” (*Phaedrus* 249c–250b). Such pathic phenomena cannot be identified with the pathological, but there are no clear-cut borderlines between both. Adoration of what

we esteem can always turn into idolatry, be it personal, aesthetic, religious or political. Definitively we enter the realm of pathology when we turn to cases of traumatized experience, caused by accidents or by acts of violence. Suddenly every sort of responding appears to be blocked. The patient is no longer the twin of the respondent. In the clinic sense the patient is fixed on what has happened and what does not cease to happen again. “*Und wenn der Mensch in seiner Qual verstummt, gab mir ein Gott zu sagen, was ich leide* – And when a human gets mute by pain a God gave me to say what I am suffering from.” This sentence from Goethe’s *Tasso* (V, 4) sounds like a motto for what therapeutics try to achieve. It is well known that Freud discovers the relevance of the temporal delay, the *Nachträglichkeit*, through mute after-effects of the trauma which first are hidden in corporeal symptoms and which are to be worked on by the talking cure. Sigmund Freud’s analysis of the Wolfsmann, known under the title *Aus der Geschichte einer infantilen Neurose*, was one of the inspiring sources for Derrida’s idea of *différance*.

But this is only one side of the medal. On the other hand, we encounter a counter-trend towards *responding without pathos*. Somebody continues to give answers, but these answers do no longer respond to the Other’s demand, they rather turn around themselves. They are not really given to the other, they are pre-given, pre-fabricated. I think of clinic forms of apathy and autism turning the Others appeal and demand into indifference. The Other does not really matter. Apart from clinic deviations our everyday life is full of stereotypes and ideological constructs. These reactions are to be understood as sorts of petrified or frozen answer, similar to Marilyn Monroe’s smile, reproduced by Andy Warhol like a mass-produced article. Ideological prejudices, which do not cease to disturb our public life day by day, could be defined as a kind of judging with closed eyes and ears, as an acting with closed hands. But closing our ears, eyes and hands is still a mode of responding. One responds by refusing to respond, by overlooking and neglecting the Other’s demand. Indeed, all acts of overlooking and neglecting, of *Wegsehen* and *Weghören*, presuppose that we see and hear to a certain extent even what we ignore and repress.

Responsive ethics

Love and hate they are excellent phenomena or hyper-phenomena, marked by an excess of pathos or affect, surmounting the normal. Love responds to the *singular Other* who bears a name and has a face; it does not merely refer to *somebody* who plays a specific role or occupies a certain state. Hate on the contrary refuses such a response, reducing the Other

to *something* without face which one can use, exploit, consume or finally delete. The human enemy may be defined as somebody deprived of his or her face. However, by responding to the Other's appeal we perform a kind of saying-yes and doing-yes which precedes and exceeds the predicative alternative of affirmation and negation. What Freud calls *Verneinung* is not a mere negation, it is a sort of denial, of *dénégation*. Considering the fact that this radical, pre-predicative 'yes' and 'no' emerges already on the level of our bodily senses and drives we must admit that responsive ethics is deeply rooted in an ethos of the senses.

I shall conclude with a final remark. Responding to the Other's demand like the urgent demand of the refugees on our borders, is not only an affair of good will. We cannot not respond precisely as according to Paul Watzlawick we cannot not communicate. It is not up to us to decide whether we would like to respond or not. Even Bartleby's permanent refusal saying "I would prefer not to" which constitutes the core of Melville's story, is a sort of an answer. What is happening before our eyes, before our doors and in the daily news precedes our initiative. It is not in our hand *to which* we should respond, but it is in our hand *what* we respond. Ultimately, answers have to be invented, to be created, and to be elaborated. A paradoxical formula, going back to Anaximander and Plotinus, and taken up by Heidegger, Lacan and Derrida (12 f.), emphasized that loving means giving what one does not have. Similarly and more generally one could say that responding means giving an answer which one does not have.

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Odzivna ljubezen

Ključne besede: fenomenologija / etika / ljubezen / patos / Drugi / odziv / želja / tujost

K tematiki ljubezni pristopamo z vidika responzivne fenomenologije. Ta različica fenomenologije se navezuje na patično razsežnost izkustva. Ključni pojmi so *pathos*, odziv in *diastasis*. – *Pathos* ali *Widerfahrnis* pomeni, da se nam dogaja nekaj novega. Presenetljive dogodke spremljajo močna čustva, kot sta osuplost in strah. Tudi zaljubljenost je eno izmed njih. – *Odzivnost* pomeni, da se zapletemo s tem, kar je tuje in kar uhaja našemu dojetanju. Ustvarjalni odzivi, med katere sodi tudi izjavljanje ljubezni, se razlikujejo od običajnih odgovorov, ki le zapolnjujejo vrzeli. Nekaj, kar se nas dotakne, se spremeni v nekaj, na kar se odzivamo. Ta proces

se tiče celotnega telesa, vključno z libidinalnim telesom. – Med patosom in odzivom je nepremostljiva razpoka, ki tvori posebne vrste zakasnitev, imenovano *diastasis*. Kar se nam zgodi, pride vedno prezgodaj; naši odzivi so vedno prepozni. Celo ljubezen med dvema se nikoli ne zgodi *pari passu*. – Tako je naš jaz razcepljen v tistega, ki utрпи, in tistega, ki se odzove: odzivam se na to, kar se *mi* dogaja. Tujost mene samega reflektira tujost Drugega, ki deluje kot nekakšen dvojnik. Tako se prepletata ljubezen do sebe in ljubezen do Drugega. – Patično je okuženo s patološkim. *Patološka žev* se razpre ali v smislu patosa brez odziva (šok, travma, zaslepljenost itd.) ali v smislu odziva brez patosa (apatija, avtistično vedenje, stereotipi). Odpira se prostor za različne spolne perverzije, ki mešajo ljubezen s sovraštvom. – Tako pa se odprejo poti za responzivno etiko, globoko zakoreninjeno v etosu čutov. Izumiti moramo, kako se bomo odzvali, ne moremo pa izumiti, na kaj se bomo odzvali. Skratka, odzivanje pomeni dajanje nečesa, česar ne vemo, podobno kot je ljubezen dajanje nečesa, česar nimamo. Fenomenološko analizo dopolnjujejo sklici na avtorje kot so Barthes, Goethe, Fontane, Lichtenberg, Proust, Sofokles in Valéry.

Love as Morality: The Non-Will-to-Possess or the Utopia of Affectivity in Roland Barthes's *A Lover's Discourse*

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A Lover's Discourse. Fragments is one of the most read text on love by the end of the twentieth century. Considered within the larger span of Roland Barthes's works, his Fragments are a sort of preview for the main affective utopia Barthes ever dreamt of: the Neutral, as closeness and distance at the same time. The main trigger of Barthes febrile research of the Neutral is his conception of an affect apt to be separated from power. Love without exerting any pressure on the other. One of its origins may be considered his own difference: being homosexual in a society deprived of institutions meant to shelter homosexual affection.

Keywords: love / Barthes, *Roland: A Lover's Discourse. Fragments* / affect theory / language and power

Pour que la pensée du NVS puisse rompre avec le système de l'Imaginaire, il faut que je parvienne (par la détermination de quelle fatigue obscure?) à me laisser tomber quelque part hors du langage, dans l'inerte, et, d'une certaine manière, tout simplement : m'asseoir («Assis paisiblement sans rien faire, le printemps vient et l'herbe croît d'elle-même»). Et de nouveau l'Orient: ne pas vouloir saisir le non-vouloir-saisir. (Barthes, *OC*, V¹ 286–287)

One of the best known European texts on/about/with love written in the late twentieth century is *Fragments d'un discours amoureux* (*A lover's discourse. Fragments*). Its author was, at that time, famous: no wonder the book

¹ We refer to the last edition (2002) of Roland Barthes's complete works as "OC" (from *Oeuvres complètes*) plus the number of the volume (I–V).

was an immediate best-seller and Barthes was invited by Bernard Pivot to appear in his television show. In 1977, in France, a new generation of “Nouveaux philosophes” emerged at the same time with a change in the intellectual agenda: a new revolution was no longer possible, as Sartre still thought it possible some years before (Judaken 87). Sartre was writing in a “Preface” to the Czech author Antonin Liehm’s *Trois générations*, aiming to denounce Soviet socialism, that “we should rethink without bias the European left wing, its objectives and its tasks in order to avoid the future Revolution to give birth to such a socialism” (quoted in Tepeneag 112).

In 1977, Barthes said to Bernard-Henri Lévy that “societies where revolution had won, I would call them *deceptive societies*” (Barthes, OC, V 375). Theory was giving way to other approaches of human realities, namely to a sort of neo-humanism, not entirely different of Ranjan Sarkar’s neohumanism that would “elevate humanism to universalism, the cult of love for all created beings of this universe” (Sarkar 18). It is worth noting that 1977 is also the year when Serge Doubrovsky invented the so to say “autofiction”: the subject of enunciation was back on stage, in his book *Fils* (Doubrovski 1977). Beginning with the mid-seventies, despite his fidelity to his structural intellectual formation, Barthes was increasingly stepping from a “science” of literature and from a militant theory to a more refined and more personal discourse, which we may call, by default, essay (Barthes, *Le Neutre* 202). Barthes felt the need to pinpoint the pathetic dimension of language (including theory) and the impossibility to overrule the link between truth (as language) and subjectivity. The semiologist was still alive, but the stakes had changed:

Signs are important for me only if they seduce or annoy me. They are never relevant for me in themselves, I have to have the desire to decipher them. I am not a philosopher (“herméneute”) (Barthes, OC, V 369)

Far from being a love panegyric, *A Lover’s Discourse* shows how such a discourse can be written. It is an essay or a treatise (Samoyault 627), neither scientific nor marketed for general public – as for instance the books of Alain de Botton (his first book is called *Essay in Love*, published in 1993). In his biography, Samoyault finds three instances of the originality of Barthes’s book, combined together: a *structural* disposal of two main elements (the subject who loves and the loved one, dynamic disposal which could be seen as a dance between those two partners), the use of *semiology* as a method of interpreting the figures of love, involving the lover and the loved one, and the influence of *imaginary* seen as the “projection of phantasms into writing.” (Samoyault 626) In his illuminating “Preface” to the seminar *Le Discours amoureux*, Claude Coste insists on the rehabili-

tation of imaginary in *A Lover's Discourse* as opposed to its denunciation in Lacan's psychoanalysis (Coste 40). Imaginary may well be a source of confusion, as it happened in *Mythologies*, but in the end it is the imaginary which forges our world. The *Fragments* are about and with imaginary, and Coste acknowledges that one does not have to distinguish, here, between the lover's words and the teacher's ones, between a general profile of the Lover and an autobiographical I, as they are co-substantial. Imaginary is here a source of writing, not a reason for deconstruction; reflexivity is part of the lover's discourse, and it equally addresses it. With a memorable sentence, Coste merges both voices, the professor's and the artist's, in only one: "The lover is an artist, at least potential, as he enjoys at the same time the power of the affect and the recoil force of every consciousness coincident with language." (Coste 44)

Love, as Europeans know it, binds us, hampers us and finally shows us, through the bias of suffering, how dissymmetrical a desire is in front of the possibility to possess its objects. Love as such ends in impotence. It surpasses us. That's why *The Lover's discourse* consists of fragments, as if the enunciator couldn't gather and *stand together*, as an autonomous self-sufficient subject. Each of these fragments talks about a "figure" of love, having the same structure: a name, an "enseigne" (emblem) and a "definition" (a short analysis) which changed, on way from the seminar to the book, into an "argument" (Coste 21).

The most provocative figure, the most obsessional of all late Barthes's works is that of *non vouloir saisir* (*non-desire-to-possess*), which merges with the notion of *neutral*. This is the shift Barthes operates between a European affect (love as will-to-possess, intimacy as the cry of the body itself, as he puts it) and the Neutral as what we could call a "utopian affect": an affect impossible for Europeans to feel (to live). This *Barthesian* love is in fact the utopia of *love without possession*: a feeling to be cultivated, as a spiritual exercise, a way towards an affective emancipation of the humans, much more difficult to de-scribe and to pre-scribe than the political emancipation of the consciousness of a unified subject.

Barthes opens his book with this sentence: "the lover's discourse is today of *an extreme solitude*." (Barthes, *A Lover's* 2) The sentence could be thought to be true only if one assigned it to something we could call, together with Barthes, metalanguage. We could take this sentence as the expression of author's regret noticing the absence of the *theme of love* in public discourses. But it would mean to lose the importance of the discourse from the syntagm "discours amoureux." This is why he undertakes a "dramatic method"; "the choice of a dramatic method, renouncing examples and relying on the only action of a first language." (Barthes *A*

Lover's 3) Notice the use of the last syntagm: the "first language" means the primitive language of love, as if in a "lover's discourse." All throughout his works, Barthes has been interested in renewing the core of a French human sciences discourse, and now he is doing it by subversion. Barthes paints a "structural portrait" of a lover. One could consider that he attempts to produce a simulation (the simulation of the lover's discourse) and he is a theorist as such if we admit Jean Marie Schaeffer's recent definition of theory. Jean-Marie Schaeffer warns us that theory is not a certain field of studies, cobbled from a certain version of close reading and some works of Michel Foucault, Jacques Derrida and Roland Barthes; but:

In the serious sense of the word, a theory is a conceptual framework that "holds together" a field observation or experimentation by projecting them on a formal structure ... of general terms linked by relations of interdependence, so that, in the ideal case, any variation of any of the terms (as a result of the screening of a new empirical value) will result in a variation on the level of the relations between the whole set of its terms. (Schaeffer 77)

Despite the painstakingness of this definition, one may find here a project Barthes has never given up: what Barthes calls a "topique" (topical) of love, a sequence of empty "figures" or shapes everyone could fill in with her or his experiences. In other words: he tries to write love without the will-to-possess it as a *theoretical topic* ("philosophy of love"), as a *dramatic nexus* ("love story") or as a *transcendent value* ("love above all"). This is one technique of subverting the theme of love, for one has to "change symbolic system of our civilization; it is not enough to change its content ..." (Barthes, *OC*, III 526). Love is here neither the reference of a prescribed knowledge, nor the reason of a story. Not even the theme of an essay, even if critics had to use this label.

Love in language: a-definitional

Barthes mocks allegedly any definition. Barthes reverts the imaginary of the word itself: when he writes "structural portrait" of a lover, he aims at "structuralism" as a theory, so to say to a metalanguage. He uses "structure" as "pigeonholed" ("cases" in French) in the figure called "Tutti sistemati": "I want, I desire, quite simply, a structure (this word, lately, produced a gritting of teeth: it was regarded as the acme of abstraction)" (Barthes, *A Lovers's* 45), as if he had succeeded in taming a former savagely theoretical notion.

The *Fragments* are of course part of a utopia, as every time when an enunciator denies what one cannot avoid. The "Introduction" to them is

but a preterition, as it cannot avoid asserting a certain idea of love. When Barthes denies the “analysis,” he still cannot avoid it; when he calls the “figures” of love “gymnastic figures,” and not rhetorical ones, he keeps writing. When he puts away the example, he gives literary references. In this respect, the *Lover’s Discourse* resorts to Barthes’s late devotion for “utopias of the self” (Andy Stafford, 144), which is neither entirely theoretical, nor only the rationale for an artistic program (as for instance that of writing a novel). In the end, what stops Barthes from becoming a theoretician of love is precisely what he calls “morality.” Morality, as it appears in *Roland Barthes par Roland Barthes*, is “even the contrary of moral” insofar moral stems from the will-to-possess of the prescriptive language, while morality would be “the way in which the body thinks in a state of language.” (Barthes, *OC*, IV 129). Love is not an idea – or a signified – but rather a form to be filled in by body moods or tempers (“humeurs”).

Barthes is also a nominalist when writing love: he conveys that what has an existence is not love, but the words, sentences, gestures people make are indexes of what may be called love. This is perhaps why Barthes decides to remove, among other twenty “figures” out of one hundred he discussed or figured out during the seminars he held at Ecole Pratique des Hautes Etudes, precisely the figure called “Love” (Coste 28). He maintains in exchange “I love you,” and the detail is telling: his *Fragments* are not about Love as a whole picture. They do not intend to give an idea of what love is. They are about what love does to us, about what people do when they are in love, as they happen to coincide with language. He wants to avoid well-worn clichés, and puts “love” on the scene of discourse. He takes the whole phrase, *I-love-you*, as a language ready-made object: “*To love* does not exist in the infinitive (except by a metalinguistic artifice): the subject and the object come to the word even as it is uttered ...” (Barthes, *Le Neutre* 187).

A passage from Barthes’s late writings shines light on the distinction to be made between “love” and “I-love-you” as figures of “a lover’s discourse.” The meaning of the disappearance of the figure of “love” from the book could be grasped while reading in his book about a pair of trousers, in a catalogue presenting the works of Cy Twombly at an exhibition organized in Milan. His works would be pieces of “writing” at the extent of which a “written” object grasps it as a phenomenological donation (this phenomenological term is important, because Barthes comes back to a version of phenomenology in these late works), as an existence-for-the-viewer. In order to make his point clear, he compares it to a pair of pants.

What is the essence of pants (if there is such a thing)? Surely not that primed and straight-lined object one can find on hangers in malls, but rather that cloth chunk

fallen onto the floor, inattentively, by the hand of a teenager, when he takes off his clothes, exhausted, sluggish, indifferent. (Barthes, *OC*, V 704).

There is a materiality of things giving them a life, and what Barthes tries to do in his book is to design love as a *montage* of scenes in coalescence. The essence of them is a binding agent, not an “essence.” Love is something like a background, dissolved itself in words and gestures. “I love you” is a figure of love, while “love” is not. When do we say simply “love?” Never.

Love non-narrative and a-hierarchical

The second betrayal would be the narrative. Love as put into language results more often in a love story. A love story as such has more to do with drama rules and with a set of love ideas, rather than with feelings in their strange dynamic. The choice is indeed harsh: in order to avoid “taking hold,” either of love as feeling or of love as a narrative, he cannot let himself become a character in a story, as if writing were the transparent medium of a self-evident truth (I as an incarnation of love). A narrative is but a version of a metalanguage:

[L]ove story subjugated to the grands narrative Other, to the general opinion which disparages any excessive force and wants the subject itself to reduce the great imaginary current, the orderless, endless stream which passes through him to a painful, morbid crisis of which he must be cured, which he must “get over” ... the love story is the tribute the lover must pay to the world in order to be reconciled with it. (Barthes, *A Lover's 7*)

The third pitfall for someone who wishes to write about love – or to write on lover's discourse – would be to assign love to a transcendent value. That is why the figures of love are not classified according to a supposed alignment to the “absoluteness” of love, but in a flat alphabetical order. Even we committed a mistake when we selected the “Non-vouloir-saisir” (No-Will-to-Power/NWP), as we unconsciously considered the last figure of this alphabetical order the most important as a symbol. Barthes wanted to “discourage the temptation of meaning.” In order to succeed, it was necessary to choose an absolute insignificant order. Hence we have subjugated the series of figures (inevitable as any series is, since the book is by its status obliged to *progress*) to a pair of arbitrary factors: that of nomination and that of alphabet (Barthes, *A Lover's 8*). Barthes conceives a “topique” of love, which does not impose a hierarchy. As a theory or as a story, love is outdated because it imposes an order. In both cases, there is a morality

underneath; it could not be avoided, because both a theory and a story conclude the same. Conceiving a “topique” of love has for Barthes at least one advantage: the same rules out the hierarchy. Without hierarchy, the distinction between the two discursive levels (meta- and its reference) is ruled out as well.

Non-will-to-possess as a utopia of affectivity. The Neutral

The identification-with-the-subject is an illusion. Indeed, love acts in the title of the book as seduction. No wonder that this is Barthes’s best sold book during his lifetime (Coste 19). Love is in fact one of the most marketed words, and it is impossible that Barthes, as a semiologist, ignored this power exerted by the word. The book was written before his mother’s death; Barthes had no reasons to hide from social scene, as he would in the aftermath of October 1977. No doubt he wanted to widen his audience. At the same time, once the book became a media event, he tried hard to show that writing about love was far more important than “love.” Moreover, he wanted to show that “love” did not exist outside a discourse, putting it forward. Barthes knew that if he wrote a love history the morality he would aim at would be brought forth by to the story. Yet, Barthes rejected the idea of “fictional worlds,” as Thomas Pavel put it (Pavel 1989). If Barthes’s idea was to rebuild love throughout writing it, he also would replenish it. There are mythologies of love and Barthes is a mythologist. Hence, his project in *A Lover’s Discourse* is not different from his former project of *Mythologies*. Barthes is also a second-degree writer in search for a writing degree zero, and *A Lover’s Discourse* is, once again, consistent with his quest. What is new with this book has to be looked for elsewhere. This time, Barthes attempts not to deconstruct love, to sweep it as a bourgeois mythology. He realizes that love, as well as a lot of other “things” giving us pleasure or pain, things he enlisted in his *Mythologies*, are unavoidable. They are, in fact, part of our nature, because nature exists, even if not in that manner naturalism for instance tries to present it. Love does exist, it would be useless to deny love, to despise love, and to put instead a likely objective reason. There is no zero love degree, but this is only the starting point for a new quest: how can one feel (love) and restrain from taking hold of the loved one? This is the moment when simulating love acquires a new meaning: neither a theory (we could imagine a convincing preparatory course, “propédeutique”) nor a story.

Then, what? We should venture to say that for Barthes simulation is not only, and not primarily a way to render something intelligible (Schaeffer

62), but also a way to test it as a possibility. (Writing can be thus conceived as an experimental device.) In our case, what would be put on a trail, through writing, is a vivid love, which would not be at the same time a will to possess or a will to power. In Barthes's work, this affective paradox is given different names, but their eponym is the Neutral. Yet, we are not very happy with this term, as it is too wide, too ambiguous. Happily, it generates some more material or codified figures, as for instance the "wou-wei" (not-making). It appears in Barthes's course called *The Neutral*, where it is associated with the will-to-live. Barthes enlists three Occidental figures of Wou-Wei (of the Neutral), corresponding to three forms of language, or to "its 'moment,' its individuation, its kairos." (Barthes, *Le Neutre* 223) They are Leonardo da Vinci seen by Freud, Prince Andrew from *War and Peace*, and John Cage. Let us take a closer look at Cage. He is asked during an interview, reports Barthes, why is he always so passive, why does he restrain himself from wanting. Cage answers that he lets himself want things, but only that his will does not affect anybody. He can choose between chicken and beef in a restaurant, he says, as long as his choice doesn't bother anyone (Barthes, *Le Neutre* 224). This is of course an example to be easily misunderstood – in a moral sense, for instance, as one may not do to someone else what one doesn't like to be done to her or himself. Yet, it means also that *conatus* or *libido* may be conceived in the margins of the will to power.

What is in fact the aim of this treatise, avoiding metalanguage, narrative and hierarchy? The last figure of the book *Vouloir-saisir*, gives the key of Barthesian poetics. Barthes tried not to take hold onto love, writing it. He withdraws from wanting love. Even if he had had to leave language in order to simply elude power, this would have meant the loss of desire. But the non-vouloir-saisir does not mean purity, absoluteness, but let it go. Therapy.

Il faut que le vouloir-saisir cesse – mais il faut aussi que le non-vouloir-saisir ne se voie pas : pas d'oblation. ... Le NVS n'est pas du côté de la bonté, le NVS est vif, sec ... Que le Non-vouloir-saisir reste donc irrigué de désir par ce mouvement risqué: je t'aime est dans ma tête, mais je l'emprisonne derrière mes lèvres. Je ne profère pas. Je dis silencieusement à qui n'est plus ou n'est pas encore l'autre: je me retiens de vous aimer. (Barthes, *OC*, V 285–287)

Conclusion

However, the figure of non-will-to-possess would not be so important in Barthes's treatise of love if it had not been for his (homo-)sexuality. Barthes's sexuality has been precluded or at least minimised by critics,

especially the French ones, not least because the writer himself did not want to make it explicit. Barthes resisted the temptation to keep a diary, he confessed it precisely while publishing a few pages of diary-attempts, entitled “Déliérations” in *Tel Quel*, in early 1979 (Barthes, *OC*, V 668-681). For the first time, the importance of Barthes’s sexuality was underlined by Tiphaine Samoyalt. In the aftermath of the most complete to date research in Barthes’s archives, she could assess how astonished were most of Barthes’s close friends when they read the text. Philippe Sollers confesses: “When I received the book, it was a surprise, because he unveiled a lot of things.” (Sollers 36). The fragments of the lover’s discourse do not show a pleasant image of love. Instead of a synonym of happiness, love is here an incessant source of anxiety, of mortification. The lover put on display is most of the time left alone, his wills aren’t fulfilled. The lover is the prisoner of unachievability suggested at a formal level precisely by the fragments. Barthes’s lifetime friend, Philippe Rebeyrol, wrote him in 1977: “I read slowly, after fifteen pages I suffer from overfeed. Homosexuality besieges me. Dangerous topic for heterosexuals, especially if they have an ambiguous vocation ... While reading your book, I felt like being introduced to a half-closed society, this is an initiation. Even if love is unique and eternal.” (Quoted in Samoyult 628).

Despite the uncommon openness of the *Lover’s Discourse*, despite its autobiographical content, what makes the actuality of that text is a vision of the lover as a *momentary subject* experiencing states of exception, and the ability to project on language those moments as onto a stage. Tired of rationalisations, Barthes wanted to catch not what love would be as ultimate pathos (it is death, as the Marquis has taught us), but the pool of love epiphanies. He is secretly following up the Sadian project: while de Sade wrote a structural sex treatise *avant la lettre*, in a time when everybody was discussing about love, Barthes was writing a love treatise at a moment when sex became an obsession for occidental societies. The non-will-to-possess would not only be what allows the lover to survive pathos, but the critical term to distinguish between love and sex.

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Ljubezen kot krepost: *non vouloir saisir* ali utopija naklonjenosti v delu *Fragments* *ljubezenskega diskurza* Rolanda Barthesa

Ključne besede: ljubezen / Barthes, Roland: *Fragments ljubezenskega diskurza* / teorija čustev / jezik in moč

Eno najbolj znanih besedil o ljubezni, napisano v drugi polovici 20. stoletja v Evropi, je Barthesovo delo *Fragments ljubezenskega diskurza* (*Fragments d'un discours amoureux*). Še zdaleč ne gre za panegirik. Delo priča o možnosti, kako lahko *zapišemo* takšen diskurz. *Fragments ljubezenskega diskurza* je sestavljen iz fragmentov, kakor da se govorec ne bi mogel zbrati in se sestaviti kot avtonomen, samozadosten subjekt. Fragmenti govore o posameznih »figurah« ljubezni in so enako strukturirani: ime, *enseigne* (emblem) in »definicija« (kratka analiza), ki se je na poti iz seminarja v knjigo spremenila v »argument«. Najbolj provokativna figura, s katero se je Barthes obsesivno ukvarjal v svojih poznih delih, je *non vouloir saisir* (odsotnost želje po posedovanju), ki se staplja s pojmom *nevtralnosti*. Barthes oriše razkorak med evropskim afektom (ljubezen kot želja po posedovanju, intimnost kot krik telesa, ki se izrazi) in nevtralnostjo kot nečim, kar bi lahko poimenovali 'utopični afekt': afekt, ki je za Evropejce nemogoč. Ta *barthesovska* ljubezen je utopija *ljubezni brez posedovanja*: čustvo, ki ga je treba gojiti, gojiti kot duhovno vajo, kot pot k človekovi čustveni emancipaciji. Ljubezen v *Fragments* ne definira, ni hierarhična in ne narativna. *Fragments* govore o tem, kako ljubezen vpliva na nas, kaj ljudje počnemo, ko ljubimo, ko to po naključju sovpaše z jezikom. Figure se vrstijo po abecednem redu. S tem Barthes poudarja, da ni privilegirane figure. Vsaka figura ljubezni je

absolutna in vse so relativne, v jeziku. Ubesedena ljubezen je najpogosteje ljubezenska zgodba. Ljubezenska zgodba kot taka ima več opraviti s pravili dramatike in idejami o ljubezni kot pa s čustvi in njihovo samosvojo dinamiko.

Barthes v svojih delih različno poimenuje ta čustveni paradoks, toda eponim vseh poimenovanj je Nevtralnost. Kaj je pravzaprav cilj razprave, ki se izogiba meta-jeziku, narativnosti in hierarhiji? Zadnja figura v knjigi, *Vouloir-saisir*, je ključ do Barthesove poetike. Barthes si je prizadeval, da se pri pisanju ne bi oklepal ljubezni. Umaknil se je od želje po ljubezni. Četudi bi moral zapustiti jezik z namenom, da se izogne moči, bi to pomenilo izgubo želje. Toda *non-vouloir-saisir* ni čistost, absolutno, temveč spuščanje. Terapija.

Literarne definicije ljubezni

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Definicije ljubezni v literarnih besedilih posnemajo razumski, znanstven pristop k vprašanju, kaj je ljubezen. Analiza izbranih primerov kaže, da – drugače od neliterarnih definicij – tako večpomenskost besede ljubezen še povečujejo in hkrati spodkopavajo dualistično pojmovanje razuma in čustev.

Ključne besede: nemška književnost / angleška književnost / literarni diskurz / ljubezen / definicija

I.

Andrew Marvell (1621–1678), angleški avtor, ki ga uvrščamo med metafizične pesnike, a je v svojem času slovel predvsem kot satirik, je napisal pesem z drznim naslovom *The Definition of Love*. V 17. stoletju, kljub avtorjevemu nagnjenju k ironiji, ta naslov bralcem morda sploh ni zvenel posmehljivo. Novoveška diferenciacija in hierarhizacija med razumom in čustvi se je tedaj v Evropi že uveljavila. Zamisel, da je ljubezen mogoče in celo treba definirati, se je lahko pojavila v kulturi, ki razum in čustva strogo ločuje, prvemu pa pripisuje večji pomen in boljše zmožnosti. Razumu je torej pripisana zmožnost, da zaobjame, razčleni in opredeli čustvo ljubezni ter ga s pridobljenim razumevanjem obvladuje, nadzira in kanalizira. S tem je ljubezen postala objekt znanstvenih obravnav.

Od 17. stoletja naprej se, vzporedno z razvojem znanosti, množijo tudi neznanstvene definicije ljubezni. Poleg strogo znanstvenih poskusov, da bi definirali ljubezen, se torej tudi v literarnih besedilih množijo poskusi, da bi opredelili ljubezen v kratkih, zgoščenih in zapomnljivih formulacijah, podobnih znanstvenim definicijam. Najdemo jih v obliki samostojnih aforizmov, pogosteje pa so integrirani v obsežnejša dela, in sicer kot gnome, refleksije pripovedovalcev ali deli dialogov. Množica literarnih in neliterarnih definicij ljubezni je že kar nepregledna v kulturah, ki temeljijo na judovsko-krščanski in grško-rimski tradiciji. Ob koncu 19. stoletja in v 20. stoletju se pozornost takšnih opredelitev sicer fokusira zlasti na spolnost kot fiziološki temelj ljubezni, v zadnjih desetletjih pa se spet pojavlja več raziskav, ki se ukvarjajo z emocijami in poskušajo preseči dualističen način razmišljanja (Winter).

Obsesije z definiranjem ljubezni, kakršno opažamo v novoveških zahodnih literaturah, pa ne najdemo v neevropskih kulturah, kjer dualizem razuma in čustev ni izoblikovan v nam znani obliki, zato je ne moremo označiti kot univerzalijske. Kljub tej omejitvi pa natančnejše analize in primerjave literarnih definicij obetajo možnost, da razkrijejo nekatere specifične literarnega diskurza o ljubezni.

V nadaljevanju si bomo natančneje ogledali izbrane definicije ljubezni. Popoln zgodovinski pregled teh besedil v dani razpravi ni mogoč, prav tako ni mogoč sistematičen pregled vseh različnih konceptov ljubezni, ki so botrovali nastanku posameznih definicij. Pri izboru sta bili odločilni zlasti pripovedna perspektiva in struktura besedil, saj se tu najbolj očitno kažejo razlike med literarnimi in neliterarnimi besedili. Ta dva vidika bosta zato v ospredju tudi pri posameznih analizah. Od njih nikakor ne moremo pričakovati, da nam bodo razkrile, kaj ljubezen je. Opozoriti hočejo le na enega izmed mnogih raznoterih načinov, kako literatura govori o ljubezni, in na to, kaj filologija o tem načinu lahko pove.

II.

Omenjena Marvellova pesem v osmih štirivrstičnih jambskih kiticah govori o vzvišeni ljubezni, ki pa se ne more realizirati. Opisi in emocionalna napetost se stopnjujejo in dosežejo vrhunec v zadnji kitici. Ta sklepna kitica končno poda tudi definicijo ljubezni, ki povezuje lirske subjekt z ljubljeno osebo. Marvell pri tem uporablja izraze, sposojene iz kartografije in geometrije – zlasti v sedmi kitici: »As lines, so loves oblique may well / Themselves in every angle greet; / But ours so truly parallel, / Though infinite, can never meet.« (Marvell 36) Terminologija stroge znanosti sugerira, da gre za natančno ponazoritev emocionalne situacije ali vsaj za trud lirskega subjekta, da bi na ta način dosegel čim večjo natančnost. Pri tem o njegovi ljubezni ne govori le semantika prisposodbe dveh vzporednih premic, temveč tudi kontrast, ki nastane z vnašanjem znanstvenega izrazja in oblike znanstvene definicije v ljubezensko poezijo.¹ V zadnji kitici, torej v sami definiciji ljubezni, uporabi izrazje astrologije, saj »zvezde« v zadnjem verzu vladajo usodi, ki preprečuje udejanjenje njune ljubezni.²

¹ Dennis Davison poudarja intelektualno besedišče v tej pesmi in posebno atmosfero, ki jo ustvarja navidezno suhoparen, a zelo impresiven proces definiranja (33).

² Pierre Legouis je to kitico označil kot »največji metrični dosežek« Marvellove poezije (87).

Therefore the love which us doth bind,
 But Fate so enviously debars,
 Is the conjunction of the mind,
 And opposition of the stars. (36)

Struktura te kitice jasno kaže, da je definicija ubesedena formula, pri kateri je definiendum, torej tisto, kar hočemo definirati, neznanka, katere vrednost se pojasni s pomočjo znanih elementov in njihovih medsebojnih razmerij.

Marvellova pesem odraža prelomne spremembe, a tudi kontinuitete v načinu mišljenja. Še nekaj desetletij pred njegovim rojstvom se je na primer Girolamo Cardano brez težav ukvarjal tako z matematiko kakor tudi z astrologijo, ki je sicer veljala za hermetično, vendar ne manjvredno znanost.³ Nekaj desetletij po Marvellovi smrti, v razsvetljenstvu, pa je astrologija zdrsnila na raven šarlatanstva. V soju renesančne tradicije je Marvellova povezava matematike in astrologije torej še precej samoumevna, ob svitu razsvetljenstva pa že zveni ironično. A čeprav je tu gotovo mogoče zaznati prelomnice, se kontinuiteta kaže v omejenosti in determiniranosti ljubezni. Če ji je prej vladala usoda, ki so jo določale nebeške sile, jo zdaj omejujejo in določajo naravne zakonitosti, ali natančneje, zakonitosti, ki jih znanost pripisuje naravi. V Marvellovi pesmi je pravzaprav vseeno, ali so usodne sile naravne ali nadnaravne, vsekakor so mogočne, ljubezen pa klub vsemu dovolj vzvišena, da se jim postavi nasproti.⁴

III.

Definicije, strukturirane kot ubesedene formule, zvenijo kot objektivna odslikava realnosti. Zato se, kakor pri prebiranju formul, praviloma ne sprašujemo po pripovedovalcu. Definicije se pretvarjajo, kot da takšne posređovalne instance sploh ni. Toda če si natančneje ogledamo definiendum tukaj obravnavanih definicij, ugotovimo, da ima svoje posebnosti in da je v tem primeru vendarle zelo pomembno, kdo ga opazuje in opisuje ter iz katere perspektive to počne.

Kakor je v naratologiji bistvenega pomena, ali je pripovedovalec homodiegetičen ali heterodiegetičen, je v primeru, ko je predmet definicije čustvo, pomembno, ali je tisti, ki ga definira, sam čustveno involviran ali ne. Preprosto rečeno, velika razlika je, če o ljubezni govori nekdo, ki ljubi,

³ O Marvellovem odnosu do hermetičnih ved glej Abraham, glede tukaj obravnavane pesmi zlasti str. 297; o razmerju med matematiko in astrologijo pri Cardanu glej Grafton.

⁴ Christopher Hill meni, da usoda tukaj na dva načina definira ljubezen, in sicer tako, da jo omejuje, istočasno pa pripomore k temu, da res pride do izraza ves njen pomen (79).

ali nekdo, ki ne ljubi (več). Nekomu, ki ne ljubi (več), se ljubezen kaže kot nekaj minljivega, bežnega, nekaj, kar je podvrženo času, zgodovinskim in socialnim spremembam. Zaljubljenec pa verjame, da je ljubezen večna, univerzalna in vseobsegajoča.

Prav glede perspektive se strogo znanstvene definicije najbolj razlikujejo od definicij, kakršne najdemo v literarnih besedilih. Objektivni, znanstveni pogled mora biti distanciran, nikakor ne sme biti čustven. Znanstveni pogled sme ljubezen opazovati zgolj iz distance, od zunaj. Le v literaturi lahko o ljubezni govori tudi nekdo, ki jo sam doživlja. Če torej znanstvene definicije lahko ljubezen opazujejo le iz določene, distancirane pozicije, lahko pripovedovalec literarne definicije opazuje tako iz distance kakor tudi »od znotraj«, torej iz lastne izkušnje z ljubeznijo. Ker mu je dan dodaten uvid, lahko morda o ljubezni pove več kot znanost.

V literarnih delih je perspektiva, iz katere je definirana ljubezen, razvidna iz konteksta. Marvell v citirani pesmi sicer res uporabi strukturo definicije (definiendum, kopulativni glagol, definiens), vendar s pomembnim dopolnilom. Lirski subjekt ne definira ljubezni kar nasploh, temveč tisto, ki veže njega in ljubljeno osebo (»the love which us doth bind«, 36). Jasno torej pove, da govori o ljubezni, ki jo izkuša. V prozi – primere si bomo natančneje ogledali v nadaljevanju – je zlasti v primeru prvoosebni pripovedovalcev praviloma iz zgodbe razvidno, iz kakšne perspektive je podana definicija. Bralec tako lahko sam presodi, če je zaljubljen, vznesen, ljubosumen ali prevaran pripovedovalec še zanesljiv in če lahko zaupa njegovim izjavam. Nekoliko težje je v primeru vsevednega pripovedovalca, kadar ta izjave ne pripiše kateri od figur, saj je njegova perspektiva močno podobna distanciranosti, ki jo zavzema znanstvenik pri formuliranju svojih spoznanj. Razlika je, da je znanstvenik, ki podaja definicije in formule, zgolj odkritelj resnice in sam nanjo ne vpliva, vsevedni pripovedovalec pa je prepoznaven kot posrednik zgodbe in ustvarjalec pripovedi. Čeprav znanstvene formule pogosto dobijo ime po svojih odkriteljih, ti ostajajo v funkciji resnice in so pri tem razosebljeni. Vsevedni pripovedovalec pa učinkuje na bralca s svojo osebnostjo, četudi je zgolj pripovedna instanca in ne realna oseba. Odločilno ni le, da vse ve, da vidi v dušo in srce junakov svoje pripovedi, temveč tudi, da razume vse, kar ti junaki mislijo, čutijo in počnejo. Sposoben je empatije in razumevanja. S tem bralcu sugerira, da ima tudi sam vse mogoče izkušnje, iz katerih črpa to razumevanje. Ni le vseveden, ampak tudi vse-čuteč, izkušen torej tudi v ljubezni. Če podaja definicijo ljubezni, ta temelji na njegovih izkustveni modrosti, ki ji bralec zaupa, ne pa na objektivnem znanstvenem spoznanju. Lahko bi torej sklepali, da literarna besedila opazujejo ljubezen vedno tudi »od znotraj«, celo kadar uporabljajo distancirano obliko govorenja o njej, ki jo implicira forma definicije. Kadar to notranjo perspektivo

poudarjajo, razodevajo svoj fiktiven značaj: ne gre za definicije, temveč za *mimesis*, za posnemanje znanstvenega diskurza, za simuliranje definicije.

IV.

Mojstrska primera poigravanja z dvojno perspektivo, z notranjim in zunanjim pogledom na ljubezen, najdemo pri enem od Marvellovih predhodnikov v angleški poeziji. Gre za dva znamenita soneta Williama Shakespeara, ki sta v literarni vedi že temeljito obdelana, na tem mestu pa ju omenjamo zato, ker lahko pripomoreta k razumevanju možnosti variiranja strukture definicij v literarnih besedilih. Prvi, Sonet 129, podaja definicijo ljubezenske sle, drugi, Sonet 116, pa poskuša definirati ljubezen samo.

Le tratenje moči v prepad sramote,
 le to je strast; in ko se strast zaganja,
 je podla, kruta, besna do togote,
 pogoltna, verolomna, željna klanja;
 za hipec bajna je, čez hip že slaba;
 brezumno iskana, a ko zabetesni,
 brezumno mrzka – kot požrta vaba,
 nastavljena, da žrtev poblazni;
 v pogônu blazna, blazna je v posesti
 in nenasitna, ko gre plen lovit:
 v užitku slast, užita vir bolesti,
 v čakánju radost, potlej bled privid.

Ves svet to ve, ne ve pa, kam ušel

Bi tem nebesom, ki držé v pekel. (129)

Shakespeare v Sonetu 129 sicer obrne ustaljen vrstni red elementov definicije, tako da namesto predmeta opredelitve najprej navede samo opredelitev, vendar se načeloma drži strukture. V nadaljevanju to opredelitev podrobneje pojasni in slo opiše kot intenzivno, destruktivno, a minljivo silo. V sklepnem dvostišju ugotavlja, da védenje o značaju sle človeka ne obvaruje pred tem, da bi se ji vedno znova ne prepustil. Razum lahko slo sicer zaobjame, ne more pa je obvladati. Z zgolj vsebinskega vidika je ta sklep nekoliko nenaden, tok misli poprej ne daje dovolj argumentov zanj, saj predhoden opis poudarja predvsem negativne plati sle. Zakaj bi se ji, če je tako destruktivna, ne mogli upreti? Toda opis, ki sledi kratki uvodni definiciji, je izrazito ritmičen in ta ritem posnema pulziranje vzbujenega telesa.⁵ Medtem ko razum govori na semantični ravni, formalna raven

⁵ O pulziranju sle, ki jo sugerira naštevavanje v tretjem in četrtem verzu, govori tudi Blades (13), Schoenfeldt pa sonet označi kot prvo angleško pesem, ki opisuje orgazem (133). Matz v pretiranem, krvoločnem opisu sle vidi zgoščen povzetek cele tragedije (142).

nagovarja telesnost. Uvodna definicija implicira, da lirski subjekt distancirano, objektivno opisuje slo in jo s te pozicije vidi kot minljivo. Način, kako govori o njej, zlasti ritem govora, pa kaže, da govori iz neposrednega doživljanja sle, v katerem čas in zavest o minljivosti sicer nista ukinjena, sta pa, vsaj za hip, popolnoma irelevantna.

Poroka zvestih duš, glej, ne pozna
zadržkov! Ne, ljubezen ni ljubezen,
če varanje jo v varanje peha
in izogibanje v umik oprezen!
O, ne, ljubezen je svetilnik žarki,
Ki neomajno na viharje zre,
Je zvezda v temi tavajoči barki,
Ki kaže smer, čeprav globine ne.
Ljubezen Času ni pavliha bedni,
Čeprav ji srp cvet ust in lic dohaja;
O, ne spreminja z dnevi se in tedni,
Temveč do konca dni, do groba traja.
Če to ni res, če bom jo kdaj pogubil,
Jaz nisem pesnil in nihče ni ljubil! (116)

V Shakespearovem Sonetu 116 lirski subjekt podaja definicijo ljubezni, vendar tokrat postopa *per negationem*. Uporaba definicije tudi tukaj implicira objektivni, distanciran pogled, kakršen je v prej omenjenem sonetu ugotovil minljivost ljubezenske sle, a tukaj lirski subjekt ugotavlja, da je ljubezen večna, brez časovnih omejitev, dragocena in pomembna ter nespremenljiva, ne glede na okoliščine.⁶ Ena od posebnosti tega soneta je, da Shakespeare v izvorniku govori o »marriage of true *minds*« (1328), kar žal v Menartovem prevodu ne pride do izraza. Dejstvo, da Shakespeare ne govori o poroki dveh src, duš ali teles, je izzvala že vrsto različnih – tudi precej samosvojih – interpretacij.⁷ Ne glede na možne interpretacije takšne intelektualne poroke naj bo na tem mestu dovolj le opomba, da Shakespeare v tem sonetu ne vzpostavlja opozicije med umom in ljubeznijo. V sklepnem dvostišju lirski subjekt poveže ljubljenje in pesnjenje. V svojo ugotovitev o ljubezni je tako prepričan, kakor je prepričan, da sam pesni in da ni mogoče trditi, da še nikoli nihče ni ljubil. Čeprav ne

⁶ Blades ugotavlja, da je ljubezen v tem sonetu absolutna za razliko od Soneta 115, ki izraža domnevo, da je spremenljiva (67). Spremenljivost ljubezni v Sonetu 115 ima pozitivne konotacije, saj ljubezen še rase.

⁷ Matz v svoji interpretaciji zagovarja tezo, da ne gre za ljubezen, temveč za prijateljstvo, in sicer med moškima (95). Blades omenja, da nekateri interpreti »poroko« razumejo kot parodijo (62), sam pa v tem vidi predvsem povzdigovanje ljubezni v sfero duhovnosti in nesmrtnosti (67).

trdi, da sam ta hip ljubi, pa je očitno, da pesni. Ljubezen opazuje in definira, medtem ko pesni. Njegova definicija ni znanstvena, temveč poetična. Pesnikova perspektiva je v tem primeru primerljiva in tesno povezana s perspektivo tistega, ki ljubi. Ljubezen je torej mogoče pojmovati kot večno, medtem ko ljubimo ali medtem ko pišemo poezijo.

V.

Shakespeare se v Sonetu 116 ne poigrava le s perspektivo, iz katere opazuje ljubezen, temveč tudi s strukturo definicije. Kot rečeno, postopa *per negationem*. Ljubezen ni ljubezen, če je omejena, če ni večna in popolna, če ji nekaj manjka. Ta definicija, prevedena v formulo, pri kateri je ljubezen neznanka (x), ki jo je treba opredeliti, bi se torej glasila takole: $x \neq x - n$. Ljubezen je torej ljubezen, kadar je nič ne reducira, limitira ali relativira, torej: $x = x$. Ljubezen je ljubezen. Informativna vrednost takšne krožne definicije je seveda nična.

Krožne definicije v literarnih besedilih niso redkost, drugače od znanstvenega diskurza, kjer se jih je treba ogibati, saj je v ospredju informativna vrednost izjav. Raba takšnih definicij v literarnih besedilih lahko učinkuje na različne načine in odpira možnosti različnim interpretacijam. V nadaljevanju si bomo ogledali še dva primera iz nemške literature. Prvi primer kaže, da je uporaba lahko ironična in pod vprašaj postavlja vrednost znanstvenih ugotovitev ter spodkopava avtoriteto razuma.

Nemški pisatelj Heinz Helle, rojen leta 1978, se v svojem prvem romanu *Der beruhigende Klang von explodierendem Kerosin*, ki je izšel leta 2014, poigrava z definicijo ljubezni. Prvoosebni pripovedovalec se v postelji pogovarja z intimno prijateljico. Njuno razmerje se je že precej ohladilo in ona mu očita, da sploh ne ve, kaj je ljubezen.

Ich glaube, du weißt gar nicht, was das ist, Liebe, sagt sie und fährt mit dem Fingernagel über das Spannbettuch und sieht auf die Bücher am Boden neben dem Bett, und ich sehe auf ihren Fingernagel, dann auf die Bücher, und ich denke, natürlich weiß ich das nicht, und ich sage: Aber natürlich weiß ich das. Liebe ist das, was wir füreinander empfinden.

Sie sieht auf den großen grauen Betonträger über uns an der Decke, und ich denke, weil wir einander sagen, dass wir uns lieben, und weil wir das Wort lieben gebrauchen, ist das Liebe, denn was soll Liebe sonst sein als das, was man mit dem Wort Liebe bezeichnet, und dann sagt sie, was empfindest du denn für mich? (120)

Pripovedovalec se s svojo definicijo ljubezni poskuša izogniti neprijetnemu pogovoru, ki bi utegnil privedi do dokončnega razdora med ljubimcema.

Istočasno pa se v svojem notranjem monologu z izbiro besed (*bezeichne*) ironično navezuje na strukturalistično pojmovanje znaka, kakor da je problem njunega razmerja zgolj vprašanje lingvistike. Pripovedovalec bi označevalec »ljubezen« sicer lahko opredelil z drugimi označevalci, a njegova ljubimka s svojim vprašanjem želi izzvati dokaz o dejanskem obstoju referenta, torej o obstoju njegove ljubezni do nje, ki pa ga, naj bo veriga označevalcev še tako dolga, zgolj z nizanjem besed nikoli ne bo mogel zagotoviti.

VI.

Še bolj očitno krožno definicijo najdemo v navidezno preprosti ljubezenski pesmi Ericha Frieda z naslovom *Kar je (Was es ist)*,⁸ ki je bila prvič objavljena leta 1983 v pesniški zbirki *Es ist was es ist*, tu pa jo citiramo v slovenskem prevodu Štefana Vevarja.

KAR JE

Je nesmiselno
pravi pamet
Je kar je
pravi ljubezen

Je nesreča
pravi preračunljivost
Nič drugega kot trpinčenje
pravi strah
Brezupno je
pravi spoznanje
Je kar je
pravi ljubezen

Smešno je pravi ponos
Lahkomiselno
pravi previdnost
Nemogoče je
pravi izkušnja
Je kar je
pravi ljubezen (52)

Lirski subjekt, popolnoma umaknjen, citira definicije, ki jih podajajo poosebljeni razum, preračunljivost, strah, spoznanje, ponos, previdnost in izkušnja. Tri kitice, v katere so razporejene te izjave, se končujejo z refre-

⁸ O navidezni preprostosti Friedove lirike glej Šlibar (149–152).

nom, kjer svojo definicijo poda tudi poosebljena ljubezen. Definiendum (*E_s*) vseskozi ostaja neimenovan, tako da ima pesem pravzaprav značaj uganke. Toda tudi če jo razrešimo v smislu, da je definiendum ljubezen, ne izvemo, kaj ljubezen je. Ljubezen ostaja uganika.

V lirskem subjektu poteka notranji boj, ki ga ne opiše neposredno, temveč ga predstavi kot disput o ljubezni. Njen glavni nasprotnik je razum, ki prvi argumentira proti njej in jo označi kot nesmisel. Njegov glas ima največjo težo, ne le ker je prvi, temveč ker je tudi edini, ki ji v prvi kitici nasprotuje. Ostali citirani govorniki navajajo argumente proti njej, medtem ko ljubezen sama ne navaja nobenih, temveč le ponavlja isti stavek, zapisan brez ločil: »je kar je«. S to izjavo ne ovrže nasprotnikovih trditev. Čeprav torej nasprotnika v sporu na semantični ravni ne premaga, vendarle obvelja kot zmagovalka, in sicer prav zato, ker neimenovanega ne imenuje, temveč ga s krožno definicijo ohranja kot neznanko ($x = x$).

Zmagoslavje ljubezni v tem primeru ne temelji na boljših razumskih utemeljitvah, temveč na uporabi formule, s katero se Erich Fried navezuje na judovsko-krščansko in antično tradicijo, kjer krožna definicija ni namenjena posredovanju znanja, temveč simboliziranju moči. Najbolj očitna je navezava na Biblijo, in sicer na tiste prevode, ki so v mnogih jezikih najbolj razširjeni in ki besede, s katerimi Bog definira samega sebe, ko spregovori Mojzesu iz gorečega grma, prevajajo s krožno definicijo:

In Mojzes je rekel Bogu: »Glej, če pridem k Izraelovim sinovom in jim rečem: 'Bog vaših očetov me je poslal k vam,' pa mi rečejo: 'Kako mu je ime?' – kaj naj jim odgovorim?« Bog mu je rekel: »Jaz sem, ki sem.« (2 Mz, 3, 13,14)

V Friedovi pesmi ljubezen samo sebe definira na podoben način kakor Bog. Aluzija na svetopisemsko besedilo ji podeljuje domala božjo vsemogočnost in avtonomijo, saj kakor on ne potrebuje nikogar, ki bi jo opredeljeval, in ničesar, prek česar bi se morala opredeljevati. Razum in njegovi pomočniki sicer lahko govorijo o njej, kar hočejo. Ljubezen je nesmisel in bolečina. Smešna je in nemogoča. Njihove izjave so lahko resnične, vendar so irelevantne. Podobno kot se svetopisemska samodefinitivna Boga izogne imenu, se pri Friedu samodefinitivna ljubezni izogne uporabi samostalnikov in prislovov, ki bi jo opisovali in omejevali. Ohranja zgolj glagol. Tudi Shakespeare svojo definicijo ljubezni v Sonetu 116 sklene s tem, da jo v zadnjem verzu poveže z glagoloma »pesniti« in »ljubiti«. Razumske opredelitve ljubezen popredmetijo, da bi jo opisale in obvladale. Pesniške opredelitve pa sugerirajo, da gre za dogajanje ali za dejavnost, ki je ni mogoče posedovati, prejemati in dajati ali skladiščiti.⁹

⁹ Podobno Diotima v Platonovem *Simpoziju* Sokrata najprej pripelje do spoznanja, da je za ljubezen bistvena želja po posedovanju. Ljubezen je vedno ljubezen do nečesa, česar

VII.

Druga, manj očitna, a nič manj pomembna referenca doslej citiranih poetičnih krožnih definicij je mitični Ouroboros, kača, ki žre svoj rep. Ta stvor uteleša princip krožnosti. Že Platon v *Timaju*, kjer opisuje sestavine in obliko sveta, temu pripiše krožno obliko, ker je popolna. Ni podvržena staranju in boleznim, je stalna in nespremenljiva. Ta forma je vseobsegajoča, zunaj nje ni ničesar. Od zunaj ne sprejema ničesar, ne zraka ne hrane, in ničesar ne izloča; je torej avtarkična. Brez rok in nog je, njeno gibanje je enakomerno kroženje.

Na zunaj ga je natančno zgradil v krogu, in sicer iz mnogih razlogov. Sploh namreč ni potrebovalo oči, kajti zunaj njega ni ostalo nič vidnega, tudi ne sluha, saj ni obstajalo nič slišnega; tudi ni obstajal noben obdajajoči zrak, zaradi katerega bi bilo potrebno vdihovanje, tudi ni bilo potrebni, da bi dobilo kakšen organ, da bi vase sprejemalo hrano in prej prebavljeno spet izvrglo. Nič ni iz njega odšlo, kakor tudi ni nič pristopilo k njemu od koder koli – saj ni bivalo. Zaradi večšine (Sestavljevalca sveta) je (živo bitje) nastalo takšno, da svoje lastno razpadanje ponuja sebi v hrano in vse utrpeva ter dela v sebi in od sebe. Ta, ki ga je sestavil, je namreč mislil, da bo precej boljše, če bo samozadostno, kot če bo potrebovalo druge stvari. (33c–33d)

Literarna besedila se, kadar uvajajo definicije ljubezni, s svojo obliko sicer navezujejo na znanstveni, naravoslovni pogled na svet, toda tam, kjer uporabljajo posebno, znanosti neljubo obliko krožne definicije, se navezujejo tudi na starejšo tradicijo zahodne misli, kjer ima krožnost pozitivne konotacije, kot so vsemogočnost in avtonomija ali popolnost, večnost in avtarkija ter lepota. Takšna literarna besedila tako implicirajo, da ima tudi ljubezen vse te lastnosti. Novoveška literarna besedila z mešanjem znanstvenega diskurza in filozofskih ter arhaičnih mitoloških in religioznih besedilnih oblik ne učinkujejo le paradoksalno in subverzivno ali celo ironično, temveč pod vprašaj postavljajo tudi dualizem razuma in čustev ali vsaj nasprotje med razumom in konkretnim čustvom ljubezni. Če je ljubezen vsemogočna, je razum ne more obvladati, če je avtonomna ali če je avtarkična, ne potrebuje razuma, če pa je vseobsegajoča, vase zajame tudi razum. Razum ni več ločen od nje, ne stoji ji nasproti in ni njen sovražnik. In kot tak je seveda tudi ne more definirati iz nujne objektivne distance.

Koncept kače, ki žre svoj rep, torej bitja, ki se hrani s samim seboj, odzvanja tudi v pojmovanju povratnih zank (*feedback loop*). V tehniki s tem

sama nima, a to hoče posedovati. Vedno je ljubezen do lepega in dobrega. Diotima ga nato vodi naprej do spoznanja, da je ljubezen vedno ljubezen do »spočenjanja in porajanja v lepem« (206e), torej do ustvarjalne dejavnosti, s katero je deležen nesmrtnosti.

označujemo procese, ki povzročajo ojačitev ali oslabitev signalov, ki se znajdejo v takšni zanki. Podobne zanke najdemo na primer v pojmovanju avtorefleksivnosti v literaturi, kjer se literatura hrani z literaturo, ali v opisih ljubezni, ki se hrani z ljubeznijo, o zaljubljenosti v ljubezen samo, torej v opisih, ki govorijo o procesih projiciranja in zrcaljenja med zaljubljenici. Zanimivo je, da mnogi opisi zaljubljenosti govorijo o ojačitvi ali oslabitvi zaznavanja sveta, a se pri tem ne sklicujejo eksplicitno na kakršnekoli krožne procese. Opisi srečne zaljubljenosti tako omenjajo intenziviranje zaznavanja in doživljanja sveta, ki nenadoma zažari in postane lepši, omenjajo porast samozavesti zaljubljenec, poglobljanje razmišljanj in celo krepitev etične držbe.¹⁰ Za opise nesrečne ljubezni pa velja prav nasprotno. Izpostavljajo oslabitev vseh omenjenih doživetij v svetu, ki je za nesrečneže le še siv. Kot primer takšnih opisov spomnimo le na Goethejev pisemski roman *Trpljenje mladega Wertherja*, kjer je svet, ki ga Werther opisuje v prvem delu srečne zaljubljenosti v Lotte, barvit in cvetoč, v drugem delu, ko ga obhaja obup, pa je turobno siv.

VIII.

Spraševanje po tem, kaj ljubezen je, se v kulturi zahodnega sveta ne pojavi šele z razvojem novoveške znanosti. V Platonovem *Simpoziju* najprej vrsta govorcev že hvali Erosa, potem pa Sokrat vpraša, kaj pravzaprav je Eros. Na vprašanje odgovarja sam tako, da obnovi govor Diotime, ki ga je nekoč poučila o ljubezenskih rečeh. Tako vendarle pride do besede tudi ženska, a njen odgovor ni definicija, temveč zgodba. Postopa podobno kot komediograf Aristofan, ki je poprej slavil Erosa z zgodbo o oblih ljudeh. Diotima opiše Erosa kot posrednika med bogovi in ljudmi, ni ne bog ne človek, temveč *daimon*, svojo razlago pa nadaljuje z mitom o Porosu in Peniji.

Ko se je rodila Afroditita, so se bogovi gostili; med drugimi je bil navzoč tudi Poros, sin Metide. Ko pa so povečerjali, se je približala Penija, da bi prosjčila, ker je šlo res za pravo gostijo in je bila pri vratih. Poros je pijan od nektarja – vina namreč še ni bilo – stopil na Zevsov vrt in s težko glavo zaspal. Zaradi svojega pomanjkanja je Penija zasnovala naklep, da bo od Porosa dobila otroka. Legla je k njemu in spočela Erosa. Zato je Eros postal Afroditin spremljevalec in služabnik, ker je bil namreč spočet na njen rojstni dan in je obenem po naravi ljubitelj Lepega – in Afroditita je lepa. Ker je torej sin Porosa in Penije, je Erosa doletela takšna usoda. Prvič je vedno ubog in še zdaleč ne nežen in lep, kot misli množica, ampak je grob in zanemarjen, bos in brez doma; vedno prenočuje na tleh in brez odeje, spi pred

¹⁰ O tem, kako ljubezen spodbuja pogum in krepost, govore že hvalnice Erosu v Platonovem *Simpoziju* (179a – 180b).

vrti in ob poteh pod milim nebom, saj ima naravo matere in se vedno druži s pomanjkanjem. Po drugi strani pa tako kot oče stremi po lepih in dobrih stvareh: pogumen je, drzen in silovit, izreden lovec, ki si vselej izmišlja neke zvijače; željan razumnosti in iznajdljiv, vse življenje filozofira in je izreden čarovnik, strokovnjak za strupe in sofist. Po naravi ni nesmrten niti smrten, ampak se v istem dnevu zdaj razcveta in živi, ko se nahaja v izobilju, zdaj umira in spet oživlja – zaradi očetove narave. Toda to, kar si pridobiva, mu skrivaj odteka, tako da Eros ni nikoli niti ubog niti bogat. Po drugi strani biva v sredi med modrostjo in nevednostjo. (203c–203e)

Eros, spočet na rojstni dan Afrodite, je njen spremljevalec in ljubitelj lepote, v sebi pa združuje tudi lastnosti staršev, boga obilja in boginje revščine. Vedno biva nekje v sredini, med bogom in smrtnikom, med bogastvom in pomanjkanjem, med modrostjo in nevednostjo. Razumemo lahko, da je protisloven po svoji provenienci in zato nemiren, spremenljiv. To notranje protislovje ga žene od življenja in razcveta k umiranju in spet k oživljanju, torej od potrebe k zadovoljitvi in spet naprej. Platonova zgodba je s svojo semantiko gotovo zaznamovala razvoj znanstvenega in drugih neliterarnih diskurzov o ljubezni. Takšno ekonomsko obarvano besedišče najdemo tako v naukih humoralne teorije o pomanjkanju in preobilju telesnih sokov, ki vplivajo na čustvenost človeka, kakor tudi v sodobnih biokemičnih raziskavah, ki se ukvarjajo z vplivi količine hormonov na čustvena stanja. Na bolj abstraktni ravni pa je zaznamovalo psihoanalitični diskurz, saj Freud na primer govori o libidinalni *ekonomiji*, Lacan pa o *manku*, ki poganja kroženje želje. Za literarni diskurz je bolj kot semantika odločilna narativnost Platonovega opisa, njegovo pripovedovanje mita. *Mythos*, ki ga je Aristotel označil kot najpomembnejši element tragedije (1490a), in fiktivnost, torej to, da ne pripoveduje o tem, kar se je zgodilo, temveč o tem, kar bi se lahko (1451b), postaneta pomembna dejavnika pri tem, kako literatura govori o ljubezni. Definicije ljubezni se v literarnih delih, podobno kot že pri Platonu, pogosto razrastejo v pripovedi o določenih dogodkih ali v opise situacij. S tem ne izgubijo le jedrnatosti, temveč se sprevržejo v nasprotje tega, kar naj bi definicija bila. Ta naj bi namreč točno določila pomen besede, preprečila nejasnost in zajezila večpomenskost. Definicija, ki preraste v zgodbo ali se vanjo umešča, odpira polje različnih možnih branj in povzroči, da beseda ljubezen pridobi še več pomenov. Poleg tega pa kot taka opozarja na to, da ne govori o tem, kaj ljubezen je, temveč kaj vse bi lahko bila.

IX.

Definicije ljubezni imajo lahko zelo različne podpomene in funkcije glede na kontekst, na zgodbo, v katero so umeščene, ali glede na opis, v katerega se lahko razraščajo. Primerov za to je mnogo, v nadaljevanju bomo navedli le dva, izbrana iz sodobnejše nemške književnosti.

Prvi primer najdemo v romanu *Fabian* (1931) Ericha Kästnerja, ki je z odkritimi opisi spolnosti ob času izida zbudil precej pozornosti in zgražanja (Hanuschek, 205–209.). Definicija ljubezni, umeščena v roman, je podana v verzni obliki. Njena struktura se v prevodu izgubi v korist verza, zato navajamo tudi izvirknik:

V ljubezni čas prav hitro mine,
za to so spodnje okončine. (48)

Die Liebe ist ein Zeitvertreib,
Man nimmt dazu den Unterleib. (61)

Ta rimana definicija z lahkotnim jambskim ritmom je hkrati smešna in cinična, saj na šegav način ljubezen reducira na spolnost. Toda izjava, kljub obliki definicije in posebni zapomnljivosti verzne oblike, v kontekstu ne zveni kot splošna, univerzalna resnica. Ne gre niti za izjavo pripovedovalca niti za ugotovitev protagonista. Podana je v premem govoru ene izmed stranskih figur. *Fabian* jo zasliši iz sosednjega separeja v nočnem lokalu. Radoveden si ogleda, kaj se v njem dogaja. Definicijo je izrekla ženska, za katero pravijo, da je bogata ter poročena in da si plačuje ljubimce, pravkar pa nadleguje mladega vojaka. V mislih jo primerja s Potifarjevo ženo. V tem kontekstu naloga citirane izjave torej ni v prvi vrsti opredelitev ljubezni, temveč karakterizacija določenih družbenih slojev, ki razpolagajo z gospodarsko in politično močjo. Možne so različne interpretacije te epizode. Lahko na primer izpostavijo družbenokritični vidik; vprašanje položaja ženske, ki sicer pripada višjemu srednjemu sloju, ne razpolaga pa z njegovo politično močjo; predsodke in stereotipne predstave protagonista o vlogi žensk itd. O ljubezni sami pa pove le zelo omejeno veljavno ugotovitev, da je za nekatere ljudi v določenih okoliščinah lahko tudi zgolj spolnost in kratkočasje.

Povsem drugačna je funkcija definicije v romanu *Woraus wir gemacht sind* (2006) nemškega pisatelja Thomasa Hettcheja. Roman bi lahko označili kot triler in *road novel*, ali natančneje, kot poigravanje s tema žanroma. Niklas Kalf, protagonist romana, piše biografijo o judovskem znanstveniku in po njegovih sledih potuje v ZDA. Tam njegovo ženo Liz ugrabijo. Sledijo zapleti, ki junaka popeljejo na dolgo popotovanje po prašnih ameriških

cestah. Naslov zadnjega poglavja se glasi: »Liebe ist kein Gefühl« (316). Pripovedovalec v nadaljevanju kmalu pojasni to provokativno definicijo ljubezni, ki zanika njeno najbolj občo in splošno sprejeto opredelitev kot čustvo, toda če se spomnimo Shakespeareovega Soneta 116, to ni povsem novo. Shakespeare sicer ljubezni ne odreka čustvene razsežnosti, a je v tem sonetu niti ne omenja. Hettchejev pripovedovalec izkoristi definicijo ljubezni za razlago svojega pogleda na svet, na Boga in na medčloveške odnose: »Nichts als der Tod ist uns gewiß, und keiner kann ihn uns nehmen. Der Himmel ist leer, und wir haben nur uns. Das ist die Liebe. Sie ist kein Gefühl. Denn wenn wir gehen, bleibt der andere allein.« (317)

V svetu, kjer je človek smrtlen, a ne veruje v Boga, smo ljudje odvisni drug od drugega in odgovorni drug za drugega. Ljubezen zanj ni čustvo, ker vključuje spoznanje odsotnosti transcendence in zavedanje medčloveške odvisnosti, navezanosti in odgovornosti. Pojmovanje ljubezni kot čustva ter dualizem razuma in čustev sta zanj torej povezana s tradicionalnimi, na verovanju v Boga utemeljenimi miselnimi sistemi. Sicer se tudi že zgoraj citirana Kästnerjeva definicija ljubezni umešča v moderno, profanizirano, velemestno okolje, toda Kästnerjeva definicija čustvo nadomesti z golo telesnostjo, kakor je značilno tudi za mnoge druge avtorje in avtorice 20. stoletja. V ospredju tematizacije telesnosti v literaturi 20. stoletja je večinoma, verjetno pod vplivom Freudove psihoanalize, posameznikovo doživljanje spolnosti in njegove individualne patologije. Hettche se kar v dveh ozirih oddalji od tega pojmovanja, saj zanemari tako telesnost kakor tudi njeno individualno doživljanje. Namesto tega pozornost preusmeri na medčloveška razmerja. Njegovo razmišljanje o ljubezni torej ne postavlja pod vprašaj le dualizma čustev in razuma, temveč pozornost tudi preusmeri iz intrasubjektivnega dogajanja na intersubjektivno in implicira kritiko modernega pojmovanja individualnosti.

X.

Marco Stanley Fogg je prvoosebni pripovedovalec v avtobiografsko obarvanem romanu *Moon Palace* (1989) Paula Austerja. Ko se mladi Fogg povsem zapusti ter sestradan in bolan konča na ulici, ga rešita prijatelj Zimmer in Kitty Wu, s katero ima, ko spet pride k močem, strastno ljubezensko razmerje. Iz te izkušnje poda naslednjo definicijo ljubezni, pri tem pa poudarja, da gre za njegovo osebno definicijo:

I had jumped off the edge of a cliff, and then, just as I was about to hit bottom, an extraordinary event took place: I learned that there were people who loved me. To be loved like that makes all the difference. It does not lessen the terror of the

fall, but it gives a new perspective on what that terror means. I had jumped off the edge, and then, at the very last moment, something reached out and caught me in midair. That something is what I define as love. It is the one thing that can stop a man from falling, the one thing powerful enough to negate the laws of gravity.

Pripovedovalec svojo opredelitev izpelje iz zgodbe in jo umesti v situacijo, v kateri je prišel do spoznanja o ljubezni. Zelo jasno pove, da ta racionalna definicija temelji na osebnem doživetju ljubezni. Tudi tukaj torej opazovalec ne opazuje iz neprizadete distance, četudi obstaja med jazom, ki je izkusil opisano ljubezen, in tistim, ki o njej pripoveduje, časovna distanca. Auster v tem odlomku postopa podobno kot Marvell v uvodno citirani pesmi. Z rabo forme definicije sugerira racionalen, znanstven pogled, v definiensu pa znanstvena spoznanja negira. Razlika je, da pri Marvellu ljubezen nasprotuje tako naravnim zakonom (matematiki) kakor tudi nadnaravnim silam (usodi), pri Austerju pa negira le še naravne sile (gravitacijo), saj nadnaravnih ni več. Pripovedovalec v Austerjevem romanu poudarja tudi perspektivo, ki smo jo izpostavili v začetku. Izkušstvo ljubezni ima, po Foggovi definiciji, moč, da spremeni perspektivo, iz katere vidimo svet in to, kar se nam v njem dogaja, kar seveda pomeni, da spremeni tudi perspektivo, iz katere vidimo ljubezen samo. Ta perspektiva sicer ni znanstvena in to, kar iz nje vidimo, nič ne doprinese k znanstveni opredelitvi ljubezni, a za človeka je izkustveno relevantno. »Kdo si potemtakem drzne nasprotovati trditvi, da je ustvarjanje/pesnjenje vseh živih bitij Erosova modrost, po kateri nastanejo in se porajajo vsa živa bitja.« (Platon, *Simpozij*, 197a)

Definicije ljubezni, kakršne najdemo v literarnih besedilih, gotovo ne pripomorejo k temu, da bi ljubezen dokončno razumeli in opredelili. Prav nasprotno, s sredstvi, kot so variacija ustaljene strukture definicij (na primer krožna definicija), ironija, proliferacija definiensa ali kontekstualizacija definicije, poudarjajo večpomenskost besede ljubezen in odpirajo možnosti novih pojmovanj, s tem pa se približujejo tako izkušnjam, ki jih ljudje v različnih življenjskih obdobjih doživljamo z različnimi ljubeznimi, kakor tudi spoznanjem, ki jih doživljamo, kadar o njih poskušamo povedati kaj razumnega. Literatura pri posredovanju takšnih izkušenj ne učinkuje le s semantiko izjav, temveč tudi z obliko besedil in načinom rabe jezika.¹¹ Tako spodkopava tradicionalni dualizem razuma in čustev, kakor ga poznajo novoveške, zahodne kulture. Literarne definicije ljubezni se

¹¹ Raziskava sociologa in sistemskega teoretika Niklasa Luhmanna o vzajemnih vplivih literarnih in neliterarnih diskurzov o ljubezni se osredotoča predvsem na ljubezensko semantiko.

množijo vzporedno z razvojem novoveške znanosti. Zlasti bogata je na primer zakladnica takšnih definicij v 19. stoletju, v času dominantnega pozitivizma, ki ga v tem članku nismo posebej obravnavali. Sodobna znanost odkriva vedno več dokazov, ki nasprotujejo tradicionalnemu dualizmu, in že govori o tako imenovanih »pametnih čustvih« (Winter), zato lahko predvidevamo, da se tudi funkcija definicij ljubezni v literaturi spreminja, čeprav o dejanskem zblizevanju literarnih in neliterarnih diskurzov v tem oziru ne moremo govoriti, saj se znanstvene definicije še vedno trudijo, da bi zajezile večpomenskost besede ljubezen, simulirane literarne definicije pa jo širijo.

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Literary Definitions of Love

Keywords: German literature / English literature / literary discourse / love / definition

In the literature of modern age western societies it is possible to find a great number of definitions of love. These fictional definitions imitate a rational, scientific approach to the question, what love is. They emulate the structure of scientific definitions (definiendum, copulative verb, definiens), but they do not observe love from a distanced, objective point of view as it is necessary for a scientific understanding of the object. The article gives examples of fictional definitions of love from English and German lyrics and novels, including poems by Andrew Marvell, William Shakespeare, Erich Fried, and novels by Erich Kästner, Heinz Helle, Thomas Hettche and Paul Auster. The analysis of the chosen passages shows that fictional definitions use a kind of double perspective, observing and describing love from the distance and from the personal experience of being in love at the same time. They use variations of the common structure of definitions (for example circular definitions), irony, proliferation of the definiens, and contextualization of the definition in the narratives. Some of these textual strategies can be traced back to the Bible and to Plato's *Symposium* and *Timaeus*. In this way it becomes obvious that fictional definitions of love do not refer only to the modern scientific discourse, but also to the basic texts of European philosophical and religious thought. In opposition to scientific definitions they enhance the ambiguity of the word love and subvert the dualistic thinking that strictly separates reason from emotion. The reader cannot get the definite answer to the question, what love is, only the idea, what love might be, and the possibility to relate to experiences other people made with it.

Med usmiljenjem in poželenjem: dvorski ljubezenski kodeks v španski književnosti 15. stoletja

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Prispevek se osredotoča na vlogo usmiljenja kot dejavnika, od katerega je odvisen razplet ljubezenskega procesa v španskih literarnih besedilih 15. stoletja. Na to čustveno naravnano, ki se je najpogosteje izražala v krščanskem kontekstu, apelira tudi dvorski kodeks. Izbrani primeri literarnih del pokažejo, kako dvoumna metaforika usmiljenja v dialogu med potencialnima ljubimcema odpira interpretacije, v katerih prevladujejo polteni vzgibi obeh udeležencev.

Ključne besede: španska književnost / 15. stoletje / dvorska poezija / sentimentalni roman / ljubezen / usmiljenje / pohota / Rojas, Fernando de: *Celestina*

V španski književnosti 15. stoletja so renesančne prvine, ki so z več kot stoletnim zamikom prodirale na Iberski polotok iz Italije, le počasi izrinjale srednjeveško izročilo. Povečalo se je zanimanje za antično umetnost in književnost, za študij latinščine in učenost nasploh in pesniki so se začeli – precej negotovo – preizkušati v zlaganju sonetov, a preden sta se tudi v španski kulturni klimi prepričljivo razmahnila humanistična miselnost in ustvarjalnost, je drugo polovico 15. stoletja oplazil svojevrsten anahronizem: cela generacija pesnikov se je zazrla v literarne ideale, ki so drugod v Evropi zamrli že v 13. stoletju. Ta obrat, ki odseva specifično družbenozgodovinsko situacijo v kraljestvih, je v književno ustvarjanje vnesel vrsto nasprotij in vsebinskih ter formalnih prepletov. Enega teh je mogoče prepoznati tudi v dvoumnosti med usmiljenjem in poželenjem v ljubezenskem odnosu, ki ga bomo prikazali na primeru treh literarnih zvrsti – kanconierske poezije, sentimentalnega romana in dialogiziranega romana *Celestina* Fernanda de Rojasa. Skupni okvir tem trem žanrom je dvorski ljubezenski kodeks, bodisi v svoji najčistejši, nekoliko prirejeni ali parodirani obliki.

Španija in dvorska ljubezen

Na Iberskem polotoku se je dvorska ljubezen izrazila najprej hkrati z razcvetom trubadurske lirike v 12. in 13. stoletju, ko je prek Katalonije in Aragonije ter Galicije za časa vladavine Alfonsa VII. (1126–1157) prodrla do Kastilje. Pomembno vlogo pri utrditvi tega modela v kastiljski poeziji je imel nato Alfonz X. Modri (1252–1284), največji mecen svojega časa, ki je na dvoru gostil med drugim provansalske pesnike in tudi sam pisal ljubezensko liriko (Gier). A čeprav je v literarni zgodovini obveljalo, da je trubadursko gibanje s koncem 13. stoletja usahnilo (prim. Pintarič 165), je poznosrednjeveška Španija ponovno obudila skoraj dvesto let pokopane vzore in jih – tedaj že zelo formalizirane – vpeljala ne le v pesniško produkcijo, temveč tudi v družbeno vedenjske obrazce. Boase govori o »trubadurskem preporodu« (*The Troubadour Revival 2*), povezanim s splošnim preporodom dvorskega in viteškega idealizma, ki je sicer preplaval tudi druge dele Evrope, a so le redke dežele negovale dvorske dejavnosti tako intenzivno kot Španija.

Ta na prvi pogled nenavaden družbenokulturni pojav je tesno povezan z usodo plemstva in asimilacijo aragonske kulture. Medtem ko je moč plemstva v 15. stoletju povsod po Evropi plahnela in je ta razred počasi izgubljal svoj *raison d'être*, se je namreč v Španiji, protislovno, hitro razraščal. Ivan II. in njegov sin Henrik IV. sta v zmotnem upanju, da si bosta zagotovila politično zaveznitvo, celo spodbujala nastajanje nove aristokracije in tako ustvarila veliko brezdavno družbeno skupino, ki ni imela nobenih materialnih ali političnih odgovornosti ter se je, da bi upravičila svoj obstoj, nostalgичno zazirala v viteško preteklost in zavračala vsakršen družbeni koncept, ki bi zanikal dani *status quo*. Potrebam te vladajoče manjšine je popolnoma ustrezal provansalski ideal *fin'amors*, ker je slonel na fevdalnih načelih zvestobe, vdanosti in podložnosti, zabičeval spoštovanje statusa in obstoječe hierarhije in je bil tako sredstvo za bežanje pred neprijetnimi družbenimi in političnimi resničnostmi, ki so v tistem času močno zamajale špansko družbo (Boase 151; prim. MacKay). V istem času sta izvolitev Fernanda de Antequera iz mlajše veja Trastámara na aragonski prestol (1412) in politična nadvlada Ávara de Lune iz aragonske plemiške družine v Kastilji porušili pregrade, ki so bile prej med kraljestvoma, in poleg tega, da sta utrli politično pot za njuno združitev pod katoliškima kraljema Ferdinandom in Izabelo, aragonsko kulturo, zaznamovano z močnim pečatom trubadurskega pesništva izročila, približali Kastilji. V tem presečišču bežanja pred družbeno resničnostjo in obujanja preživetih idealov je dvor postal središče družbenega in družabnega dogajanja, kamor so se zgrinjali novoustvarjeni plemiči in kjer je bilo sestavljanje ljubezen-

ske poezije kriterij odličnosti in dobrega vedenja, sredstvo za pridobivanje priljubljenosti in ena najbolj razširjenih oblik zabave (Boase 3). Cvitanovic (17) ugotavlja, da je bil vpliv takega početja obojestranski: konzervativne drže, ki so se izražale v umetnosti in literaturi, so postale sestavni del aristokratskega razumevanja družbe. Na dvoru so prirejali svečanosti, viteške turnirje, pesniška tekmovanja in druga razvedrila, ki so veljala za dediščino aristokracije in s katerimi so obujali ideale viteškega sveta ter tako kompenzirali dejansko upadanje moči. Ni nenavadno, da je bila dvorska ljubezen ena od teženj za vrnitev k tem prototipom.

Boase trubadurski preporod razume kot »anahronistični svet navideznosti« (5), del splošne nostalgije po stabilnosti in nekdanjem idealizmu. In tako kot je vse vodilo k izumetničenosti, pedantnosti in ukalupljenosti na vseh področjih, je bila tudi poezija dvorskih pesnikov povsem konvencionalna. Pojmovanje ljubezni je odražalo nenaravno držo do življenja. Beysterveldt (»Nueva interpretación«) tako piše, da je bila ljubezenska lirika 15. stoletja nekakšen »pesniški laboratorij«, v katerem se je oblikoval cel pojmovni in simbolni aparat, s katerim so avtorji izražali novi aristokratsko-dvorski pristop k ljubezni in ki se je nato prenesel na sentimentalni roman, v gledališče in poznejšo književnost.

Po kaotičnem vladanju Ivana II. in še posebej Henrika IV. je leta 1474 nastopila stroga Henrikova sestra Izabela, od leta 1469 poročena s Ferdinandom Aragonskim, in hitro naredila red. Kraljevi par je znal usmeriti energijo plemstva, ki se je prej izgubljala v notranjih sporih, k dokončanju rekonkviste. Green (118–119) meni, da padec mavrske Granade simbolizira konec neke dobe tudi zato, ker je bila to zadnja vojna, ki je slonela na dvorskih in viteških načelih. S padcem mavrske Granade je aristokracija izgubila svoj smisel in viteški idealizem je izpuhtel. Čim sta monarha dobila nadzor nad Kastiljo, sta uvedla ukrepe, s katerimi sta zavrla njeno moč in zmanjšala njeno bogastvo ter tako postavila temelje absolutistično centralistične kraljevine. Po letu 1492 kraljevi dvor ni bil več središče frivolnosti, veselja in ekstravagance. In kakor so z izgubljanjem moči starih idealov ugašale druge dvorske dejavnosti, je zamrlo tudi dvorsko pesništvo (Boase 113; Blanco Aguinaga in drugi 133–137).

Kanconierska poezija, sentimentalni roman in *Celestina*

Izrazi »cancionero«, »poesía cancioneril« ali »poesía de cancionero« označujejo lirske pesniške zbirke več avtorjev (redkeje enega samega) 14. in predvsem 15. stoletja, povezanih s kastiljskim, aragonskim in navarskim dvorom; zato se uporablja tudi izraz »poesía cortesana«, dvorska poezija.

Vanjo so se stekle galicijskoportugalske, provansalske in katalonske pesniške konvencije ter petrarkistični vplivi. Ohranilo se je več deset takšnih antologij.¹

Tematika teh pesniških kompozicij je zelo pestra. Pesmi obravnavajo filozofska, teološka in moralna vprašanja, smrt, hvalo pokojnih ali še živih velikih osebnosti itn. Hkrati s še povsem teocentričnim pojmovanjem sveta se pojavijo tudi alegorizirane mitološke teme z močnim Dantejevim in Petrarkovim pečatom, ki nakazujejo na bližajoči se humanizem. Zastopane so tudi politične, satirične in erotične ter ne nazadnje odkrito opolzke pesmi (Alonso; Blanco Aguinaga in drugi 136–177). Dvorska ljubezen prevladuje zlasti v prvih zbirkah in nato v *Cancionero General*. Alonso (20) kot značilnost španskih pesnikov izpostavlja, da poudarjajo žalostne strani ljubezni, tožijo zaradi odsotnosti dame ali njene krute ravnodušnosti, ki jih spravlja v obup. Njihova pasivnost je v nasprotju z viteškim načelom odzivanja, ki temelji na najrazličnejših pustolovščinah, v katere se poda neuslišani, zato da dokaže svojo brezpogojno vdanost dami. Ta tar-najoča drža zaljubljenega moškega je postala še izrazitejša, ko se je dvorski kodeks iz kanconierov pretil v sentimentalni roman.

Sentimentalni roman je precej pomanjkljivo definirana zvrst. Literarni zgodovinarji sledijo izrazu »novela sentimental«, ki ga je uporabil Menéndez y Pelayo v *Orígenes de la novela en España*. A kljub skupnim značilnostim (da so kratki, da gre za ljubezenske zgodbe in da se bolj kakor na zunanje dogajanje osredotočajo na čustvena stanja in notranje konflikte) Whinnom poudarja, da ti »romani« tvorijo heterogeno zvrst, saj se v drugih značilnostih (raba mitologije, klasične aluzije, alegorija, pisemska oblika, latinizirana sintaksa, avtobiografska oblika ...) močno razlikujejo. Zato novejša kritika raje uporablja izraz »ficción sentimental« – sentimentalna fikcija (1972, 48–49).² Za obravnavo izbrane teme bomo uporabili primere iz

¹ Najpomembnejše so *Cancionero de Baena* (1445), *Cancionero de Estúñiga* (1460–1464), *Cancionero de Herberay (des Essarts)*, *El cancionero de Palacio* (1440), *Cancionero Musical de Palacio* (1505–1520). K tem je treba dodati nekoliko poznejši in najobsežnejši *Cancionero General* (1511), ki ga je uredil Hernando del Castillo (Deyermond, *Historia y crítica* 1980; Deyermond, *Historia y crítica* 1991). Od več sto kanconierskih pesnikov je danes večina povsem pozabljenih. Med zvenceimi imeni pa so: Juan de Mena (1411?–1456, med drugim domnevni avtor prvega dejanja *Celestine*), Iñigo López de Mendoza – Marqués de Santillana (1398–1458), Jorge Manrique (1440?–1479), Rodrigo Cota (drugi domnevni avtor prvega dejanja *Celestine*) in Juan del Encina (1469–1529) (Deyermond, *Historia y crítica* 1980).

² Ponavadi se v to skupino uvrščajo vsa ali nekatera od naslednjih del zadnjih dveh tretjin 15. stoletja, njihov vpliv pa prek predelav in prevodov sega vse do 17. stoletja: *Siervo libre de amor* (ok. 1430–1440, Juan Rodríguez del Padrón), *Sátira de felice e infelice vida* (1429–1466, Pedro de Portugal), *Triste deleitaición* (anonimno), *Tractado de amores de Arnalte y Lucenda* (ok. 1480, izd. 1491) in *Cárcel de amor* (izd. 1492, oboje Diego de San Pedro), *Grisel y Mirabella* in *Grimalte y Gradissa* (1495, Juan de Flores), *Penitencia de Amor* (1499, Pedro Manuel de Urrea) (Cvitanovic 40).

najbolj znanega tovrstnega dela, *Cárcel de amor* [Ljubezenska ječa] (1492) Diega de San Pedra.

Cvitanovic meni, da so sentimentalni romani tako po vsebini kakor po obliki vmesna točka med dvorsko liriko in realističnim pripovedništvom, med srednjim vekom in renesanso (40). Temeljni konflikt, ki prežema te zgodbe, izvira iz ujetosti protagonistov v mrežo konvencij dvorske ljubezni, življenjske in erotične resničnosti ter utesnjujočih družbenih pravil in navad, ki jima preprečujejo združitev; lahko jih bodisi sprejmeta z razumsko samodisciplino in se ljubezni odpovesta, kar povzroči frustracijo, ali pa zavrneta, kar pelje v smrt enega ali obeh (Blanco Aguinaga in drugi 187).³ Tako se, denimo, Leriano v *Cárcel de amor*, ko izčrpa upanje, da bo Laureola njegova, »pusti umreti«. Pomembnejši od zunanje zgodbe so zato notranji, psihološki konflikti in strahovi, s katerimi se spopadata glavna junaka. V tem kontekstu je posebej zanimiva prav vloga usmiljenja, drže, ki je osnovna dvorska »formula« ni poznala, v sentimentalnem romanu pa se je smiselno umestila v utemeljevanje odnosa s stališča krčanske morale. Treba je poudariti, da ti romani kljub prevladujočemu intimizmu, subjektivnosti in individualizmu posredno kritizirajo na eni strani družbene norme in na drugi zamirajoče srednjeveško-fevdalistično pojmovanje pravil dvorske ljubezni, tradicionalnega viteškega junaštva in časti, ne da bi pri tem ponujali kakršnokoli alternativo (Blanco Aguinaga in drugi 189–192).

Nakazovanje na usodne posledice družbenokulturnih vzorcev, ki ga je mogoče zaznati v sentimentalnih romanih, pa je ob koncu 15. stoletja prerastlo v povsem odkrit, transgresiven napad v dialogiziranem romanu⁴ *Komedija oz. Trajikomedija o Kalistu in Melibeji* (1499) Fernanda de Rojasa. Delo – ki se ga je glede na osrednjo vlogo ženskega lika zvodnice že kmalu po izdaji oprijel naslov *Celestina* – prikazuje razvoj ljubezenske zgodbe med bogatim mladeničem (domnevno) plemiške krvi in hčerko premož-

³ Cvitanovic umešča sentimentalni roman v splošno vzdušje smrti, ki je v 15. stoletju preplavilo tudi Španijo, le da gre za veliko bolj stilizirano in kompleksno obliko. Smrt ni več naravna nuja, drastično pomnožena z epidemijami kuge, temveč se začne odstrati tudi na skoraj (pred)eksistencialistični ravni kot izhod, osvoboditev od človeškega gorja, ljubezenskih tegob, trpljenja zaradi iskanja nedosegljivega, kot edina možna izpolnitev (25–30). Proces, ki junake sentimentalnega romana pelje proti smrti, je počasno prehajanje proti naravnemu ali hotenemu koncu. Whinnom trdi, da gre za zavestno žrtvovanje v imenu vere v ljubezen, saj »ljubezni ne utemeljuje odličnost ljubljene, ampak odličnost same ljubezni« (v: San Pedro 29). To torej ni vera v lastno moč, ne v naravo, ne v Boga, ne v usodo, in niti – v zadnji instanci – v ljubljeno osebo, temveč vera v samo ljubezen. In patos smrti je »dodatni element tega ljubezenskega služenja na življenje in smrt,« pravi Cvitanovic (28). Zaljubljeni ljubi dobesedno do zadnjega diha.

⁴ Za podrobnejše zvrstne opredelitve glej Šabec, »*La celestina*«.

nega meščana. Kalist se nesmrtno zaljubi v Melibejo prvič, ko jo zagleda na njenem balkonu, a ona v slogu vzvišene dame ogorčeno zavrne njegovo dvorjenje in ga napodi. Kalist sledi nasvetu služabnika Sempronija in prosi za posredovanje staro zvodnico Celestino in ta s svojimi spretnostmi in za ustrezno plačilo poskrbi, da sprva neusmiljena mladenka klone. Toda neke noči, ko se Kalist spušča z njenega balkona, nerodno pade in se ubije; užaloščena Melibeja se požene s hišnega stolpa in prav tako umre.

Jezikovna, literarna in kulturna dialoškost *Celestine* odpira najrazličnejše interpretativne smeri. Ene izpostavljajo moralizirajoč vidik, druge antiklerikalni diskurz, tretje skepticizem in pesimizem, ki naj bi izviral iz avtorjevega konvertitstva itd., pomemben del celestinologov⁵ pa bere *Tragikomedijo* predvsem kot parodijo, ki smeši vse po vrsti: velika antična imena in njihovo nespodbitno resnico, cerkvene očete, družbeno ureditev, Cerkev kot inštitucijo, *človekove vrline in slabosti*, predvsem pa sistematično ruši kánone dvorskega kodeksa iz kanconierske lirike in sentimentalnega romana: plemiški rod, željo po nagradi za trud, dvorsko ljubezen kot neuresničljiv ideal, pobožanstvenje ljubljenja, dvorljivčev občutek manjvrednosti in njegovo nenehno služenje dami, ohranjanje skrivnosti in damino usmiljenost.

Junaki – poleg Kalista in Melibeje še služabniki in prostitutke – sicer uporabljajo dvorski diskurz, vendar v namerah in dejanjih hkrati vztrajno kršijo »ljubezensko etiko«, ki tako dobi parodični predznak. K tej svojevrstni anomaliji je treba dodati še en paradoks: v *Celestini* se dvorska ljubezen namreč sooči s svetom surove resničnosti. Kalist svoje brezpogojne vere v ljubezen ne izreče na alegoričnem ali družbeno idealiziranjem prizorišču, kakor je veljalo v kanconierski liriki ali za junake sentimentalnega romana; on in njegovi služabniki so prebivalci resničnega sveta in govorijo vsakdanji jezik. Kot poudari Parker, vlada med idealnim in resničnim popoln prepad (50).

Kodeks se začne parodično rušiti že v prvem srečanju med bodočima ljubimcema: ko Kalist »vdre« na Melibejin vrt in zagleda mladenko na balkonu, se v hipu zaljubi vanjo in ji začne dvoriti v slogu odličnega dvorskega ljubimca, kako da je hvaležen Bogu, ki ga je obdaril z možnostjo, da jo je smel ugledati. Melibeja se v skladu z dvorskim kodeksom po njegovem trubadurskem slavospěvu strahovito razjezi in mu zagrozi, da bo, če bo vztrajal, dobil še večjo nagrado (*galardón*) (Rojas I, 27).⁶ Ona ima v mislih metaforično nagrado, torej da se bo še bolj razjezila in ga ustrezno kaznovala, medtem ko Kalist to razume dobesedno, torej da bo uslišala njegovo

⁵ Russell, Martín McCash, Ayllón, Severin, Lacarra in predvsem Fothergill-Payne.

⁶ »Pues aun más igual *galardón* te daré yo, si perseveras.« Vsi navedki iz *Celestine* so iz izdaje, navedene v bibliografiji. V nadaljevanju navajamo dejanje in stran.

ljubezen, in zato vzklika: »Blažena moja nevredna ušesa, ki ste slišala tako veličastno besedo!« (27)⁷ In po tej logiki poteka njuna komunikacija, v nadaljevanju prek zvodnice Celestine, vse dokler se končno ne srečata in dokončno porušita kakršenkoli dvom o svojem namenu – telesni potešitvi.

Sinkretizem dvorske ljubezni in krščanstva

Med zgoraj naštetim zakonitostim dvorskega kodeksa, ki jih je Rojas v *Celestini* obrnil na glavo, bomo podrobneje proučili pojem usmiljenja. Ta krščanska vrlina ima namreč – naj bo videti še tako protislovno – za uresničitev telesne združitve ključno vlogo. Celestina namreč doseže svoj cilj s strategijo, ki jo zgradi na tej konvenciji, značilni za sentimentalni roman. Le da je to, kar je v sentimentalnem romanu usmiljenje, v *Celestini* samo preobleka za poltene vzgibe, pa naj z njo manipulira zvodnica ali »naivna« mladenka.

Izvirni trubadurski odnos zaljubljeni plemič–nedostopna dama ni dopuščal nikakršnega popuščanja z damine strani; ta je ostajala dosledno neizprosna in kruta. Španska različica dvorske ljubezni pa se je oddaljila od te doslednosti. V prvi fazi privzemanja teme *amour courtois* razlike še niso prišle do izraza; morda je največje nasprotje to, da španski pesniki ne opevajo prešušne ljubezni, temveč je predmet njihovega čaščenja mlado, še neporočeno dekle (*donzella*), včasih celo njihova soproga, in da bolj poudarjajo damino neusmiljenost ter ljubimčev obup. Poznejše izpeljave (druga polovica 15. stoletja) pa so že vpeljale opazno spremembo: zavestno in vztrajno prizadevanje pesnikov, da bi združili v svojem bistvu nezdružljive cilje dvorskega ideala in zapovedi krščanske etike. Ta prizadevanja so potekala v dveh ideoloških smereh, asketično-krščanski in neoplatonično-krščanski, ki sta se neločljivo prepletli med sabo in njuna načela tako srečujemo v obliki drobcev, ki so se integrirali v pesniški ljubezenski jezik v velikem delu kanconierske poezije (Beysterveldt, *La poesía amatoria*; gl. tudi Gerli, »La 'Religi6n del amor'«).

Asketično-krščanska smer izhaja iz ločitve duše in telesa in postavlja na najvišje mesto razum, ki je zaveznik duše in vodi človeka k odrešenju; srce in čuti so v službi telesa, se pravi ljubezni, ta pa je hudičevo orodje. Po tej shemi je torej ljubezen sovražna sila, ki se v zavesti »ujetega« ljubimca neposredno povezuje z idejo greha. Takšno perspektivo je razbrati iz pasivne, tarnajoče držbe ljubimcev, ki se imajo za »žrtve« *ljubezni*. V

⁷ »¡Oh, bienaventuradas orejas mías que indignamente tan gran palabra habéis oído!«
Prevod vseh španskih odlomkov je delo Maje Šabec.

neoplatoično-krščanski smeri pa pesniški navdih sproži lepota ženske, ki je zamišljena kot odsev božje popolnosti. Tukaj se razum ne ukloni, ker bi slepa ljubezenska moč poteptala svobodno voljo, temveč nasprotno, hote sprejme logiko ljubezni. Ljubimec se čuti nevrednega, da bi ljubil tako vzvišeno bitje. Stotine pesmi iz kanconierov izražajo ljubezen kot zvesto službo nedostopni dami, ki nikoli ne poplača svojega služabnika, zato se čustvo sprevrže v čisto trpljenje, ki je blizu smrti. A ljubimec to trpljenje ne le sprejme, temveč si ga v resnici želi in mu je prijetno: zanj je dokaz njegove ljubezni, usoda ga je obsodila, da zvesto ljubi brez upanja na srečo. Rajši ima to »smrt« v življenju, kakor da ne bi ljubil. Ljubezenske muke, ki jih vdano prenaša ali celo vzneseno pozdravi, so zelo blizu verskemu tolmačenju preizkušenj in celo mučeništva, ki ga mora prestajati dober kristjan v življenju na tem svetu, zato da bo lahko dosegel večno srečo. Zvesta ljubezen, ki jo goji ljubimec do svoje dame, se tako obarva z odtenki verske zvestobe, ki je ni mogoče vselej racionalno pojasniti (Beysterveldt, *Amadís-Esplandián-Calisto* 130–137).

Ne glede na vzgib ostaja trpljenje zaradi neizpolnitve oziroma odlaganja v neskončnost skupna točka in bistvo v obeh primerih. In v obeh primerih so pesniki uporabljali religiozno terminologijo. Idealistična interpretacija smisla takšne drže zagovarja, da je vse, ljubezen in trpljenje, usmerjeno k skupnemu cilju: povzdigniti človeka do vrhunca njegovih zmognosti, da živi plemenito (Green; Parker 32). V tej luči dvorska ljubezen dobi elitistični in aristokratski ton: le redki izbranci lahko izkusijo ljubezen, ki plemeniti. Nasprotno takšnemu pogledu je mnenje, da je konvencija neuresničene in mučeniške ljubezni na daljavo samo sredstvo za prikrivanje čutnih, razuzdanih idej (Whinnom).

Raba religioznih konceptov in jezika za človeški ideal je bila po Parkerjevem mnenju metaforični izraz tega »poplemenitenja«: s tem ko so človeško ljubezen enačili z vrednotami vere, so poskušali proslaviti in povzdigniti ljubezen, ne pa diskreditirati ali zasmehovati vero (36–41). Tudi Gerli poudarja, da španski pesniki verske metafore in aluzije niso izbrali zato, da bi se norčevali iz krščanstva ali ga smešili, temveč zato, ker sta bili to obliki, s katerima so lahko najbolj izrazili intenzivnost, domet in kompleksnost svojih (neuresničljivih) erotičnih čustev. Prepletanja svetega in posvetnega torej ne gre obravnavati kot zgolj prazno topiko, temveč kot način ovrednotenja, definiranja in izražanja nejasnega sveta čustev (Gerli, »La 'Religión del amor'«). Razpon sinkretizma (dvorske) ljubezni in krščanstva sega od najpreprostejših in nedolžnih metafor, v katerih pesnik namiguje na nebeški izvor svoje ljubljene, do podrobnih prirejanj mašnega obreda za slavljenje boga ljubezni. Nekatere vmes se poleg nešteto drugih primerov uvršča Jorge Manrique z glosso *Sin Dios y sin vos y sin mí*, v kateri

zaljubljenec toži svoji dami, da je, odkar jo ljubi, ob Boga, ob njo in ob sebe: ostal je brez Boga, ker obožuje njo; brez nje, ker ga noče; in brez sebe, ker ga ima (v oblasti) ona.⁸

Ko se je ta različica pojmovanja ljubezni preselila na literarno področje sentimentalnega romana in gledališča, se je občutno zapletla, ker se je pomešala s specifičnimi elementi resničnosti, ki so se v teh zvrsteh lahko veliko primerneje izrazili. Ustvarjala se je čedalje večja napetost med idealistično in družbenoresnično ravno in posledica teh trenj je bila, da se je razdalja med moškim in žensko, ki je bila prej nepremostljiva, zrahljala. Beysterveldt poglavje v zgodovini španske književnosti, ki doseže vrh v zadnjih desetletjih 15. in prvih desetletjih 16. stoletja ter se torej vanj uvršča tudi *Celestina*, imenuje »protidvorsko gibanje« (»movimiento anticortesano«). Ta posebna faza družbenoliterarnega razvoja je korenito spremenila vsebino španske dvorske ljubezni. Ideal nehvaležne in krute dame iz ljubezenske lirike se je namreč spremenil v nekaj drugega. Na novi vrednostni lestvici ljubezenskih odnosov med dvorskima ljubimcema je krutost dobila negativen prizvok, njeno nasprotje, usmiljenje (*piedad*), pa pozitivnega. Damino odklanjanje okrutnosti in nehvaležnosti v prid bolj sočutnemu odnosu do ljubezenskih muk ljubimca po avtorjevem mnenju kaže na dejanski proces zблиževanja med spoloma. Notranji boj, ki ga je v dvorski liriki bil moški med silami, ki so ljubezni naklonjene, in tistimi, ki se ji upirajo, se je prenesel tudi na nasprotno, žensko stran (Beysterveldt, *Amadís-Esplandián-Calisto* 137–141). Po drugi strani pa so to zблиževalno težnjo zadrževale družbene ovire, ki so zelo oteževale svobodno občevanje med spoloma. Žensko hvaležnost in usmiljenje je zaviral novi imperativ časti (»honra«), ki je nadomestil imperativ krutosti in ga dama v dvorski liriki ni poznala ali vsaj ni upoštevala. Deklica plemenitega rodu je odraščala med štirimi stenami domače hiše in vrta in od otroštva so ji vcepljali vrline čistosti, poštenosti in sramu. Ponotranjanje teh pozitivnih ženskih lastnosti je povzročilo strogo samodisciplino, kršenje zapovedi pa hud občutek krivde. Eno

⁸ Yo soy quien libre me vi, / yo, quien pudiera olvidaros; / yo só el que, por amaros, / estoy, desde os conocí, / sin dios y sin vos y sin mí. // Sin Dios, porqu'en vos adoro; / sin vos, pues no me queréis; / pues sin mí, ya está de coro, / que vos sois quien me tenéis. / Assí que triste nascí, / pues que pudiera olvidaros; / yo só el que, por amaros, / estoy, desde os conocí, / sin dios y sin vos y sin mí (Alonso 253).

V *Celestini* približevanje dame božanstvu – skupaj z neštetimi drugimi transgresijami – odkrito prestopi na stran bogokletstva: ko služabnik Kalista vpraša, če ne verjame v Boga, se ta vznese no opredeli za »melibejca«: »Melibejec sem, Melibejo obožujem, v Melibejo verujem in Melibejo ljubim« (»Melibejo soy y a Melibeja adoro y en Melibeja creo y a Melibeja amo.«) (I, 33–34). V kontekstu teme tega prispevka, lahko dodamo še del, ki ga je zaljubljeni heretik zamolčal: »Melibejo si želim«.

in drugo je močno podpirala krščanska morala. Te okoliščine osvetljujejo notranji konflikt junakinj sentimentalnega romana (Beysterveldt, »Nueva interpretación«).

Od usmiljenja do poželenja

Za ilustracijo pojma usmiljenja uporabimo navedek iz *Sermones vulgares* teologa in kardinala Jacquesa de Vitryja (1160–1240): »Slišal sem za staro babnico, ki ni mogla prepričati ženske, naj usliši mladeniča. Zato mu je rekla: Delaj se, da si slaboten [*Finge te infirmum*], in daj sporočiti ženski, da si zbolel od ljubezni do nje.«⁹ »Stara babnica« torej svetuje zaljubljenemu, naj hlini bolezen. Podobno svetujejo nekateri ljubezenski priročniki (*ars amandi*) (Wack 163). Kot dokaz zaljubljenosti veljajo: ponižnost, zamišljenost, nenehno vzdihovanje, usmiljenja vreden pogled itd.¹⁰ Bolj kot bolezenski simptomi je za pričujočo temo pomemben cilj takega početja: »pacient« namreč največkrat upa, da bo pri svoji »dami« vzbudil usmiljenje.

Usmiljenje se je v poznem srednjem veku najpogosteje uporabljalo v krščanskem smislu: pozivalo je smrtnika, naj bo sočuten do trpečega in mrtvega Kristusa in do njegove matere, ki ga objokuje in s tem izraža usmiljenje, ki ga tudi vernik lahko pričakuje od nji. Podobno kot ljubezenski priročniki so tudi verski spisi natančno predpisovali *signa amoris*, ki so jih verniki kazali pred križanim in njegovo žalujočo materjo, da bi jih uslišala (Belting 134). Prav takšne znake so uporabljali literarni dvorski ljubimci, ki so v domišljiji hrepeneli po svoji dami. Videli smo, da je ljubezenski kodeks dami sicer zapovedoval usmiljena dejanja, a to hkrati kaže na njeno zaupanje v oboževalčeve častne namene, saj predpostavlja, da tega zaupanja ne bo zlorabil.

Zanimiv primer ženskega usmiljenja je v romanu *Cárcel de amor*. Ko se glavni junak Leriano zaljubi v Laureolo, prosi za posredovanje pri njej avtorja (*el Auctor*, ki je hkrati pripovedovalec in literarna oseba). Ta Laureoli za začetek opiše mladeničevo trpljenje: »Vse tegobe tega sveta ga tarejo: bolečine, trpljenje, obup, grozi mu smrt, skrbi mu ne pustijo spati, pesti ga želja, žalost ga pogublja, vera ga ne rešuje; od njega sem izvedel, da si vzrok vsega tega ti.«¹¹ Takoj zatem ubere učinkovito taktiko – mladenko

⁹ CCL. *Audivi de quadam vetula que non poterat inducere quandam matronam ut juveni consentiret. Tunc ait juveni* : »Finge te infirmum et significa mulieri illi quod amore ejus infirmaris« (Crane s. p.).

¹⁰ Za navezave na ljubezen-bolezen (*amor hereos*) glej Šabec, »*Amor hereos*«.

¹¹ »[T]odos los males del mundo sostiene: dolor le atormenta, pasión le persigue, desesperanza le destruye, muerte le amenaza, pena l(e) secuta, pensamiento l(e) desvela, deseo le atribula, tristeza le condena, fe no le salva; supe dél que de todo esto tú eres causa.«

v značilno zamotani retoriki pozove, naj »z usmiljenjem odreši« trpečega in tako postane najbolj hvaljena med vsemi ženskami, kar jih je: »Pomisli, koliko boljše je, da te hvalijo, ker si nekoga odrešila, kakor pa krivijo, da si ga ubila.« Ob tem ne pozabi poudariti, da bo v tem primeru »ravnala enako kot Bog«, »saj ni nič manj hvalevredno odrešiti kot ustvariti; torej boš ti s tem, da boš preprečila njegovo smrt, naredila prav toliko, kot je storil Bog s tem, da mu je dal življenje.«¹² Vneto prigovarjanje očitno obrodi sadove, saj posrednik kmalu opazi značilne spremembe v mladenkinem vedenju – če se v njeni navzočnosti omeni Leriana, začne zmedeno govoriti, nenadoma zardi in potem porumeni, glas se ji skrha, usta osušijo –, a te simptome dejansko pripiše »bolj njenemu usmiljenju kot ljubezni« (San Pedro 95, 98).¹³

Zvodnica Celestina se loti naloge s podobno zvijačo kakor avtor-posrednik v *Cárcel de amor*. Melibeji najprej pove, da je nekdo na smrt zbolel, in jo prosi za na njeno pomoč: »Ena sama beseda iz tvojih plemenitih ust, ki bi mu jo odnesla v svojih prsah, bi ga zagotovo pozdravila, glede na to, kako predano časti tvojo milostljivost« (IV 124).¹⁴ Melibeja se takoj odzove, saj je vzgojena po krščanskih vrednotah: prizna, da Celestina po eni strani sicer izziva njeno jezo, a jo po drugi sili v usmiljenje: srečna je, če njena beseda lahko doseže »zdravje kakšnega kristjana«, kajti »delati dobro, je biti podoben Bogu« in »kdor lahko ozdravi trpečega, pa tega ne stori, ga ubije« (IV 124–125).¹⁵ Ker je bil odziv ugoden, Celestina še glasneje zaigra na strune krščanskega usmiljenja z najbolj priljubljenimi občimi mesti: zatrdi, da je Bog ustvaril Melibejo tako dovršeno, milo in

¹² »Si la pena que le causas con el merecer le remedias *con la piedad*, serás entre las mugeres nacidas la más alabada de cuantas nacieron; contempla y mira cuánto es mejor que te alaben porque redemiste, que no que te culpen porque mataste; [...] pues si la remedias [= la pasión de Leriano] te da causa que puedas hazer lo mismo que Dios; porque no es de menos estima el redemir quel criar, así que harás tú tanto en quitalle la muerte como Dios en darle la vida; no sé qué excusa pongas para no remediallo, si no crees que matar es virtud.«

¹³ »Si Leriano se nonbrava en su presencia, desatinava de lo que dezía, bolviase súpito colorada y después amarilla, tornávase ronca su boz, secávasele la boca; por mucho que encobría sus mudanças, forçávala la pasión piadosa a la disimulación discreta. Digo piadosa porque sin dubda, segund lo que después mostró, ella recibía estas alteraciones más de piedad que de amor.«

¹⁴ »Yo deajo un enfermo a la muerte, que con sola una palabra de tu noble boca salida que le lleve metida en mi seno, tiene por fe que sanará, según la mucha devoción tiene en tu gentileza.«

¹⁵ »Por una parte me alteras y provocas a enojo; por otra me mueves a compasión; [...] Que yo soy dichosa, si de mi palabra hay necesidad para salud de algún cristiano. Porque hacer beneficio es semejar a Dios, y más que el que hace beneficio le recibe cuando es a persona que le merece. Y el que puede sanar al que padece, no lo haziendo, le mata.«

lepo zato, da bi postala »skladišče vrlin, usmiljenja, sočutja, poslanikov njene milosti in darov« (IV 125).¹⁶

Ne preseneča, da se Melibeja nazadnje »usmili«, saj je »ozdraviti trpeče in bolne (*los apasionados y enfermos*) pobožno dejanje« (IV 132). Besedi *apasionados* in *enfermos* (trpeči v medicinskem pomenu in razvneti od strasti) sta dvoumni, kar dokazuje, da je dvogovor med Celestino in Melibejo prepreden s podteksti in sprenevedanji. Ves pogovor namreč poteka po predpostavkah: vem, da veš, da vem, o čem govoriš. Melibeja je pripravljena zdraviti hudo bolne, a uporaba besede *apasionados* daje slutiti, da se zaveda, za kakšno bolezen gre in tudi kako jo je treba zdraviti, ter da si to tudi želi. Celestina ji je natančno popisala bolnikovo stanje in Melibeja v njenem odgovoru na vprašanje, koliko časa je pacient bolan, dobi potrditev, da je vzrok ona, saj je od njunega naključnega srečanja minil točno en teden: »Gospa, osem dni, čeprav je glede na njegovo izčrpanost videti, kot bi minilo eno leto« (IV 133).¹⁷

Celestina se nato odloči, da bo prosila Melibejo za trak oziroma pas (*cordón*), ki ga nosi ovitega okoli života in ki naj bi, ker je »bil v stiku z vsemi relikvijami, ki so v Rimu in Jeruzalemu« (IV 129),¹⁸ pozdravil trpečega Kalista. Melibeja iz usmiljenja usliši tudi to prošnjo. Ko Celestina izroči »svetinjo« Kalistu, ta skladno z dvoumnim religiozno-seksualnim diskurzom res vzklika: »Oh, zveličanje moje, trak, ki ovijaš angelski pas!« (VI 156)¹⁹ Epizoda s trakom je morda ključnega pomena za zaplet zgodbe: Celestina je Melibeji s tem, ko ji ga je izvabila, odvzela magično zaščito pred prepovedano ljubeznijo. Zato je lahko na njej uporabila čarovnije, s katerimi jo je »okužila« z ljubeznijo, hkrati pa Kalistu z njim preskrbela predmet, ki je bil v stiku ne le z relikvijami, temveč predvsem s telesom njegove ljubljene, kar je bilo v mentaliteti dobe simbol ljubezni.²⁰ Prav kmalu je poskrbela za prvo srečanje zaljubljenega para, na katerem se jasno pokaže, da njun cilj ni v nedogled zavlačevana dvorska ljubezen in da Melibeje niti najmanj ne žene usmiljenje, temveč poželenje, vsaj toliko, če ne bolj kot Kalista.

Melibeja ob drugem srečanju, ko jo Kalist strastno objame in se prepusti njegovemu objemu, pohotnega mladeniča sicer še svari: »Gospod moj,

¹⁶ »El temor perdí mirando, señora, tu beldad que no puedo creer que en balde pintase Dios unos gestos más perfetos que otros, más dotados de gracias, más hermosas faciones, sino para hacerlos almacén de virtudes, de misericordia, de compasión, ministros de sus mercedes y dádivas, como a ti.«

¹⁷ »Señora, ocho días, que parece que ha un año en su flaqueza.«

¹⁸ »[...] tu cordón, que es fama que ha tocado todas las reliquias que hay en Roma y Jerusalem.«

¹⁹ »Oh mi gloria y ceñidero de aquella angélica cintura...!«

²⁰ Rojas 623, op. 129.161.

ker sem zaupala tvojim rokam, ker sem hotela izpolniti tvojo voljo, nikar ne ravnaj z mano slabše, kot če bi bila nedostopna in neusmiljena« (XIV 272),²¹ in s tem potrjuje kanonično perspektivo, da zaupa plemiču, da ne bo zlorabil njenega zaupanja, a ko podležeta strasti, v njenem diskurzu ni več sence dvoumnosti in tudi ne sence dvorskosti. Ko na enem od skrivnih ljubezenskih srečanj Melibea prigovarja Kalistu, naj ne trga tako grobo obleke z nje, Kalist izjavi le: »Gospa, kdor hoče pojesti ptiča, ga najprej oskubi.« (XIX 321)²²

Izguba sramu, poslednjega okopa ženske časti, tudi junakinjo pripelje v drugo skrajnost. Ob zadnjem obisku Kalist opeva »zveličanje in olajšanje, ki so ju deležni moji čuti ob plemeniti obravnavi tvojih udov«, Melibea pa ljubimcu brez občutka krivde odvrne, kakšen neizmeren užitek je znajo okušati ljubezen z njim: »Gospod, jaz sem tista, ki uživa, jaz imam korist; ti, gospod, mi s svojim obiskovanjem namenjaš neprecenljivo milost« (XIX 322).²³ S tem povsem preobrne razmerje v ljubezenskem ritualu, saj prevzame servilno vlogo, ki je sicer rezervirana za moškega. Svojo usodo je že prej prepustila njegovi volji: »O, gospod moj, moj najljubši [...] naredi z menoj po svoji volji [...] rotim te, da odločaš o meni in razpolagaš z mano, kakor ti je ljubo« (XII 145–246).²⁴ Naenkrat je ona služabnica, on pa njen gospodar: »To je tvoja sužnja, tvoja ujetnica, ki bolj spoštuje tvoje življenje kot svoje« (XIV 272).²⁵

Junakinja Rojasovega romana pa ne preobrne zgolj literarne konvencije usmiljene dame iz sentimentalnih romanov, temveč brez obotavljanja in s polno odgovornostjo zavrne tudi vlogo, ki jo je tedanja družba namenjala ženskam njenega stanu ter s tem prestopi družbeno normo: »Kdo mi bo preprečil mojo radost (ali zveličanje – *gloria*), kdo mi bo odrekel užitke?« (XVI 296) vzklika, ko sliši starša omenjati poroko, primerno njenemu družbenemu položaju.²⁶ Kot poudari Catherine Swietlicki, Rojas

²¹ »Señor mío, pues me fié de tus manos, pues quise cumplir tu voluntad, no sea de peor condición por ser piadosa que si fuera esquivo y sin misericordia.«

²² »Señora, el que quiere comer el ave, quita primero las plumas.« Zaradi takšnih preobratov, s katerimi Rojas spušča vzvišene, plemenite stvari (npr. dvorski kodeks) v najnižji svet telesnosti, del kritike uvršča *Celestino* med besedila grotesknega realizma. Glej Kalenić Ramšak in drugi (2013: 10–25).

²³ Calisto: »Jamás querría, señora, que amaneciese, según la gloria y el descanso que mi sentido recibe de la noble conversación de tus delicados miembros.«

Melibea: »Señor, yo soy la que gozo, yo la que gano; tú, señor, el que me haces con tu visitación incomparable merced.«

²⁴ »¡Oh mi señor y mi bien todo [...] ordena de mí a tu voluntad! [...] Te suplico ordenes y dispongas de mi persona según querrás.«

²⁵ »Es tu sierva, es tu cautiva, es la que más tu vida que la suya estima.«

²⁶ »¿Quién es el que me ha de quitar mi gloria, quién apartarme mis placeres?«

ne prikazuje več ženske skoz njeno moralno vlogo, temveč kot avtonomno družbeno bitje. V Melibeji, pa tudi v večini drugih ženskih likov, je predstavljen realističen, individualiziran in osveščen portret ženske z zelo človeškimi željami in potrebami, ki so nezdržljive z družbenimi normami (Prim. Herrera Jiménez). V tem družbeno transgresivnem vidiku *Celestine* je bistvena razlika med Melibejo in njenimi literarnimi predhodnicami, tako neusmiljenimi damami iz kanconierske lirike kot sočutnimi mladenkami iz sentimentalnih romanov. Tudi ta vidik potrjuje, da je *Celestina* delo, ki sicer črpa iz srednjeveškega izročila, a ga hkrati prerašča in se odločno zazira v novonastajajoče renesančno pojmovanje človeka v družbenem in literarnem kontekstu.

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Between Mercy and Lechery: The Courtly Love Codex in Spanish Literature of the Fifteenth Century

Keywords: Spanish literature / 15th cent. / courtly poetry / sentimental novel / love / mercy / lechery / Rojas, Fernando de: *Celestina*

Throughout the entire Christian Middle Ages the concept of love is torn between two extremes arising from the basic contradiction between body and soul and the condemnation of sexuality based on it: love is either one of the highest virtues or a deadly sin. In literature, the resolving of the conflict between spiritual longing and physical lust reached pinnacle in the specific concept of love relationship between man and woman in the lyric of the troubadour style.

In Spain of the fifteenth century, the genuine “troubadouresque ambience” reached full swing and declined in conventions of the courtly codex which permeate the *cancionero* poetry as well as the sentimental novel and are masterfully exposed and parodied in *Celestina* (1499), a novel in dialogue by Fernando de Rojas. Our contribution is focused on the ambiguous role of mercy (*pietas*) being the element which determines the disentanglement of love process. This emotional attitude, most often expressed in the Christian context since Christianity makes an appeal to believers to be compassionate towards the suffering and dead Christ and therefore expect Him to be merciful towards them, is also appealed by a courtly lover in addressing his beloved one. In this perspective, the courtly etiquette followed the Christian teaching and demanded acts of mercy from a lady, however, on condition that a man would not betray her trust. Furthermore, the selected examples of literary works show how the abundantly ambiguous metaphoric of mercy in the dialogue between the two potential lovers more or less intentionally opens up a wide area of interpretations among which the first place is taken by salacious urges of both participants.

Love and Longing: Absolute Desire from Romanticism to Modernism

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The article examines the differences between love and longing. Although both emotions are erotic in character, they differ substantially in that love is directed towards an object, whereas longing is of narcissistic origin and is directed towards the subject itself. The narcissistic subject avoids the apparently desired object because the latter is unconsciously associated with the child's early desire for the mother who is inaccessible: i.e. prohibited by the incest taboo. As the object is avoided, the desire becomes an end in itself and turns into a desire for desire's sake. It will be shown that this kind of desire – referred to as “longing” – is dominant in the works of romantic authors such as Novalis and Nerval and reappears in Baudelaire's pre-modernist poetry and in the modernist novels of Marcel Proust and James Joyce.

Keywords: literature and psychoanalysis / love / longing / imaginary / incest taboo / romanticism / modernism / narcissism / Novalis / Nerval, Gérard de / Baudelaire, Charles / Proust, Marcel / Joyce, James

The argument underlying this short inquiry into the *difference between love and longing* can be summed up in a few words. Unlike love, whose desire is directed towards an object (another person), longing is a desire without an object, a desire for desire's sake, an absolute desire. From a psychoanalytic point of view, longing is narcissistic in character. Narcissism is defined by Freud as the libido which has been withdrawn from the objects in order to be invested in the “Ego.” (Freud 42) It can be shown, I believe, that longing in literature – from romanticism to modernism – is of narcissistic origin insofar as the erotic impulse loses its object.

It does so in a social, linguistic and literary situation marked by *anomie* in the sense of the Durkheim school of sociology. One of the effects of anomie is that the male child is no longer able to identify with the values represented by the father, with the values of the “symbolic order” as defined by Lacan, and tries to escape from this order by seeking refuge in the realm of the “imaginary” dominated by the mother. Instead of identifying with the father and the world of his values, the son attempts to become a “phallus for the mother,” i.e. to oust the father as the mother's companion.

However, the social incest taboo does not disappear, and the son discovers that the mother is tabooed and hence inaccessible, out of bounds. The result is a detachment of the desire from the (prohibited, inaccessible) object: a “desire of the desire”, an absolute desire. Moustafa Safouan, a follower of Lacan, describes this process as follows: “The supreme good does not exist, the mother is prohibited.” (Safouan 262) He explains:

In other words, the desire for the mother is sustained by a desire of her desire. Given the fact that this desire is hidden from the subject (it is also hidden from the mother, because it is unconscious), the desire of desire (*désir du désir*) is turned into a desire to be desired (*désir de demande*). (265)

Hence it is a narcissistic longing for the *desire of others*: for their admiration, their permanent demand. It is not surprising therefore that the romantic and modernist writers and their heroes, who tend to detach their desire from particular objects or persons and prefer the imaginary to the real, are also narcissistic individuals whose main goal is *to be desired*: to be in permanent demand as dandies, lovers and writers.

In romantic and modernist literature, the circular desire of desire (as *désir de demande*) has three aspects: it is either an indirect, unconscious desire for the mother or a mother figure, a desire awakened by a fugitive, inaccessible person – i.e. a girl or a woman who is as inaccessible or prohibited as the mother was in childhood – or by an individual who serves as a pretext for the narcissistic enhancement of the ego. In what follows I shall deal with these three aspects, but the second aspect – the inaccessible, unknown or fugitive female figure – will occupy the centre of the scene.

Romantic longing: Novalis and Nerval

In the case of Novalis, the incestuous scene of the prohibited mother described by Safouan is to be found – with the first two aspects – in the fragmentary novel *Heinrich von Ofterdingen* (1799). Heinrich, the hero of the novel, lives in the imaginary world dominated by the mother figure and rejects the world of the father: a world based on the values of the Enlightenment which were anathema to all German romantics of that period.

At the beginning of the novel, we find a situation marked by anomie. Heinrich’s father, who represents the Enlightenment spirit, is a weak character who cannot possibly hope that his son will spontaneously identify with him. In the novel itself, Heinrich is characterised – by Schwane and Sylvester – as superior to his father. “It is thus not surprising,” comments Jochen Hörisch, “that mother and son together leave the father

and that, during their journey, they share a room” (Hörisch 232). This idea that an incestuous desire is involved in Novalis’s case is borne out by some remarks in Florian Roder’s biography of Novalis where Auguste von Hardenberg’s attitude towards her son Friedrich is described as follows: “She cherished the small Friedrich with great tenderness. From the outset she encouraged his poetic talent which was not appreciated by the prosaic and ascetic father.” (Roder 36–37)

In this context, it is hardly surprising that in Novalis’s novel the mother turns out to be the dominant figure. The scene in which Heinrich and Mathilde meet and exchange kisses is only apparently a scene marked by object-oriented passionate love. For it ends abruptly when Heinrich’s mother appears from nowhere and the incestuous desire reasserts itself: “He overwhelmed her with all his tenderness.” (“Er ließ seine ganze Zärtlichkeit an ihr aus.”) (Novalis 210)

It is not by chance that, in the fragmentary novel, Mathilde is a fugitive, dream-like figure and that she dies so early that a realisation of object-oriented love as passion becomes well-nigh inconceivable. Her early death is not to be seen in simple analogy to the early death of Sophie von Kühn (Novalis’s fiancée), but is symptomatic of the objectless desire which is metonymically condensed in the fleeting image of the “blue flower.” The hero’s search for this oneiric flower never comes to an end. In a similar way, his love never finds fulfilment and turns into an endless quest whose object recedes as the quest progresses.

Paradoxically, the second part of the novel carries the title “Fulfilment” (Die Erfüllung), but is entirely set in a dream landscape in which Heinrich appears as a pilgrim and a kind of new Orpheus who travels through the realm of the dead in search of his beloved Mathilde. But all that is left of the fugitive figure is a smile and a gesture both of which disappear as the young hero wakes up from a dream:

Doch war nichts zu hören und betrachtete der Pilger nur mit tiefer Sehnsucht ihre anmutigen Züge und wie sie so freundlich und lächelnd ihm zuwinkte, und die Hand auf ihre linke Brust legte. Der Anblick war unendlich tröstend und erquickend und der Pilger lag noch lang in seliger Entzückung, als die Erscheinung wieder hinweggenommen war. (Novalis 322)

The key word in this passage is probably “Sehnsucht” which, in the context mapped out here, might be translated as “longing.” For this is the actual structure of romantic love as it appears in Novalis’s text: it is a longing whose subject has from the very outset renounced the realisation of his desire. It has renounced the possession of the object, a possession originally prohibited by the incest taboo.

We find a similar situation in the works of the French (late) romantic Gérard de Nerval who can be considered as a link between European romanticism and modernism in the sense that his literary dream world has inspired the modernist Proust as much as André Breton, the leading figure of French surrealism. Very much like Heinrich in Novalis's fragmentary novel, Nerval's narrator is permanently in search of an appearing and disappearing female figure whose inaccessibility perpetuates the romantic desire – which is in fact a longing without a concrete object.

The paradoxical structure of this desire is a priori fixed and never altered: the subject is never able to approach the beloved person, let alone to possess her. Here is a description given by the narrator himself: “Amour, hélas! des formes vagues, des teintes roses et bleues, des fantômes métaphysiques! Vue de près, la femme réelle révoltait notre ingénuité! il fallait qu'elle apparût reine ou déesse, et surtout n'en pas approcher.” (Nerval, *Les Filles du feu*, 122) In other words, the ideal image (“reine ou déesse”) cannot be found in reality and, conversely, the desired figure has to remain inaccessible: “et surtout n'en pas approcher.”

In the end, the narrator finds himself in a situation which is strikingly similar to the last scenes of Novalis's novel. Aurélia, the idealised and longed for girl, dies, thus becoming eternally inaccessible – very much like the mother whose possession is blocked by the incest taboo: “Je ne le sus que plus tard. Aurélia était morte.” (237)

In the following poem, which has a striking resemblance with Baudelaire's “A une passante” (commented on in the next section), it is neither a disappointing reality nor death that prevents the lyrical Subject from approaching the fugitive (i. e. prohibited) object, but old age: the tantalising knowledge that the distance of time separates desire from its fulfilment:

Une allée du Luxembourg

Elle a passé, la jeune fille
Vive et preste comme un oiseau:
A la main une fleur qui brille,
A la bouche un refrain nouveau.

C'est peut-être la seule au monde
Dont le cœur au mien répondrait,
Qui venant dans ma nuit profonde
D'un seul regard l'éclaircirait!

Mais non, – ma jeunesse est finie...
Adieu, doux rayon qui m'as lui, –
Parfum, jeune fille, harmonie...
Le bonheur passait, – il a fui! (Nerval, *Poésies* 30)

The story – for this poem contains a short story – which is set in the Parc du Luxembourg, at the heart of the Quartier Latin, can be divided into three semantic and narrative blocks which coincide with the three stanzas: the first stanza presents the object, the second stanza is marked by the awakening desire and the third by the consciousness of inaccessibility.

On the narrative level, the object appears in the first stanza and is accompanied, on the semantic level, by *speed, light, youth* and *innovation*: “passé,” “preste,” “oiseau,” “fleur,” “brille,” “refrain nouveau.”

In the second stanza, the narrative is projected inward, into the narrator’s consciousness where the desire awakens. It is a potentially narcissistic desire marked by the *similarity* of subject and object, by their *correspondence*. The subject imagines a young girl whose desire (“coeur”) would respond to his: “répondrait.” On the semantic level, the contrast between darkness (“nuit”) and light (“regard,” “éclaircirait”) structures the second half of the stanza and leads to an intensification of the desire.

In the third stanza, the narrative synthesises the inward and the outward movements, and the desire is renounced because of the inaccessibility of the object: “Mais non –.” The lyrical subject realises that the glimpse it caught of passing happiness will not return because of old age: “finie,” “adieu,” “passait,” “fui.” On the semantic level, the third stanza is again marked by “youth” – like the first – but the latter belongs irretrievably to the past as far as the lyrical Subject is concerned, and this separation from the past (from his own youth) is presented as an insurmountable obstacle which blocks the access to the desired object: “finie,” “fui.” Here again, the initial erotic desire of an object is turned into a *longing* without objects.

It will be shown in the next section that Baudelaire’s poem “A une passante” is based on a similar narrative and semantic structure: a female figure appears, arouses the impossible (prohibited) desire and disappears. Along with it disappears the *light* (“éclair”) which could have illuminated or dissipated the *night* (“nuit”).

Nerval’s family situation is comparable to that of Novalis (Friedrich von Hardenberg) in the sense that the French romantic also attempts to escape from the paternal world into the imaginary, literary world dominated by the mother. His father tried – in vain – to make him study medicine: Nerval defied his father’s authority and eventually fled into the world of the *imaginaire* in the sense of Lacan. He sensed that he would be more productive in this maternal world than in the world of science or in that of a bourgeois profession. This contrast between a maternal and a paternal world reappears in some of Baudelaire’s texts.

The case of Baudelaire

We find a similar situation in the case of Baudelaire which is the main model here. His biography is well known: his father died early on and his mother remarried General Aupick whom Baudelaire hated. The situation is sketched in a few words by Jean-Paul Sartre in his book on Baudelaire: “Madame Aupick is certainly the only person for whom Baudelaire ever had tender feelings. For him, she remains indissolubly associated with a happy and carefree childhood.” (Sartre 74)

The love for the inaccessible mother and the hatred of the father is a constellation deeply rooted in the anomie of French society. After the revolution of 1789, the Napoleonic Wars and the uprisings of 1830, French society was shaken and destabilized in many respects. The old elites were partly discredited, and the army – I am thinking of Baudelaire’s stepfather, general Aupick – was no longer what it used to be at the time of the *Ancien régime* and under Napoleon I. In this context, Baudelaire’s well-known critique of the bourgeoisie (its utilitarianism, its hypocrisy and its pettiness) is to be seen as a permanent diatribe against his unbeloved stepfather. His mother dared to impose this stranger upon him instead of accepting him as a substitute for the dead father: as a phallus in the sense of Lacan. Baudelaire’s poem “A une passante” casts some light on this particular problematic.

A une passante

La rue assourdissante autour de moi hurlait.
Longue, mince, en grand deuil, douleur majestueuse,
Une femme passa, d’une main fastueuse
Soulevant, balançant le feston et l’ourlet;

Agile et noble, avec sa jambe de statue.
Moi, je buvais, crispé comme un extravagant,
Dans son œil, ciel livide où germe l’ouragan,
La douceur qui fascine et le plaisir qui tue.

Un éclair... puis la nuit! – Fugitive beauté
Dont le regard m’a fait soudainement renaître,
Ne te verrai-je plus que dans l’éternité?

Ailleurs, bien loin d’ici! trop tard! *jamais* peut-être!
Car j’ignore où tu fuis, tu ne sais où je vais,
O toi que j’eusse aimée, ô toi qui le savais!¹ (Baudelaire 92–93)

The poem I chose from *Les Fleurs du mal* is a synthesis of the social and psychological elements I dealt with in my brief introduction and in my comments on the two romantic writers. The first sentence of the sonnet carries all the connotations linked to the modern metropolis: we can hardly hear our own words, our impressions are mixed up, concentration is difficult. The next connotation is *implied*: nothing in particular is mentioned, neither human beings, nor buildings, nor plants. The noisy street also exhales *anonymity*, a concept adjacent to *anomie*.

The second line introduces the focus of the poem: “Longue, mince en grand deuil, douleur majestueuse, une femme passa ...” From the point of view adopted here, the key words in the second line are: “grand deuil.” For the subject of the poem (who is obviously not Baudelaire) clearly imagines a young woman who is – probably or possibly – mourning her husband. In the third line “passa” seems to be the key word, especially because the *passé simple* indicates an event that belongs to the past: i.e. she will not return or reappear (like the *jeune fille* in Nerval’s poem “Une allée du Luxembourg”).

The first line of the second stanza suggests that the “passante” is a young, agile woman: “agile,” but at the same time difficult to approach: “douleur majestueuse,” “main fastueuse,” “jambe de statue.” The following two lines show an extremely tense observer: “crispé comme un extravagant” who seems to sense an acute danger in the female figure he spotted in the chaos of the busy street. On the one hand, he feels irresistibly attracted to her, on the other, he realises that her ambivalence combines “pleasure” and “death:” “le plaisir qui tue,” because her eye resembles a livid sky in which a hurricane could erupt at any moment.

The third stanza is the crucial turning point of the poem because it expresses the romantic desire which is barred from realisation by the incest taboo. The object of this desire must be inaccessible: “Un éclair... puis la nuit! – Fugitive beauté.” The irresistible beauty must for ever remain a fleeting, fugitive image which appears and immediately disappears – very much like the girl in Nerval’s poem.

The question remains what the slightly enigmatic second line of the third stanza means: “Dont le regard m’a fait soudainement renaître.” At the risk of over-interpretation, I suggest that it refers to the “imaginary” and in particular to the “mirror-stage” of the subject’s (any male subject’s) development: to his desire for the mother’s desire or to the narcissistic desire for demand. The sight of the prohibited, inaccessible figure recalls into the subject’s memory his infantile attempts to attract his mother’s desire, i.e. to become a phallus for his mother by ousting the father – who in this case is conveniently presumed to be dead because of the woman’s mourning.

“Ne te verrai-je plus que dans l'éternité ?” – This sentence evokes the final and eternal postponement of the desire's realisation. It cannot or must not be realised because the original object (the mother) is prohibited. The sentence is also reminiscent of Aurélia's death in the fictional and imaginary world of Gérard de Nerval: death is the final, insurmountable obstacle that stands in the way of the desire's realisation and turns it into an objectless longing. This is *one* of the reasons why “death” as a theme is so important in romanticism and in Baudelaire's poetry.

The last stanza of the poem tends to confirm what has been said so far, but it also adds several new elements. “Ailleurs, bien loin d'ici!” – is one of Baudelaire's most important topics and *topoi*. Before I return to this aspect of the poem, let me say something about the last sentence: “O toi que j'eusse aimée, ô toi qui le savais!” This sentence not only expresses the “desire of the desire” as the central structure of the poem; it also reveals the narcissistic character of this desire. It is a “désir de demande,” desire to be loved, admired, to be generally in demand. How else could the speaking subject exclaim in a self-assured manner: “Ô toi qui le savais!” It simply projects into the heart of the fugitive lady the mother's desire it yearned for as a child.

This desire, which has no object, goes well beyond the erotic realm and reproduces itself in space and time. Its realisation is “Anywhere out of the world” – and this is the title of the prose poem XLVII in Baudelaire's *Le Spleen de Paris*. This is the French subtitle: “N'importe où hors du monde.” It is a dialogue between the poet and his soul. The poet feels that he would always like to be where he is not, would like to move yet again and discusses the destination with his soul: Lisbon, Rotterdam, the Baltic? In spite of persistent questioning, the soul remains stubbornly silent. Finally, it is provoked into an outburst and says the plain truth: the romantic, the modernist, Baudelaire's truth: “Enfin, mon âme fait explosion, et sagement elle me crie: ‘N'importe où! N'importe où! Pourvue que ce soit hors de ce monde!’” (Baudelaire 357)

In other words, the soul rejects the object and turns the desire into an impossible desire, into *longing*. We find this longing right at the beginning of Baudelaire's *Le Spleen de Paris*, in the famous dialogue in which the stranger (the poet) is asked what he likes best: father, mother, sister, brother, friends, fatherland, beauty, God. At last the stranger answers – in analogy to the soul with whom the poet has a lengthy discussion – “J'aime les nuages... les nuages qui passent... là-bas... là-bas... les merveilleux nuages!” (277)

Apart from “aimer,” the two key words of the last sentence of this prose poem are: “passent” and “nuages.” The word “passer” may be read

as referring to the poem “A une passante:” Once more, it is the fugitive and elusive object, the object you cannot ever get hold of, yet that is fervently desired: “les nuages qui passent,” “the passing clouds.”

Proust and Joyce: longing in modernism

It is not by chance that Proust, one of the most important modernist novelists, was an assiduous reader of both Nerval and Baudelaire. In conjunction with Nerval’s *Sylvie* he speaks of “le caractère nostalgique, la couleur de rêve de Sylvie.” (Proust, *Contre Sainte-Beuve* 187) He also admired Baudelaire whom he considered to be “the greatest poet of the 19th century” (Proust, *Chroniques*, 212) because of the nostalgic, oneiric elements in his verse.

Proust’s early prose reads like a revival of the romantic and Baudelaireian desire: especially in *Les Plaisirs et les jours*, where the Subject explicitly renounces the possession of the desired object. At the same time, it explains its withdrawal from reality by pointing out that possession of the object coincides with disappointment: “L’ambition enivre plus que la gloire; le désir fleurit, la possession flétrit toutes choses; il vaut mieux rêver sa vie que la vivre ...” (Proust, *Les Plaisirs* 179)

In this text, desire has the same structure as in the works of Novalis, Nerval and Baudelaire: desire makes everything flourish, possession makes everything wither. Hence it makes more sense to dream one’s life than to live it. By now the reason for this attitude of abnegation is well known: the mother, in whose world of the imaginary Proust spent all of his life, is prohibited, and the internalisation of the incest taboo brings about a situation in which the subject seeks the inaccessible and the fugitive – that which precludes possession from the very outset.

In *Les Plaisirs et les jours*, Proust’s narrator finally compares life to the “petite amie” who will forever remain inaccessible: “La vie est comme la petite amie. Nous la songeons et nous aimons de la songer. Il ne faut pas essayer de la vivre ...” (Proust, *Les Plaisirs* 181) The narrator also explains why: in a few years, we no longer remember, recognize our dreams because they are gradually, imperceptibly usurped by reality, by daily experience, and we live in a one-dimensional world oblivious of our initial hopes and projects.

The whole of Proust’s work, especially *A la recherche du temps perdu*, can be read in the light of this objectless desire as longing. One could go a step further and argue that the whole *Recherche* is a *complex apology of longing* in the sense defined here. Thus the long episode of Albertine, a novel

within a novel, exemplifies the longing for an ever fugitive, ever absent girl whose secret life arouses the narrator's – Marcel's – curiosity and jealousy. His desire for her is time and again dampened, even extinguished, by her presence and rekindled by her departure or by some confessions of hers, which seem to cast light on aspects of her secret life – e.g. her allegedly lesbian friendship with Andrée.

However, the narrator's longing takes on new, apparently non-erotic forms whenever real life causes deceptions which suggest that "reality is elsewhere," as André Breton put it much later. He is fascinated by the beauty of Norman and Breton names such as Vitré, Balbec or Lannion but soon realises that a visit to these towns only causes disappointments because the collision of the desired image and the real place invariably makes the image fall apart. He concludes from this experience that it is more rewarding to read the names of towns and cities in the timetables of railway stations than to embark on a real journey.

Proust's work is not only interesting because it revives romantic longing in a modernist context, but also because it reveals the narcissistic character of the objectless desire. It shows to what extent this desire is a desire for demand ("désir de demande" in the sense of Lacan).

This is amply illustrated by an episode in "A l'ombre des jeunes filles en fleur" (Within a Budding Grove): in Anführungszeichen wie der frz. Titel. Marcel, the narrator, travels with Madame de Villeparisis in a carriage and during a stopover in a small town or village meets a fisher-girl. He wants to impress her in order to make sure that she would remember him and sends her on an errand to a pastry-cook. He mentions – *en passant*, as it were – that there is a carriage waiting for him:

C'était cela que je voulais qu'elle sût pour prendre une grande idée de moi. Mais quand j'eus prononcé les mots 'marquise' et 'deux chevaux', soudain j'éprouvai un grand apaisement. Je sentis que la pêcheuse se souviendrait de moi et se dissiper, avec mon effroi de ne pouvoir la retrouver, une partie de mon désir de la retrouver. Il me semblait que je venais de toucher sa personne avec des lèvres invisibles et que je lui avais plu. (Proust, *Recherche* I 717)

(That was what I wished her to know, so that she should regard me as someone of importance. But when I had uttered the words 'Marquise' and 'carriage and pair', suddenly I had a great sense of calm. I felt that the fisher-girl would remember me, and I felt vanishing, with my fear of not being able to meet her again, part also of my desire to meet her. It seemed to me that I had succeeded in touching her person with invisible lips, and that I had pleased her.) (Proust, *Remembrance* IV 19)

Narcissism has three crucial aspects here. On the one hand, the narrator tries (quite successfully) to build up a grandiose "Ego" in the admiring

eyes of the fisher-girl; on the other hand, his desire turns out to be a “desire for demand.” He wants the fisher-girl not only to have a “grand idea” of him, but to *like* him, to *desire* him. The third aspect is particularly important in that it reveals to what extent the apparently desired person (the fisher-girl) is only a *pretext* of the subject’s desire.

In reality, the subject does not desire the girl but wants *to be desired by her*, and ceases to be interested in her once he has aroused her desire and admiration. (The translation is too weak in this respect: The French original “que je lui avais plu” ought to have been translated: “that she liked me” and not “that I had pleased her.” The point is that the narrator wants to satisfy his own desire and not hers.)

My last examples are taken from the work of the early James Joyce: from *Stephen Hero* (published posthumously) and *A Portrait of the Artist as a Young Man*. Once more, we are dealing with a hero – both in the fragmentary *Stephen Hero* and in *A Portrait* – who is estranged from his father and retreats into the maternal world of the “imaginary” (l’imaginaire). Although she is quite discrete, Stephen’s mother makes it clear that she has sided with her son Stephen, the artist *in spe*: “Well, of course, I don’t speak about it but I’m not so indifferent ... Before I married your father I used to read a great deal. I used to take an interest in all kinds of new plays.” (Joyce, *Stephen Hero* 85) In the end, the mother herself opposes father to son, the non-artist to the artist: “Well, you see, Stephen, your father is not like you: he takes no interest in that sort of thing...” (85)

On a sociological level, it may be important to note that, in his biography of Joyce, Richard Ellman describes Joyce’s father as a weak character who could hardly represent the “symbolic order” (Lacan), i.e. the values and norms of society in a convincing way. He speaks of “his father’s irresponsibility.” (Ellman 293) This is how a “Lacanian situation” emerges in which the son competes with his father for his mother’s favours: “His mother must be encouraged to love him more than his father because he was just as errant and much more gifted, so more pitiable and lovable.” (293)

In this situation, Stephen’s potential girlfriend Emma is turned into a *pretext* of Stephen’s narcissistic desire which is – like in Proust’s case – a desire to be desired, to be in demand. For it reproduces the son’s incestuous desire to be desired by his mother.

Stephen suggests to Emma that they should spend one night together and then go their separate ways. Emma refuses and leaves Stephen straight away: “As he watched her walk onward swiftly with her head slightly bowed he seemed to feel her soul and his falling asunder ...” (Joyce, *Stephen Hero*, 199) This is in fact the outcome Stephen envisaged from the

outset. For his proposal to spend one night together and then break up for good meant in reality that he intended to renounce the object of his apparent love in order to turn this love into longing.

There is a comparable scene in Joyce's *A Portrait of the artist as a young man*. Stephen, the hero of the novel, is at the seaside and suddenly notices a girl standing in the water: "She was alone and still, gazing out to sea; and when she felt his presence and the worship of his eyes her eyes turned to him in quiet sufferance of his gaze, without shame or wantonness. Long, long she suffered his gaze ..." (Joyce, *A Portrait* 171–172) Instead of making contact with the admired object, which seems so easily accessible, so open to communication, he turns away abruptly as if the object were inaccessible, prohibited: "He turned away from her suddenly and set off across the strand." (172) Of course, one might argue that Stephen is timid, barred from action by his Catholic education, etc.

However, there is another, competing explanation which links this scene to the scene of separation in *Stephen Hero* and to Nerval's or Baudelaire's poem: Prompted by his unconscious, the narcissistic Subject abandons the object and turns the incipient erotic impulse into longing. This longing is of narcissistic origin and explains the solitude and loneliness – not only of Joyce's hero but of many heroes of modernism and romanticism.

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Ljubezen in hrepenenje: absolutna želja od romantike do modernizma

Ključne besede: literatura in psihoanaliza / ljubezen / hrepenenje / imaginarno / prepoved incesta / romantika / modernizem / narcizem / Novalis / Nerval, Gérard de / Baudelaire, Charles / Proust, Marcel / Joyce, James

Prispevek izhaja iz domneve Sigmunda Freuda in Jacquesa Lacana, da narcistični želji manjka erotični objekt, ker Subjekt libido investira predvsem v subjekt sam. Razlog za to je, da narcistična želja izvira iz imaginarnega in zlasti iz »zrcalnega stadija«, ko moški otrok želi mater in poskuša premagati prepoved incesta tako, da se prikazuje kot alternativa očetu: kot falus za mater. Prepovedi incesta ni mogoče zaobiti (zaradi prisotnosti očeta) in želja izgubi objekt: želja postane sama sebi namen, »*désir du désir*« (Safouan). Prispevek poskuša prikazati, do kakšne mere ta oblika želje prevladuje v določenih besedilih romantike in modernizma: v poeziji in prozi Novalisa, Nerval, Baudelaira, Prousta in Joycea. V romantičnih in modernističnih besedilih to narcistično željo pogosto zbudijo izmuzljive ženske figure, katerih funkcijo erotičnih objektov vedno prekriža vrlina njihove nedosegljivosti. Subjekt želje nezavedno izbira takšne figure, ker reproducira nemogočo željo po materi iz zgodnjega otroštva – in s to željo tudi prepoved incesta, ki ga frustrira. Prispevek prikaže, kako ta želja deluje v Novalisovih, Nervalovih, Baudelairovih, Proustovih in Joyceovih besedilih in kako se spreminja v nostalgično hrepenenje brez objekta.

Looking for Love in *Werther*, *Jacopo Ortis*, and *Leandros*: A Comparative Analysis of Three Romantic Epistolary Novels from Germany, Italy, and Greece

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The article investigates the concept of love in three epistolary novels that are intertextually linked: Die Leiden des jungen Werthers (1774) by Johann Wolfgang von Goethe, Le ultime lettere di Jacopo Ortis (1802) by Ugo Foscolo, and O Leandros (1834) by Panagiotis Soutsos. The Greek author situates his text within the tradition of his German and Italian predecessors, at the same time claiming it to be the first novel of modern Greek literary history.

Keywords: romanticism / epistolary novel / love / Goethe, Johann Wolfgang von / Foscolo, Ugo / Soutsos, Panagiotis / literary characters / *Werther* / *Jacopo Ortis* / *Leandros*

Undoubtedly, one could make the claim that the genre of the epistolary novel would not even exist without love. Even before the development of this genre, letters were a prominent medium by means of which matters of love could be described and acted out as, for instance, the history of Abelard and Heloïse clearly reveals (Frenzel 1–3). Traditionally, Samuel Richardson's *Pamela* (1740) is considered the first representative of the genre in the narrow sense. In its aftermath, the epistolary novel quickly gained in popularity during the course of the eighteenth century in England, France, and Germany (Sauder 255–257). In some countries, such as Italy, it evolved dramatically at the beginning of the nineteenth

century only, whereas in others, such as Greece, it appeared much later, well towards the middle of the 1800s, mainly as an epigonic expression of Romanticism, thus also bearing witness to the discontinuities of this literary period in Europe (Petropoulou 45–61).

The following study investigates three novels from three different national literatures that lend themselves to comparison because they are closely related, all of them telling the story of a fatal love ending in the suicide of the male protagonist. Special emphasis is placed on the similarities and differences in the plot as well as concerning the main characters. Moreover, it turns out that the “universal” of love, when used in literature, displays proteic qualities insofar as it can be linked to different other (social or political) concepts, even though, at the first level, the respective stories seem to resemble each other closely.

As far as Greece is concerned, it was the author Panagiotis Soutsos (1806, Constantinople – 1868, Athens)¹ that first published an epistolary novel in Greece, a fact that he did not hesitate to underscore himself, proudly using the actual title of his novel as a metonym for the entire genre (“eis tin anagennomenin Ellada, tolmomen imeis protoi na dosomen eis to koino ton *Leandron*” ‘In the reborn Greece, we were the first that dared to give *Leandros* to the public’ Soutsos, 1834 α’). The novel *Leandros* was printed in Nafplio in 1834, the first capital of the newly founded Greek state.² Notably, in the much-discussed preface of *Leandros*, Soutsos predominantly refers to authors such as Rousseau, Goethe, and Foscolo. Although he mentions James Fenimore Cooper and Sir Walter Scott (the latter as the foremost writer of modern English literature), Samuel Richardson is omitted. (Soutsos, 1996 12). This is apparently because he desired to classify *Leandros* in the wake of the brilliant European epistolary novel production. The fact that his reference to European authors is restricted almost exclusively to the creators of epistolary novels is an indication that the genre had already formed an intertextual environment (Moullas 222), which comprised, in addition to Richardson’s *Pamela*, further landmarks of the genre such as the same author’s *Clarissa* (1748) as well as Rousseau’s *Nouvelle Heloise* (1761). The rapid developments of literary history, towards Romanticism, however, did not spare the epistolary novel, which needed some adjustments to ensure its survival (Moullas 217).

¹ For a detailed account of Soutsos’ biography, see Politis.

² *Leandros* is not the only epistolary novel in Greek literature, but is the first and most prominent one. Other titles to be mentioned are: Georgios Rodokanakis, *Megaklis i o atyobis eros*. (Ekd. Polymeris, Ermoupolis, Syros 1840, 177 pages), Epameinondas Phrankoudis, *Thersandros* (Ekd. Nikolaidou, & Philadelphios, Athens 1847, 120 pages), and Epameinondas Phrankoudis, *Thersandros kai alla diigmata* (Epim. L. Papaleontiou, Ekd. Nepheli, Athens 2002, 327 pages).

Goethe's *Werther* (1774) is certainly such an adjustment, if not a complete renewal of the subgenre. In fact, this epistolary novel constitutes one of the key texts of the *Sturm und Drang*, or Storm and Stress, movement, which—at least in the context of a European perspective on German literary history—is often considered an early phase of the Romantic period, or alternatively as pre-Romanticism, and, given the predominance of subject and subjectivity in many of its works, quite justly so. Instead of the “enlightened” celebration of a discursive, communicative society (as, for instance, in Montesquieu's *Lettres persanes* from 1721, which are sometimes also designated the first epistolary novel), in *Werther* one finds precisely the representation of an unbridgeable gap between the individual and society, which, as shall be seen, cannot even be overcome by love. As an early Romantic, Werther strives for something absolute that he is ultimately unable to reach.

In *Jacopo Ortis*, whose hero is a full-blown Romantic, this feeling of unattainability is complemented by the experience of a loss, the loss of his homeland, his *patria* Venice. (In fact, the Treaty of Campo Formio, which was signed on October 18th, 1797, may have definitively ended the War of the First Coalition, but handed Venice over to Austrian administration.)³ Whether and how *Leandros* continues the tradition of *Werther* or *Ortis* defines the very essence of Soutsos' novel because the specter of epigonality is a constant threat to the novel.

We first discuss Goethe's novel because it is the point of departure for both Foscolo and Soutsos. A short outline of the way love is presented in this work suffices here because, in this context, it is impossible to account for all of the exhaustive research inspired by it. *Werther* consists almost completely of letters written by its protagonist to his best friend Wilhelm, but occasionally also to Lotte. At about two-thirds into the novel, an “editor” intervenes, who does not engage in an “epistolary dialogue,” but intersperses Werther's letters with his own narrative, the former now serving as “proof” of the protagonist's progressing pathology. At this point, as it were, Werther loses his voice, and the story is spoken *about* him. From being a subject, he turns into an object. Hence, one can speak of a “monophonic novel” because there are two voices (Lotte is almost completely silent)—which, however, do not result in a dialogue between two equals, symbolizing perhaps the broken bond between himself (the I) and the others. This kind of solipsism holds true for the depiction of love in the novel.

³ Venice, with Byron, was to become the epitome of the Romantic city because precisely its loss of political power became aestheticized.

From its outset, Werther's love for her—which is completely self-centered because Lotte is simply supposed to fill the gap Werther feels in himself (Goethe 115)—is not a “normal” one; it certainly does not correspond to modern imaginations of “healthy adult sexuality,” but neither does it fit in with conventional requirements of being an eighteenth-century *pater familias* (as certainly the responsible Albert does, whom Lotte is about to marry). The couple's first encounter is prefigured—and for *Werther* this is of crucial importance—in the protagonist's imagination, who longs for a childlike existence, innocent, naive, and unspoiled, the key word being *nature* (17f.). When he comes to Lotte's village, Wahlheim, he first bonds with a young boy by joining him in his child's play. (19f., 21–23) At the same time, he elaborates on the nature of love, which has to be absolute, unconditional, and bound by no rules. As a counterexample, he even imagines a “philistine” figure that corresponds to Albert, whom he only meets later, of course (20f.). In this way, “reality” is predetermined by Werther's imagination. Indeed, when he first meets Lotte (26f.), he sees her in a maternal role, acting as the surrogate mother for her younger sisters, a scene that repeats itself over and over again. Werther, the eternal child, is immediately attracted to this image. This first encounter determines the character of Werther's attraction to Lotte, which remains platonic (26f.)⁴ and plays out only in fantasies of symbolic unification as a couple, as in the scene where he dances with her. Another famous scene is the moment when they are metaphysically united after a thunderstorm, which both immediately associate with the famous poem *The Rite of Spring*. Only the poet's name is uttered: *Klopstock*; further words are not necessary (37). It is an erotic “highlight” for Werther when his and Lotte's hands or feet are inadvertently touching; in another scene, Werther envies a little canary that kisses Lotte's lips (110). The final unification between Werther and Lotte is again an indirect one and, as in the *Klopstock* scene, literature becomes the substitute for “real life:” Werther reads to her from his translation of *Ossian*, the Scottish epic poem famous in the eighteenth century, and at the time considered as being of ancient origin (149–159). The ensuing “real” physical contact—Werther touches and tries to hug her—leads to Lotte sending him away (159) and thus to his eventual suicide—which, by the way, is staged with reference to another text about love and death famous at the time: Lessing's *Emilia Galotti*. All in all, Werther thinks about his love and life in pathological terms. In the course of the novel, he stylizes it as an impossible love, making himself almost into a victim of Lotte's “temptation” (57, 120, 167f.), but in a role that he is more than willing to fulfil.

⁴ He describes her in terms of a perfect angel.

Whereas Werther remains the eternal child, Lotte on the other hand has become an adult, precisely at the moment when her dying mother, on her deathbed, had entrusted her with the maternal role for her younger siblings. As mentioned above, she is seen in this role repeatedly in the novel; for instance, she gives (maternal) orders to them (29). Another important piece of information is that she used to immerse herself in literature previously, when she was younger (31), but now merely likes it, which signifies that she is able to distinguish between literature and life, between imagination and “reality.” As much as she likes to spend time with Werther, there is no doubt for her that she will eventually marry her responsible and conventional fiancé, Albert. Most notably, this is not really a problem for Werther; he is even on quite friendly terms with Albert, whose major fault, according to Werther, is that his love for Lotte is not an excessive love, like his own. It never really occurs to Werther that he could actually marry Lotte himself.

Albert himself is a fairly average, quite likeable person, with whom even Werther is on friendly terms (58, 62). However, they differ fundamentally from each other, given the latter’s absolute excess and the former’s relative lack of imagination. When the topic of suicide comes up, they disagree (63f., 69), as was to be expected, and Werther is dismayed not so much by the fact that Albert will marry Lotte, but because her fiancé does not love her in the unconditional, absolute manner that Werther has already imagined at the very beginning of the novel.

This is fundamentally different in Ugo Foscolo’s novel *Le ultime lettere di Jacopo Ortis* (The Last Letters of Jacopo Ortis), basically a “diphonic” novel. The number of persons that exchange letters is only two because the central heroic figure mainly corresponds with his alter ego Lorenzo Alderani. Ortis is a student from Venice, leaving his home against the wishes of his mother in order to escape the persecution by the Austrian regime that governed his homeland after The Treaty of Campo Formio. The meeting of Ortis with Teresa, the love of his life, takes place in the idyllic surroundings of the Euganean Hills southwest of Venice, where Ortis has gone into his self-imposed exile. Teresa lives in a rather strict environment. She has to bear all responsibility within the house after the mother has left the family and raises a little sister that follows her everywhere. She is always in company, never allowed to remain alone, and the space in which she acts is her home. “As for Teresa we cannot talk about landscape in every sense of the word: just a room in her father’s house. The area is characterized by eternal standstill and in this place the female figure perceives a fundamental feature of her existence: that of being the balancing factor of all the passions that agitate residents or visitors in the

house. In the ‘sweetness’ of her house we can rediscover the ‘sweetness’ of the woman and the appeasement of passion that does not erupt ... the whole space embodies the female role in the society of the time” (Bonghi 3). Because there has not been a previous encounter, the relationship with Jacopo starts slowly and progresses gradually to its peak⁵ (Foscolo 87). Unlike in *Werther*, love and marriage are very much tied together in Foscolo’s novel. As has been pointed out, this is a trait of the specifically Romantic notion of love: love and marriage have to absolutely coincide! This postulate is of such crucial importance in the novel that it has led to a falling-out between Teresa’s mother and father, even before the former’s first encounter with Ortis. The father, Signor T***, wants the rich and influential Odoardo as his son-in-law, something that is inconceivable for Teresa’s mother: she has indeed left her husband because he intends to forcefully marry off Teresa to Odoardo. There are more significant differences with regard to *Werther* when it comes to the specific notion of love in this novel. If Lotte is, to put it bluntly, the more “active” pole and Werther the more “passive” one, this is the opposite in Foscolo. Teresa remains a rather pale character because Ortis displays a much more active personality. Because he opposes Napoleon in the field of politics, he has to reckon with the opposing forces of Signor T*** and Odoardo as far as his relation to Teresa is concerned. For instance, he is explicitly sent away by Teresa’s father. Whereas Werther feels, in a way, like a passive victim of Lotte, Ortis actively sacrifices himself in order that she and the others may keep on living in an undisturbed manner. In accordance with the tragic heroes of Alfieri, he sees suicide as the ultimate active expression of the freedom of man. This line of thought links the spheres of love and politics in the novel: as Ortis himself points out, one cannot live a free and self-determined life without either the free patria or the fulfilled (in a marriage, one might add) love relationship with the beloved woman (Giudice & Bruni, 62 and 91).

We now discuss the Greek epistolary novel and the notion of love there, looking at the same time at possible reasons why it did not have the success its author had wished for.⁶ Essentially, Soutsos’ novel, like Goethe’s and Foscolo’s, deals with the unfulfilled love that “by clashing with the conventions of society ultimately leads to suicide” (Bonghi 4).

Leandros and Koralia are two young people that have loved each other from their childhood. Both are from noble families of Constantinople that

⁵ The kiss is described in the letter of May 14th, 1798.

⁶ For an interpretation of this novel in German, cf. Karakassi, Katerina. “Politische Romantik in Neu-Griechenland: Panagiotis Soutsos und sein Briefroman *Leandros*.” *Vormärz und Philhellenismus* (= Forum Vormärz Forschung, Jahrbuch 2012). Ed. Anne-Rose Meyer. Bielefeld: Aisthesis, 2013. 267–286.

are enemies. The beginning of the Greek Revolution in 1821 as well as their families' hatred tore them apart. At their first accidental meeting in Athens in 1833, they discover that their youthful love has remained intact. The circumstances, however, have changed, because Koralia is now a loyal wife and mother of a child. Leandros, torn between love and morality, wandered around Greece for two months, starting his trip from Nafplio, where he faced the misery, corruption, and intrigues of political life at the capital of Greece at the time. He returned to Athens with his feelings for Koralia more intense than ever and he found her dying "from struggle between obligation and feelings" (Soutsos, 1996 10–11). This summary of the novel itself proves the obvious convergences with *Werther* and *Ortis*. However, after a careful reading one can easily understand that *Leandros* is inferior to its prototypes *Werther* and *Ortis*. Because the particularities of *Werther's* plot and characters have been outlined above, one can concentrate in the following on the distance that separates the two romantic heroes *Ortis* and *Leandros*. First of all, a larger number of persons involved in the exchange of letters weaken, in a way, their immediate impact. In addition to *Leandros* and *Koralia*, the pair of tragic lovers, there are also *Charilaos*, a fraternal friend of the protagonist, and *Euphrosyne*, the best friend of the heroine, both of whom constitute a distraction from the main couple. Moreover, the falling-in-love of *Leandros* and *Koralia*—complete with its unhappy ending due to a family feud, a time-honored plot element—had happened years before. Now, *Koralia* is a married mother and *Leandros* not so young anymore, a mature man of thirty, representative of the Athenian bourgeoisie that is not persecuted in any way, and, unlike *Jacopo Ortis* (letter of November 10th, 1797; Foscolo 17), lives in a free country. He is not at all deprived of liberty, neither at a national level nor a personal one. Even though he suffers from the corruption of the political system, he is still loyal to his monarch, King *Othon* of Greece (letter of December 13th, 1833; Soutsos, 1996 49–50). On the other hand, *Koralia* in nineteenth-century Greece, although married, enjoys far greater freedom than *Teresa*. Very few times is she depicted inside her home. She acts with absolute freedom outside of the house and meets *Leandros* on a daily basis in private, enjoying the countryside and admiring the sunrise (letter of January 1st, 1834; Soutsos, 1996 63). It is noteworthy that, despite the free time *Leandros* and *Koralia* spend alone together, unhindered by both *Koralia's* father and her sister-in-law, the "representative" of her husband, no sexual contact occurs—not even a single kiss, as in the case of the Italian novel. In the preface, Soutsos presents *Koralia* as a virtuous and pious woman that upholds the values of society, and *Leandros* as absolutely respecting the sanctity of the matrimonial vow (Soutsos, 1996 44).

The final act of Leandros' suicide is somewhat overdetermined because it is not only the impossibility of the love relationship but also Koralia's death (from tuberculosis) that drives him to kill himself.

Looking closer at what has already been sketched out above, one finds further possible reasons for the qualitative inequalities between these two specific works by Foscolo and Soutsos. In *Leandros*, the number of persons that exchange letters are four in total; in addition to the two main heroes Leandros and Koralia (the pair of tragic lovers), there are also Charilaos, a fraternal friend of the protagonist, and Euphrosyne, the best friend of the heroine. They exchange seventy-seven letters in total over a brief period of about three and a half months (December 13th, 1833 to April 4th, 1834). In the *Ultime lettere di Jacopo Ortis* the number of persons that exchange letters are only two. They exchange sixty-six out of the sixty-eight letters comprising the larger part of the novel (from October 11th, 1797 to March 25th, 1799). The remaining two letters were sent to Teresa. Thus, the time-frame is more extensive, stretching over eighteen months. In addition, *Jacopo Ortis* is characterized by "diphonia" (letters exchanged by only two persons, usually lovers or friends), whereas Leandros actually constitutes a polyphonic epistolary novel because the correspondence involves more than two people acting at a given moment as recipients as well (Moullas 246). Certainly, both the timeframe in which the love story grows, develops, and comes to its completion, as well as the number of letters and persons, have a negative impact on the quality of this epistolary novel. Similarly, the language in which the novel is written (known as *katharevousa* 'pure language', an artificial mixture of ancient and modern Greek) does make the reception of Soutsos' novel difficult, but this quality alone does not suffice to explain its relative failure. Details regarding the form and content of the novel such as the characters and the way they are outlined as well as the prevailing conditions should be considered. As mentioned above, Ortis is a twenty-two-year-old student from Venice, leaving his home while his beloved mother is imploring him to stay, with the purpose of escaping the persecution by the tyrannical absolutist regime (Foscolo 17). In contrast, Leandros is a mature thirty-year-old, a representative of the Athenian bourgeoisie that is not persecuted in any way and, unlike Jacopo Ortis, lives in a free country. He is not deprived of liberty at a national or personal level, although he suffers from the corruption of the political system; (Soutsos, 1996 49–50); he is loyal to King Othon of Greece, "in whose person he sees ... the concentrating power of national forces, the imposition of order upon anarchy and the constant progression of the Nation" (Soutsos, 1996 45). Moreover, whereas for Jacopo his suicide was already preannounced in the very first letter sent on October 11th, 1797

(Foscolo 17), and Werther also ponders over the act of suicide quite early in the novel, for Leandros this was not the case: despite his romantic tendency toward exaggeration and the clearly pessimistic character of the prevailing atmosphere, he does not intend to commit suicide. In spite of the emotional impact that the recollection of one's past potentially provides, there is only one single reference to the family of Leandros (which still resides in Constantinople or no longer exists). Jacopo's nostalgia for his mother, on the other hand, is continuous and intense because the young exiled man mentions her frequently all throughout the novel. It is noteworthy that there is no similarity between Koralia and Teresa. Although in neither of the novels is there an explicit description of the two women, it can be assumed that Koralia would be at least ten years older than the "divine daughter" of the *Ultime lettere di Jacopo Ortis* (Foscolo 22–23).

Love invades the lives of both Leandros and Jacopo in an unexpected manner. However, in the case of Jacopo Ortis (like Werther), the contact with the woman that was to prove fatal for his life happened within the framework of a formal social visit, whereas for Leandros the conditions were quite different: the past is revived as he accidentally meets the woman from whom he had previously separated due to the pressure of the families. Obviously, Ortis' "love at first sight" is much more dramatic than the "revival" of Leandros's feelings. Moreover, Koralia has already formed her own family, and her commitments are much more prevalent when compared with those of Teresa, who is merely betrothed. The lack of freedom for Teresa and the abundance thereof for Koralia has already been mentioned above. Finally, regarding the comparison of the supporting characters of the Greek novel and the corresponding Italian novel, the following issues become clear: a) Koralia's husband's sister is almost never present, she does not prevent her from seeing Leandros, and she probably covers her absence from home. There is generally neither a proactive nor assertive character, unlike Foscolo's Odoardo, who is the opposite of the romantic hero and is therefore hostile to the protagonist. Odoardo is Teresa's fiancé (and later husband) and has a strong position throughout all of the story, vigorously defending his rights, without compromise: "A blank, empty young man whose face does not say anything" (Bonghi 2). b) An oppressive father is present in the *Ultime lettere di Jacopo Ortis*, whereas such a figure is absent in *Leandros*. c) In the Italian novel, Teresa has no friends to share her feelings, whereas Euphrosyne is close to Koralia. d) Charilaos has a completely different relationship to Leandros than Jacopo has to Lorenzo: Leandros sent him fifty letters and Charilaos responded only to two of them: "Leandros writes to Charilaos incessantly and almost daily ... regardless of reciprocity ... Charilaos is a decorative person whose role is

limited to being a silent witness or even a silent psychoanalyst” (Moullas 224). Being emotionally distant during the course of the novel, at the end he became “non-existent” and his role was taken over by Euphrosyne.

It is important to highlight the fact that Ortis lives, moves, and acts in a fragmented Italy under foreign rule. The Italian people had to endure great sufferings. A great struggle for national sovereignty and the assertion of self-determination of the nation still lay far ahead. In *Leandros*, the liberation war against the Ottoman Empire is over, being no more than a glorious past. Leandros is a citizen of a new small but free country. Thus, not only with regard to love, but accordingly also with regard to the political situation, the emotional narrative impact in *Leandros* is of a much lesser degree than the one in *Jacopo Ortis*.

To sum things up, Werther’s love for Lotte distinguishes itself by its desire for non-physical but immediate unification with the other, a sort of amalgamation, which leads to the dissolution of his own self. This characteristic trait of Werther’s love is fundamentally echoed in his stance towards all other aspects of life: in nature, he wants to become one with a green meadow, being like one of the little insects crawling around in it; when reading, he strives to become one with the Homeric or Ossianic heroes of the past. In eighteenth-century terms, he suffers from an extensive and therefore pathological excess of imagination (e.g., 115, 118), causing the equilibrium of the different faculties of the mind to be out of balance. In German, this was called *Schwärmerei*; that is, a deformation of enthusiasm, failing to discern boundaries of any sort, which, as a definition in a dictionary of the time states, can be found in all aspects of life. In this way, the problematic character of Werther’s love reflects the precarious state of German society towards the end of the Ancien Régime, a situation that is treated amply in Werther’s ill-fated stay at one of the many courts in Germany (83–99). The enthusiast’s futile striving for the unreachable absolute ultimately ends in melancholy, despair, and, in Werther’s case, in suicide. It has been shown that melancholy is precisely the state of mind that corresponds to the situation of the German bourgeoisie in the second half of the eighteenth century, in a time dominated by the Enlightenment, leading to economic success without any hope of participation in the politics of the German states.⁷ In this way, the unattainability of the object of Werther’s love, Lotte, is also an apt symbol for the bourgeois reaching something like a (frustrating) glass ceiling—before the French Revolution, that is.

This has fundamentally changed for Foscolo and Jacopo Ortis. Now, it is also national and political differences, or rather antagonisms, that domi-

⁷ This is the essence of the influential study by Lepenies, modified in Schings.

nate this Italian epistolary novel. In the same way, Napoleon becomes the enemy for many Italian patriots (an active resistance struggle was going on at the time that the novel both describes and when it was written in 1801), and conflicts in *Ultime lettere* are not merely internal, as in *Werther*, but external. There is “real” opposition to Jacopo’s love, for instance, as stated above, by Odoardo, a very rich man and future husband of Teresa, or by Signor T***, the father of Teresa, who will only accept a wealthy and powerful man such as Odoardo as a son-in-law. Unlike Goethe, who ultimately writes against the confusion of art and life, Foscolo, as a true Romantic second perhaps only to Lord Byron, celebrates precisely this, by not only taking cues from his own previous love affairs, but by stylizing future ones according to his own novel when he signs real-life love letters with “il tuo Ortis” (Carlesi 50, 116, 128, 131).

Finally, Leandros’ love for Koralia, as stated above, is a mere revival of old feelings, which manifests itself at a later time in their lives when compared to the couples from the other two novels. Although this may weaken the aesthetic quality of the text, it inadvertently also points towards the specific conditions of Greek literary history. Whereas there was continuous development, which might be called organic, of both a German and an Italian national literature before the actual foundation of the respective national states, in the case of Greece this happened only after the establishment of the first Greek state, and after the capital was transferred from Nafplion to Athens (1834). Only then, many Greeks that had lived in other European countries returned to a free Greece. In addition to them, there were also a few scholars, the Phanariots, that had resided in Constantinople and the Danubian Principalities, holding high positions in the administration of the Ottoman State, and who now came to Greece in order to further the intellectual and political construction of the new state. The Phanariots, being highly experienced in matters of administrative and diplomatic bureaucracy, moved into responsible official positions in the newly established state. At the same time, being highly educated, they also played a leading role in intellectual reconstruction by creating the Athenian School, the first literary school of the first independent Greek state. Common characteristics of the Phanariots were that they spoke French, they wrote in a scholarly *katharevousa*, and they were greatly influenced by Europeans, especially French romanticist writers. For this reason, the Athenian School was named the Romanticist Athenian School by literary critics. The characteristics of the Athenian School writers were the following: usage of *katharevousa*, pretentious style, melancholic mood, escape from reality, pessimism, persistence in the idea of death, lack of originality, and a turn towards the glorious past. These aspects are eminent

in all of the literary production of the Athenian School, in poetry, prose, and theater alike.⁸ The Athenian School was basically imported and failed to produce high-level literature production exactly because of the exaggeration as well as its dependence on foreign models that were by now at least partly outdated. *Leandros* is a characteristic example of this Romanticist Athenian School. In contrast, on the Ionian islands, the origins of literature date back to the fifteenth century, when the island poets were popular for their poems, prose, and the translation of texts from ancient Greek into the spoken language. Moreover, being part of the Venetian Republic, the Ionian islands came into close contact with Italian artistic production. Therefore this rich heritage produced important personalities that stand out in literature, such as Ugo Foscolo (who was actually an Italophone Venetian born on Zakynthos), Andreas Kalvos, Dionysios Solomos, and many other important members of the Eptanesian School—that is, the school of the seven Ionian islands.⁹

Leandros is basically conservative, despite the critique of the excesses of the court bureaucracy. The same holds true for this epistolary novel's position in literary history: in the preface, Soutsos may claim that it is a "first" for Greece, but ultimately he is unable to overcome the intertextual burden it carries around and to add something substantially new. And the treatment of love in the novel is perhaps the best example of its epigonality.

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⁸ Greek Romanticism was mainly expressed in poetry. Its main representatives were Alexandros and Panagiotis Soutsos, Alexandros Rizos Ragkavis, Georgios Zalokostas, Dimitrios Papatigopoulos, Ioannis Karasoutsas, Dimosthenis Valavanis, Spyridon Vasileiadis, and Achilleas Parashos.

⁹ Such as Antonios Matesis, Georgios Tertsetis, Ioulios Tipaldos, Gerasimos Markoras, Aristotelis Valaoritis, Spiridon Zambelios, and Stefanos and Andreas Martzokis.

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Iskanje ljubezni v *Wertherju*, *Jacopu Ortisu* in *Leandru*: primerjalna analiza treh romantičnih pisemskih romanov iz Nemčije, Italije in Grčije

Ključne besede: romantika / pisemski roman / ljubezen / Goethe, Johann Wolfgang von / Foscolo, Ugo / Soutsos, Panagiotis / literarni liki / *Werther* / *Jacopo Ortis* / *Leandros*

Tematika ljubezni je v literaturi tesno povezana s pisemskim romanom. To drži tudi za tri romane, ki jih obravnava ta članek. Vsi trije romani – Goethejev *Werther*, Foscolov *Jacopo Ortis* in Soutsosov *Leandros* – obravnavajo usodno ljubezen, ki moškega protagonista požene v samomor. Uvrščajo se sicer v tri različne nacionalne literature, povezani pa so medbesedilno. V vseh treh pisemskih romanih se v zgodbi ljubezen kot »univerzalija« povezuje z drugim elementom. Tako se ljubezen in drugi element zgodbe lahko vzajemno reflektirata in na novo ovrednotita. V Wertherjevem primeru je to »degenerirani« značaj njegove zaljubljenosti v Lotte, saj Werther ne prevzame aktivne, dominantne vloge, ki jo literarna tradicija pripisuje moškemu snubcu, temveč izkazuje »ženstveno« ali »otroško« pasivnost, svojo usodo pa stilizira po zgledu Kristusovega trpljenja. Ta temeljna pasivnost ustreza socialno-psihološki situaciji intelektualnega meščanstva v Nemčiji v drugi polovici 18. stoletja, ki ni imelo skoraj nobenega političnega vpliva in je zato razvilo, kakor kažejo raziskave, kolektivno melanholijo. To ponazarja kratek odlomek iz romana, v katerem se Werther zaman poskuša prilagoditi življenju na dvoru majhne

nemške prestolnice. V *Jacopu Ortisu* protagonistov konflikt, povezan s tematiko ljubezni (tu je upodobljena bolj aktivna oblika), ni socialnega značaja, temveč je političen. Ljubezen Benečana Ortisa do Terese se vzporeja z njegovo ljubeznijo do domovine, do združene Italije. Zaradi osovraženega Napoleona se njegovi upi v zvezi s svobodno nacionalno državo izjalovijo. V grškem romanu sta ljubimca Leandros in Koralia starejša kot para v prej omenjenih romanih. V njunem razmerju ni svežine in neposrednosti, kar se ujema z zapoznelostjo ustanovitve grške nacionalne države in literature, vsaj glede na kratkoživo Atensko romantično šolo.

Familial Love Discourses in Contemporary German-Language Drama and Theater

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This analysis of familial love discourses in contemporary German-language drama and theater, prefaced by a brief overview mainly of the development of the bourgeois family formation and family-related discourses in German-language drama and theater tradition since the eighteenth century, examines which theatrical and dramatic tradition playwrights resort to in their work and how they modify it under postdramatic conditions. This contribution is also guided by the question of whether contemporary plays, which grotesquely overdraw familial interrelations, treat the subject of love as a phantasm and whether the gloomy family plays written and staged since the 1990s also offer alternative visions of viable and caring love

Keywords: German drama / family drama / family relations / love / Loher, Dea / Specht, Kerstin / Bärffuss, Lukas / Mayenburg, Marius von / Jonigk, Thomas

The Changing Forms of Bourgeois Family, Intimacy, and Morals

Over the course of history, the institution and notion of the family has been exposed to various changes and modifications. Historical research on family systems offers sufficient evidence to underpin the claim that the family can be considered a sociocultural construct, a lived reality, and subject to myth-building. A definition of the family that accounts for a wide range of family formations emphasizes that the family remains a basic social group of adults and children related to each other by descent, marriage, adoption, or shared commitment, not necessarily inhabiting the same place. The incest taboo is still an integral part of family politics that prohibits mating with close kin. According to the French sociologists François Bourricaud and Raymond Boudon, the family is one of the most significant institutions of human societies, but for them there is no reason to believe that all institutions originate from it or can be explained by it. The family is a system of relationships between married or partnered cou-

ples and relatives that necessarily interacts with and is engaged in other social, economic, and political systems of a society. Boudon and Bourricaud further argue that the family is an open group rather than a self-contained totality, as proposed by Marcel Mauss. Apart from being a legal bond that prescribes economic, religious, sexual, and other rights, obligations, and prohibitions, the family is also considered an emotional community based on love, affection, respect, and care (Boudon and Bourricaud 143–151). Regarding the function of families to respond to the emotional needs of their members, the sociologist Jane Ribbens McCarthy foregrounds the challenge to assess the

emotional features of family lives and relationships, when these encompass variations from love to hate, kindness and altruism to violence and abuse. Part of this difficulty is that actual family experiences may be equivocal and shifting, involving deep paradoxes around such issues as power and love, or care and oppression, and the related feelings may hold much ambivalence. (Edwards and Ribbens McCarthy 5)

From a historical perspective, familial intimacy and emotionality did not advance to become a key component in family conceptions before the formation of the bourgeois nuclear family at the end of the eighteenth century.

Although it was generally believed that the nuclear family came into existence in the wake of industrialization, in recent decades this thesis was corrected by family research scholars and historians (e.g., Laslett 1–90 and 103–124; Mitterauer and Sieder). Nuclear families, comprised of a father, mother, and children, already existed in the pre-industrial period. Basically, they constituted the core of the pre-industrial extended work and household family, which included relatives, servants, maids, their own and illegitimate children, unrelated individuals such as lodgers or orphans, and livestock. Within the preindustrial household formation system, the division into labor and privacy spheres was unfamiliar. Founded as a community of economic interest, the entire extended household family was engaged in joint productive processes to sustain the family's survival under the rule of the *paterfamilias* (e.g., Ariès 469–557; Wunder 89–118). Furthermore, “the family in pre-industrial society was characterized by *sociability* rather than *privacy*” (Hareven 230).

With the emergence of the bourgeois nuclear family at the end of the eighteenth century, the family concept, composition, and structure underwent fundamental transformations. Due to urbanization and industrialization, productive activities that were previously performed in domestic households were outsourced to factories. In the bourgeois concept of the

family, the home was now defined as an intimate and private sphere, a safe harbor for retreat from the demands of the outside world. The cultivation of emotional ties within marriage and family is thus a relatively new social occurrence and the result of major socioeconomic changes. After the introduction of gender-specific labor divisions in bourgeois families, married women were tasked with housekeeping, childcare, securing the emotional wellbeing of family members, providing recreational and leisure activities, and creating a domestic atmosphere of trust and security, whereas the father, as the patriarch, was expected to secure a livelihood for the family and to perform as the disciplinarian and the family's representative in public (e.g., Segalen 13–58). In contrast to preindustrial extended household families, where children were used as a workforce at an early age, enlightenment philosophy and the bourgeois family concept gave advice to view children as unformed human beings in need of protection, emotional attention, guidance, and education (e.g., Ariès 69–91). However, as the educational theorist Ecarius explains, the conception of bourgeois family as an emotional community should be emphasized as a guiding ideal rather than the normal case (Ecarius 137–156). Concerning familial love and intimacy in bourgeois settings, they evolved in the first instance within a highly rigid moral system that was at the same time conceived as a new paradigm for a more humanistic state in declared opposition to the morally disputable courtly society. As Rosenbaum noted in her studies on the history of family, the bourgeois family advanced in the eighteenth century to *the* social center of the upcoming bourgeoisie, which sought political emancipation and public recognition (Rosenbaum *Familie als, Formen*). The bourgeois family concept at the end of the eighteenth century evoked a non-negotiable unity of emotionality, morality, and familial life. Bourgeois family virtues and ethics included requirements such as unquestioned obedience to the paterfamilias, loyalty to family members, monogamy, the incest taboo, and with respect to the daughter the repression of sexuality as well as her virginity. The moral integrity of a bourgeois family was anchored in exactly these ethical principles. Confessions of familial love were given credit only if coded in accordance with the existing moral system.

Although marriage of convenience prevailed at that time, a love marriage, in which individual love and marriage coincide, was by all means a socially accepted option. According to Kornelia Hahn and Günter Burkhardt, it is the bourgeoisie that twinned the institution of marriage with the profession of love, thereby reconciling the irrationality of love with the social rationality of marriage and family (Hahn and Burkhardt 8). However, reciprocal love based on free choice and sexuality came into blossom, as

is generally known, in the nineteenth century's romantic love concept (e.g. Müller-Lyer 39, 47, and 103).

The bourgeois nuclear family finally reached its climax in the 1950s and 1960s. Despite the widespread claim that the traditional core family has become obsolete in Western societies today, the bourgeois conjugal family remains the predominant form of intimate coexistence among many other forms, such as patchwork families, single-parent and childless families, same-sex families, non-marital partnerships, and families-in-law. Some researchers propose appraising these new familial arrangements as indicators of change and transformations rather than a crisis because the institution of the family has been subject to alterations since its very existence, which again does not ignore the fact that novel social forms usually cause conflict and anxiety until they become socially accepted (Vaskovics 4–17; Schneider 19–52; Hoffmeister 70–77, 105–111). These heterogeneous forms pay tribute to individualization processes as evolving since the beginning of the twentieth century, to labor market flexibility, and to the pluralization of individual biographies (e.g., Kaufmann; Beck-Gernsheim). These open forms offer a higher degree of adaptiveness because the adults involved, among other things, do not expect or insist on permanency anymore. In addition, “post-bourgeois” families show a less obliging character than traditional core families. Moral obligations and commitments are apparently no longer imposed and uniformly regulated, but instead debated and negotiated (Schenk). The sociologist Gunter Schmidt speaks in this context about a shift from compulsory to negotiation-based morals (Schmidt 180–206). In “post-familial” (Beck-Gernsheim 115–138) settings, one major change seems to be the fact that fathers are no longer the only breadwinners. Under the condition of flexible labor and a significant increase in paid female employment, coordination efforts that absorb a lot of time and energy considerably impact the organization of family life. Time management in consideration of different time requirements and schedules that ought to be consolidated in a manner that is satisfying for all parties surfaces as a new potential for conflict within both traditional and unconventional familial settings. Flexibility offers not only more freedom of choice, but also a higher degree of responsibility in view of the persistent compulsion to make morally acceptable decisions under the premise of a seemingly endless horizon of options and choices. Reflexivity and flexibility thus emerge as the core structural principles of (extra-)familial communication (Pasero 264–296; Kilian and Komfort-Hein 9–24; Löw). Because the concept of love that promises permanency, certainty, and the exceptionality of the other has been depotentialized or disempowered in recent decades, at least from a legal perspective, this change cannot rela-

tivize the emotional, economic, and legal responsibility towards children as the most vulnerable and dependent members of both traditional and unconventional family settings. According to the philosopher Georg Lohmann, parenthood and childcare remain legally defined on the one hand, and on the other hand are still shaped by parental or familial love. Although parental care is considered a cultural construct, Lohmann argues that these obligations mainly result from a loving attitude towards children (Lohmann 201–220). Finally, in contemporary society, family-like settings also remain the first intimate space where personal identity and a sense of belonging are constituted (Hoffmeister 156–167, 232–257; Martinec and Nitschke 9–13).

Familial Love Discourses in Drama and Theater Tradition from the Domestic Tragedy to the Critical Folk Play

As Thomas Anz and Christine Kanz have already observed, literary reflections on familial relations became very popular starting in the eighteenth century, as evidenced in the staging of domestic tragedy and the broad reception of family novels (Anz and Kanz 19–44). Therefore, addressing the topic of family and familial love requires a look at the domestic tragedy as developed by Gotthold Ephraim Lessing. The domestic tragedy is the genuine dramatic place where, for the first time in theater and drama tradition, the family becomes the focus and subject of dramatic action (Bähr 76–85; Schöblier, *Trauerspiel* 44–51; von der Lühe 202–217; Fischer-Lichte 84–120). In his aesthetic attempt to abandon the request by which the tragic hero of a classical tragedy has to be of aristocratic descent, in his innovative domestic play Lessing introduces a representative of the bourgeoisie as a tragic heroine (Lessing 662–736). The genre-specific concept of character and dramatic action are closely related to the ideal of the bourgeois core family, which now changes from a primarily work and purpose bond to an emotionalized community. The father-daughter relationship configures the central constellation of the tragedy, whereas the mother character is in general marginalized and portrayed as the “saboteur and betrayer of the bourgeois code of ethics” (Bähr 80). In Lessing’s play *Miss Sara Sampson*, for example, the mother has died even before the drama begins (Hart 1–23). In his play *Emilia Galotti* and in Schiller’s *Kabale und Liebe*, the mother, apparently neglectful of her duties and obligations, and consequently considered untrustworthy, seems to present a serious threat to the patriarchal order. The emotionally tense rapport, almost libidinally charged, between the virtuous daughter and the tenderly and

tyrannically loving father¹ predetermines the course of the family conflict, sparked by the daughter's love and sexual desire towards another man, conceived mostly as a rival by the father. Against the backdrop of this tragic dramatic situation, Christine Bähr explains:

Being forced to choose between the father and the lover is the daughter's misfortune that prompts her into suicide or death. The daughters have internalized the code of ethics ... to an extent that they are willing to sacrifice their lives for it. ... Without the maternal support, the daughter remains in a subordinate position to the paternal authority, which is particularly concerned about the integrity and reputation of the family, and completely ignorant of the individual happiness of the individual.² (Bähr 84)

Concerning *Sturm und Drang* drama, this continues to tackle family issues and center around the revocability of parental (or only fatherly) love under the constraint of the fatally rigid bourgeois moral system. It is mostly the female child that is driven between the revocable love of the father and unrealizable love for a man of a higher or a lower social status. Unwanted and concealed pregnancy, a recurrent motif in family drama, presents the peak of fear and pity, which again motivates the suicide of the expectant mother or even an infanticide, as in Heinrich Leopold Wanger's tragedy *Die Kindermörderin* (The Child Murderer). Significantly, the mostly self-aggressive behavioral patterns of the daughter figure as a last resort to prevent familial and public defamation, and recur as violent self-assertion of sons against others; for example, as fratricide in Schiller's *Sturm und Drang* tragedy *Die Räuber* (The Robbers; Luserke-Jaqui 218–242; Karthaus 113–122, 123–130).

Following and adapting Darwin's theory of evolution for aesthetic and dramaturgical purposes, the family in naturalistic drama, mostly assembling characters from the working class and lower class, is constituted as a community of fate, in which each member is trapped in his or her social milieu and determined by the inevitable law of heredity and environment. Family as a social place transmutes under naturalism into a space of com-

¹ In the play *Kabale und Liebe*, the tragic heroine Luise expresses the compelling force in her father's sentimentality with following words: "Daß die Zärtlichkeit noch barbarischer zwingt als Tyrannenwut!" (Schiller 657/V, 1).

² "Zwischen Vater und Geliebtem zu wählen wird das tragische Los der Töchter, das sie zuletzt in den Tod treibt. Den Moralkodex, ... , haben die Töchter so weit verinnerlicht, dass sie dafür ihr Leben zu opfern bereit sind. ... Ohne mütterlichen Beistand unterstehen die Töchter der väterlichen Autorität, die vor allem die Integrität und Ehre der bürgerlichen Kleinfamilie im Blick hat und darüber das individuelle Glück des Einzelnen vergessen macht." (All quotes have been translated from German into English by the author of the article.)

mon suffering and misery. It is mostly the mother figures that revoke the ideal of a holy, harmonious family that supposedly grants reciprocal love and respect, self-sacrifice, and physical, emotional, and economic security, as, for example, in Arno Holz's and Johannes Schlaf's stage work *Familie Selicke*, or in Gerhart Hauptmann's family theater piece *Das Friedensfest* (The Peace Festival), ironically subtitled *Eine Familienkatastrophe* (A Family Disaster). The programmatic and ruthless unmasking of bourgeois family ideology leaves emotionally and economically deprived characters behind, unable to fill familial and romantic relationships with invigorating love, remaining paralyzed in their unsatisfied longing for it, and describing a loveless life as a state of numbness and motionlessness (Bähr 98–110; Horstenkamp-Strake 151–199).

Whereas the naturalistic delineation of family decay is still accompanied by the feeling of loss and longing, regardless of its critical stance towards the bourgeois idealization of the nuclear family, the expressionist drama pinpoints its radical rejection of the bourgeois system of values and norms as well as the overarching societal patriarchal order in the subject of patricide; for instance, in the famous play with the self-explanatory title *Vatermord* (Patricide) by Arnolt Bronnen. In ecstatic, highly subjective evocations and declamations, the expressionists envision the creation of a renewed mankind, reassembled in a utopian human community, by blasting the suffocating frame of the traditional family. The belief in love is not given up; the conviction was instead that love can flourish when society frees itself from socio-culturally prescribed roles and identities that narrow full human potential as a universal value.

The critical folk play in the first half of the twentieth century and the new critical folk play in the second half of the twentieth century is another genre that explores family relations. The main feature of critical folk plays is the depiction of the socially underprivileged, who are excluded from the possibilities of a prosperous life, expressing their ineptness, social and familial oppression, and emotional immaturity by means of damaged and dialectically fractured language (Malkin 104–124; Hassel 184–238; Schöblier, *Trauerspiel* 77–94). They all appear in hostile familial settings, in which violence erupts suddenly, carelessly, and without motivation, which exposes brutal behavior as normalcy and routine. Love seems merely to be a borrowed quotation from bourgeois cultural archives—in rural settings with strong biblical references—that starkly contradicts with almost daily demonstrated bestiality and crudeness, as a figure for an extreme form of undignified existence. Major threats to orderly family life, apart from poverty and social exclusion, are perceived in the presence of strangers or foreigners, unexpected pregnancies, mentally or physically disabled family members,

and homosexuals. Strikingly, the act of abortion, as a quite frequent strategy to reestablish family order and peace, is conducted with clinical *froidueur*, lacking the ability to articulate regret and sorrow, such as the young couple Marie and Karl in Franz Xaver Kroetz's play *Michis Blut* (Michi's Blood).

Love and Family in German-Language Drama and Theater since the 1990s

In German-language drama and theater since the 1990s, the *sujet* of family and labor continue to present one of the key topics. Remarkably, contemporary playwrights resort to the tradition of the domestic tragedy, the drama of *Sturm und Drang*, naturalism, and expressionism as much as the (new) critical folk play, mostly parodically reshaping and grotesquely overdrawing them, as well as hybridizing different genres. The preference for the motif of incest since the 1990s is closely related to reflections on family relations in the context of power hierarchies or asymmetries and ideologies that are deployed to legitimize the violence performed (Bähr; Schöblier *Augenblicke*; Virant).

In Schöblier's opinion, the excessive use of violence in the plays of the last three decades can be explained among other things with the effort to reincorporate arduously demerged phenomena or the abject, in the sense of Julia Kristeva, of the high culture canon. Schöblier further explains that it is only when the ugly, the dirty, and the evil unfold as the other side of the triad of the three great values of truth, beauty, and goodness that the dividing line between high and lower cultures collapses (Schöblier, *Augenblicke* 252), and the mismatches between ideal, reality, and fantasy are disclosed. In addition, the "British Brutalists," particularly the playwrights Sarah Kane and Mark Ravenhill, crucially inspired the manifold extrapolation of the aesthetics of violence within European contemporary drama and theater.

The recourse to the incest *sujet* is accordingly one possible aesthetic strategy to expose the reverse of the bourgeois family idyll. The family as a safe harbor, a place of allegedly unconditioned parental love and personal development, is inverted into a space of horror, fear, and unprotectedness. Especially the fatherly assertion of love is perverted into verbal and sexual violence, as in Dea Loher's drama *Tätowierung* (Tattoo) or in Thomas Jonigk's play *Täter* (Perpetrator), in which the usual constellation of father-daughter incest is extended by introducing the more rarely mentioned incestuous relation between a mother and her son. The stage work *Perpetrator* differs from the mother-son incest plot in Sophocles' *Oedipus*

the King, the prototype of ancient drama, insofar as the mother figure in Jonigk's play misuses her son for acting out her sexual fantasies. Violating the incest taboo seems to be "the culminating point of relationships based on dependence and submission within the familial scope"³ (Schöblier, *Augenblicke* 270). Even in dramas in which the father figure is missing, in spite of all expectations, a happier end is barely in sight. In this context I would like to refer to theater texts by Kerstin Specht, written mostly in a very sublime style of the critical folk play. To mention Kerstin Specht seems worthwhile for two reasons. First, she wrote one of the rare family dramas with a happy ending and, second, one of her plays illustrates the effectiveness of the domestic tragedy and at the same time offers an example of an intriguing parodic remodeling of the same.

In the drama *Die Froschkönigin* (The Frog Queen), the financially ruined, self-sacrificing single mother, tyrannized by her two children, who are taking over the empty place of the deceased head of the family, is rescued from her family hell by a loving man that even married her. After she abandoned her home, she merely left a video message for her astonished and depressed children, informing them about her fortune. The subtitle of the drama, *Küchenmärchen* (Kitchen Fairy Tale), however, depotentializes the announced turn of life, leaving open the circumstances of the mother's disappearance and the credibility of her story. The play *Das glühend Männla* (The Flaming Manikin) twists to some extent the plot of a domestic tragedy. The central constellation shifts from the father-daughter to the mother-son relationship in a household consisting only of a mother, son, and maternal grandmother. Throughout the entire play, the mother and the grandmother fight to receive unrestricted love and attention from the (grand)son, fiercely outbidding one another with presents and money. The son profits though from his insight that even openly faked love and care can be monetized. As in a domestic tragedy, the child, here the son, is forced to choose between his overly jealous and clinging mother, who is searching for compensation after been deserted by her husband, and his girlfriend. Unlike the daughter figures in the domestic play, the son does not harm himself. The one that has to pay with her life for a situation that does not seem to be unsolvable (but is presented as such) is his girlfriend Anke. In a grotesque exaggeration, Specht allows the nameless son to garnish his crime with misogynous quotes allegedly borrowed from Nietzsche, celebrating his "emancipation" from the detested and disdained female.

In studies of contemporary drama that focus on the *subject* of the family, the main attention has been paid to violent and damaging aspects of famil-

³ "Kulminationspunkt familialer Abhängigkeits- und Unterwerfungsverhältnisse."

ial coexistence and communication. This raises the question of whether and how moments of familial love are revealed in prevalently unfriendly staged family settings. Due to this underrepresented dimension of family-like life in research, below I concentrate on three examples that display expressions of familial love, although as brief and lucid intervals in a hostile atmosphere, yet remaining without noticeable consequences and turns.

The first example is Dea Loher's incest drama *Tätowierung* (Tattoo). Loher's theater text is split into three parts, of which the first depicts the life of the petit bourgeois family Wucht (literally, 'stunner') in short scenes. The eldest daughter Anita is regularly exposed to the sexual violence of her father, with the telling name Ofen-Wolf ('Oven-Wolf').⁴ The first sequence of the play's first part is entitled "Was sich liebt" (Loving Each Other), showing Anita with her younger sister Lulu, who is still spared the assaults by her father, engaged in an intimate and confidential dialogue where, under the burden of fear, horror, and concern, transient moments of childishness and carelessness flash, illuminating the sharp contrast between the un-lived possibilities of sisterhood and the mortifying and poisonous experience of incestuous abuse. Under the emotional and physical patriarchal terror, the potential and needs for caring and empathetic communication between the two daughters and the mother, called Hunde-Jule ('Doggy Jule'), are coerced into a competitive and antagonistic correlation. The absence of Ofen-Wolf allows mutual affections to arise briefly and diminish instantly when the scenarios of horror are reenacted. Anita's reason to stay and to endure, admitted to herself in a monologue, is the awareness that "[i]f I refuse / [i]t is Lulu's turn"⁵ (Loher 94, I, 9). Unlike her mother, who has resigned and given up all attempts to protect herself and her daughters, Anita still tries to figure out ways to minimize the harm for others. Hunde-Jule, whose complicity is metaphorically pinpointed in the mask that she is wearing due to an allergy and that prevents her from speaking and breaking the wall of silence, demonstrates her full consciousness about her joint guilt when she remarks that "a dog is more valuable"⁶ than she is (81, I, 5). In this comparison, she expresses the loss of her dignity under the given circumstances. After finding out about her

⁴ The first part of the father's name hints at his profession as a baker. The father figure himself cynically draws an analogy between his success and productivity as a baker with his sexual potency and productivity. The added name evokes a famous figure in fairy tales and fables that denotes menace and fatal violence. With this doubling, the name merges both the father's positive interpretation of his incestuous behavior and the destructive effects on his victims.

⁵ "Wenn ich mich weiger / Is die Lulu dran."

⁶ "Ein Hund ist mehr wert als ich."

pregnancy, Anita and her boyfriend Paul Würde ('Paul Dignity'), a florist, decide to get married, even though the paternity remains uncertain. To her desperate and enraged mother and sister, Anita explains her step with her maternal responsibility towards the unborn child: "I am pregnant / Something has to change for me"⁷ (120, III, 2). When Anita moves out, Hunde-Jule leaves her husband and Lulu, who now serves as a replacement for her sister, a fact that causes severe nightmares for Anita and a lingering feeling of guilt because she is unable to offer her at-risk sister shelter in her new but small home. Finally, the marital love and union did not bring the peace and the opportunity to bury the traumatic past in healing oblivion, as expected by Anita and Paul, who recognizes: "Your father is stronger / than I am / ... Someday / the best care / does not cure a diseased plant anymore / when it is so rotten inside / that the mildest sun / and the smoothest water / only speeds its decay up"⁸ (136, III, 7). With Anita, Loher drafted a female figure that is cognizant of the lasting effects of her trauma,⁹ especially her love for Paul, and yet willing to remain responsive to the ones in need.

The second example, Marius von Mayenburg's tragicomic family farce *Das kalte Kind* (The Frozen Child) assembles related and unrelated couples and singles that in various, mostly fusing, settings and converging dialogues and monologues lay open their familial and emotional investments and disappointments in the outcome, rampant fantasies, unmet expectations, and deep, unhealed wounds. At this point, I highlight two diverging paternal concepts sketched out in this theater text. One concept is represented by a character simply named "Vati" ('Daddy'). Following the text, the Vati figure embodies a paternal concept with capital investment in education and guaranteeing a future for his children as well as setting high moral standards as the supreme obligation. Within this concept, emotional care and expression are neither demonstrated nor mentioned as a constitutive element of fatherhood. The relationship between the father and the children is deemed satisfying if the outcome of the investment meets the father's expectations. This parental calculation does not leave

⁷ "Ich krieg ein Kind / Es muss sich was ändern für mich."

⁸ "Irgendwann / schlägt bei einer kranken Pflanze / die beste Pflege / nicht mehr an / wenn sie nämlich / von innen heraus so verfault ist / daß die mildeste Sonne / und das weichste Wasser / sie nur noch schneller / verfaulen lassen."

⁹ This awareness is echoed in the following self-knowledge: "As if / will could determine / how one must feel / now that the horror spreads / everywhere in me / and I must carry it with me / wherever I turn / and it weighs heavily on my heart" (Loher 136, III, 7). Original text: "Wie wenn / der Wille bestimmen könnt / wie ein Mensch fühlen muß / wo ich den Schrecken hab / in mir / und ihn überall / mit hin tragen muß / und er sich schwer setzt / auf mein Herz."

space for emotionality because in the father's comprehension it does not meaningfully contribute to the desired result, which would be successfully completed studies, reputable employment, a wealthy spouse, and moral decency. However, Vati's daughter Lena fails to meet her father's requirements, which causes Vati to insinuate that Lena is awaiting his death to secure her future through her inheritance. In order to impede such a parasitic plan, Lena's father declares:

You think: "I can go on for a while studying Egyptology, eventually the old folks will kick the bucket, and all the dough will belong to me." ... The money is mine. It belongs to me and mom. And I will use all of my ambition not to leave anything of it behind when I die.¹⁰ (von Mayenburg 15, I)

In comedic style, von Mayenburg defuses this capitalistically oriented and bigoted understanding of the paternal role by confronting it with the new "soft" type of father, embodied in the figure named Werner, who is married to Silke, a chronic alcoholic, and is the father of their infant child Nina. Unable and uninterested in childcare, Silke engages herself in fantasizing romantic scenes with known and unknown men, in gossiping, and in complaining about her husband's almost exclusive concern for their child. Even though Werner's main focus in the text is his little daughter, lying most of the time in the pram or being held by her father, he does not seclude himself from social life, which implies that he goes out with Silke and Nina in the pram. In his inclusive understanding of being a family father, he does not avoid being seen in public with his drunken and embarrassing wife, nor does he shy away from changing his daughter's diapers while outdoors. Yet, von Mayenburg escapes idealization by modelling a figure that in all his care once in a while acts awkwardly, loses his temper with Silke and threatens to send her to a psychiatrist, or complains to her: "You are not sleeping with me anymore because I stink like diapers full of poo. That's the way it is"¹¹ (34, II). In spite of Werner's attempts to overcome the traditional gap between private and public, by not reducing family life and childcare to the domestic sphere, and by taking his father role seriously, his wife and others take a dismissive stance toward him. Setting childcare as the highest priority implies ascribing less importance to work, professional ambitions, and success, which tacitly lowers his esteem in the eyes of others. The in-

¹⁰ "Du denkst, du machst noch eine Weile weiter mit der Ägypterkunde, irgendwann werden die Alten schon abkratzen, und der ganze Schotter gehört mir. ... Dieses Geld is meins. Es gehört mir und Mutti. Und ich setze meinen gesamten Ehrgeiz dran, daß nichts übrig bleibt davon, wenn ich tot bin."

¹¹ "Du schläfst nicht mehr mit mir, weil ich nach vollgekackter Windel stinke, so ist das doch."

ability to report about job-related success or adventurous travels around the world is devaluated as a fundamental loss of male identity. However, von Mayenburg allows his figure Werner to face these disappointments with humor and self-confidence, as shown in the following quote. Vati reveals to Werner his ambitious plan to travel the world before dying:

VATI: A nightmare, to leave the planet without having seen all of that.

WERNER: Have you already been to the moon?

VATI: A failed life.

WERNER: Excuse me, in this pram there is a state of fecal emergency.¹² (von Mayenburg 39, II)

The third example pertains to Lukas Bärfuss' family drama *Die sexuellen Neurosen unserer Eltern* (The Sexual Neuroses of Our Parents), in which the main character is Dora, a young woman and only child, classified and treated as mentally disadvantaged by her parents, family doctor, and other members of the social environment. Dora resides with her parents.

At a general level, the dramatic text discusses the social implications and questionable discourses that draw demarcation lines between normalcy and deviation, and between healthiness and unsoundness. Classified as mentally disabled, Dora is referred to as socially different and inept. Her conspicuous appearance is perceived as displeasing and frightening. On the other hand, her naivety, ignorance, and benevolence evoke in others religiously charged images of moral innocence, salvation, and consolation, comparing her to the symbolic figures of an angel or a lamb.¹³ The pivotal concern of the mother and the family doctor is to identify effective approaches to normalize Dora; that is, to correct deviant occurrences. In their estimation, psychopharmaceutic drugs, social and reproductive control, and employment for the disabled promise to be helpful measures for Dora to conform to social norms. Due to the distorting effects of pharmacology, the mother, however, decides to stop the intake of her prescribed drugs, after which Dora's mother believes that these brightened

¹² "Verzeihung, in diesem Kinderwagen herrscht fäkaler Notstand."

¹³ Dora occasionally sees a man, called the nice gentleman, who involved her in a sexual relationship. They usually meet in hotel rooms. Surprised that Dora was not engaged in sexual encounters prior to dating him, he states: "You offer this gift to me. Kid. To me. And I treat you so rudely, my little angel. I do the dirtiest things and I treat you so poorly. DORA: You don't treat me poorly. ... THE NICE GENTLEMAN: You are an angel. Heaven sent you to me. You will release me" (Bärfuss, 100, 15). "DER FEINE HERR: Du schenkst das mir. Kind. Mir. Und ich bin so grob zu dir, mein kleiner Engel. Stell nur das schmutzigste Zeug an und bin so schlecht zu dir. DORA: Du bist nicht schlecht zu mir. ... DER FEINE HERR: Du bist ein Engel. Der Himmel hat dich geschickt. Du wirst mich erlösen."

her daughter's mood. Dora understood that the removal of medication also applied to her contraceptive pills. This misunderstanding resulted in her pregnancy. At the mother's urging, Dora hesitatingly consents to an abortion. After this medical intervention, her supervising family doctor asks her whether she is sad, upon which Dora replies: "I always feel sad. Except when fucking. DOCTOR: Do you sometimes think of the child. DORA: Gone is gone. DOCTOR: You do not care much about secondary issues. DORA: Correct, doctor, correct"¹⁴ (Bärfuss 105, 16). In addition to the encompassing normalization program, the inability to contest, alter, or even confirm the perception others have of her, and to represent herself in a standardized manner, Bärfuss's Dora retains the ability to focus on what is important to her. Dora's understanding of significance moves beyond the moral standards and norms that dominate her familial setting and social surroundings. When her father explains to her that, if she continues to neglect her personal hygiene, others will not like her anymore, she responds: "The most important thing is that you love me. You love me, don't you. FATHER: You are my daughter"¹⁵ (98, 14). The parental love, as set in the scene in this play, is burdened and disturbed by unacknowledged disappointment and contempt because of Dora's otherness: "MOTHER: I thought it was me who was ill, not Dora. I felt poisoned"¹⁶ (118, 31). Dora's unbiased approach and perception of the world allows her to discover beauty in her mother even in unconventionally intimate situations. Incidentally, Dora watches her mother while sexually involved with another man in the presence of her father. Dora is delighted by the sight and confesses later on to her mother: "In my whole life I have not seen such beauty. You looked like a real angel. ... I had a wonderful feeling, when I saw you, it was even more beautiful than fucking"¹⁷ (116, 30). By comparing her mother to an angel while she makes love to another man, Dora introduces a comprehension of an angel-like appearance that fundamentally differs from the concept of angel she was equalized with, a spiritual being that guards others and releases them from pain and suffering. The "real" angel, in Dora's view, frees herself from heteronomy, at least punctually, and embraces life fearlessly.

¹⁴ "DORA: Ich fühle mich immer traurig. Außer beim Ficken. ARZT: Denkst du manchmal ans Kind. DORA: Weg ist weg. ARZT: Du machst dir nicht viel aus Nebensächlichkeiten. DORA: Richtig, Herr Doktor, richtig."

¹⁵ "DORA: Hauptsache, du liebst mich. Nicht wahr, du liebst mich. VATER: Du bist meine Tochter."

¹⁶ "MUTTER: Ich glaubte, ich selbst sei krank, nicht Dora. Ich fühlte mich vergiftet."

¹⁷ "In meinem ganzen Leben habe ich nie so etwas Schönes gesehen. Du sahst aus wie ein richtiger Engel. ... Ich hatte ein schönes Gefühl, als ich euch sah, es war noch schöner als ficken."

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Družinski ljubezenski diskurz v sodobni nemški dramatiki in gledališču

Ključne besede: nemška dramatika / družinska drama / družinski odnosi / ljubezen / Loher, Dea / Specht, Kerstin / Bärfuss, Lukas / Mayenburg, Marius von / Jonigk, Thomas

Raziskava družinskih ljubezenskih diskurzov v sodobni nemški dramatiki in gledališču kaže, da se sodobni dramatiki pri obravnavi družinske ljubezni navezujejo na tradicijo meščanske žaloigre, viharništvu, naturalizma in ekspresionizma ter (nove) kritične ljudske igre, ki jo parodirajo in karikirajo ter pri tem hibridizirajo različne žanre. Vpliv meščanske žaloigre je za sodobno dramsko in gledališko produkcijo še vedno zelo pomemben. Analiza priča o tem, da se večina dramskih del osredotoča na pojave nasilja in destrukcije v družini. Ta težnja je gotovo, a ne izključno, povezana z estetskimi teorijami Gottholda Ephraima Lessinga, ki je zato, da bi meščanski protagonist postal primeren nosilec tragičnega, v meščanski žaloigri upodobil družino in družinske emocionalne vezi. Družinsko dramo lahko označimo kot podzvrst socialne drame, ki načelno raziskuje socialno stisko; tako družinska drama danes razkriva okoliščine, ki ovirajo razcvet ljubezni, in prikazuje, pod kakšnimi pogoji hrepenenje po ljubezni postaja sredstvo za manipulacijo, zlorabo in barantanje v družini. Študije o sodobni dramatiki so se v zadnjem času osredotočale predvsem na destruktivne vidike sobivanja in komunikacije v družini, zato so znanstvena dela doslej spregledala trenutke družinske ljubezni, bližine in naklonjenosti. Naša analiza se osredotoča na bežne trenutke družinske solidarnosti in empatije ter tako pokaže, da dramski liki, upodobljeni kot ljubeče, skrbne in odgovorne osebe, običajno nimajo vplivnega položaja ne v družbi ne v družini. V večini primerov delujejo na robu, so osamljeni in brez pravic. Prikaz represivne plati meščanskega družinskega koncepta, ki se kaže na primer kot samomor ali detomor v predmoderni dramatiki ter kot očeto-

mor v ekspresionistični dramatiki, doseže vrhunec z upodobitvami incesta v dramatiki, ki nastaja od leta 1990. Istočasno je kršenje prepovedi incesta tudi najhujša možna kršitev pravil tradicionalne družinske drame. Upodabljanje obrobnih, ponižanih dramskih likov, ki so še vedno zmožni in odločeni izkazovati ljubezen in naklonjenost v okoliščinah, v katerih se institucija družine in zakonske zveze sooča z radikalnimi izzivi, kaže, da je potreba po ljubezni in po izkazovanju ljubezni neuničljiva.

Men in Love with Artificial Women: E. T. A. Hoffmann's "The Sandman," Ira Levin's *The Stepford Wives*, and their Film Adaptations

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This paper provides a new reading of E. T. A. Hoffmann's romantic novella "Der Sandmann" and of Ira Levin's postmodernist SF thriller novel The Stepford Wives in the context of their film adaptations. The phenomenon of Pygmalionism and agalmatophilia has been traced from the Greek antiquity up to now and has been used as a net of significant analogies with literary works. Additionally, the occurrence of male attraction to artificial, non-responding female surrogates has been interpreted in the context of the diagnoses of Asperger's syndrome and narcissism. New insights about Hoffmann's novella could be gained in multiple intertextual, intermedial comparative procedures whereas Levin's novel has been critically put into relationship with another literary work for the first time. The comparison has shown interesting similarities between the two literary works, alerted to the intensification of sexual alienation problems in the course of time up to now, and has warned of disagreeable consequences of certain uncanny tendencies if reality-based and digital agalmatophilia continues.

Keywords: literature and film / love / Pygmalionism / agalmatophilia / Hoffmann, E. T. A.: "The Sandman" / Levin, Ira: *The Stepford Wives* / film adaptations

Men's tendencies to project their own expectations and images of 'perfect' female qualities on women surrounding them can be considered a universal patriarchal behavior pattern demanding from women to accept a redesign after the male masters' scheme. Possibly as a result of disappointment through encounters with unchanging female individuals who have been ready to rebel and defend postulates of feminism, male projections were replaced with a Pygmalion complex of inventing (or acquiring otherwise) substitute, artificial, non-responding female creatures (nowadays preferably made of platinum-based silicone). In case of celibate males (interested not in Eros, but only in agape), statues of Virgin Mary (having partly

the same status as Venus or Aphrodite, the “heavenly woman” of Ovid’s *Metamorphoses* in the Greek antiquity) could possibly provide harmony and contentment. If we review this phenomenon from the beginnings in the Greek myth and Ovid’s tale up to so many examples in works of literature, theater, film, television, painting, ballet and opera up to now – we deal here with (predominantly) male technosexuals, “iDollators”¹ and lovers of sex robots (sexbots) – then we must come to the conclusion that this motif has proved to be a constant obsession in different art periods, style typologies, genres and media. The Pygmalionism (love for a self-created object) and agalmatophilia (sexual attraction to statues, dolls and similar figures in general) become thus eccentric (and socially still not widely accepted) variants of the general topic of man-to-woman love in general. Two authors and their recent book publications seem to be very relevant for the topic: George L. Hersey and Anthony Ferguson.

Hersey deals in his book *Falling in Love with Statues* (2009) with a history of the human beings’ competition with God as the Great Life Architect to produce copies of creatures like themselves, to be used in religion, in everyday life, in arts, only for sex etc. According to him, Mozart’s *Don Giovanni* (1787) contains the “perhaps the most famous of living statues” (3) – the Commendatore. Our present-day love of statues has its roots in the antiquity. Admetus promised his wife Alcestis to cherish the statue of her after her death (5). In the ancient Greece, the statues were “bathed, given change of clothes, and otherwise cared for as if they were living beings.” (13) Moreover, the statues can “move, smile, weep, bleed, and so on, they usually do these things when their votaries have broken the rules. The statues’ manifestations of life are intended to chastise.” (15) Further, the ancient times were rather liberal with respect to bonding human beings and statues: “In short, real people could marry statues, statues could marry each other, and real people and statues could both be sacrificed.” (86) Incredibly, according to Hersey, the “Enlightenment also believed that just Ovid’s sort of physical transformation was scientifically possible.” (90) Because it believed that the human body was a statue or a machine of clay (Descartes, La Mettrie, Diderot). In addition, we know

¹ Julie Beck (2013) reports about the “iDollator” called Davecat who defends his ‘synthetic love’ also in comparison with traumatic experiences of divorced men: “A friend of mine just got divorced after 17 years of marriage. That’s an enormous investment of time, money, and emotion, and I’m not interested in having someone in my life who may bait at any time, or who transforms into someone unpleasant. Ultimately, getting romantically involved with an organic woman doesn’t seem worth it to me.” Similarly, Anthony Ferguson quotes a Paris doctor producing sex dolls in the beginning of the 20th century: “With my dolls there is never any blackmail, or jealousy, argument or illness... They are always ready, always compliant.” (18)

that E. T. A. Hoffmann's Nathanael intended to put the wedding ring on Olimpia's finger² – but this is exactly what Hersey defines as statue marriage: “Pygmalion even puts a wedding ring on the statue's finger – yet another act of statue marriage.” (117)

Ferguson's book *The Sex Doll* (2010) reminds the reader of the long history of the common man's interest in having sex with objects imitating human female: French and Spanish sailors of the 17th century with their artificial “dames de voyage” are just one example. The Japanese have always called the sex dolls “Dutch wives” because the Dutch East India Company sold them leather dolls “for the comfort of the crew.” (27) It seems that even Rene Descartes traveled once to Sweden with a puppet called Francine (16). Indeed, already in “ancient literature and mythology, men wrote of the creation of artificial beings which would fulfill the role of sexual slaves.” (14) Besides, dildos and various kinds of orifices have been used for millennia – we might say as simplest pars-pro-toto partners of lonely women and men in general. Further, Ferguson mentions Oskar Kokoschka who had a puppet copy of Alma Mahler: “For Kokoschka, the doll was not only a surrogate for Mahler, but she was, to his mind, a considerable improvement of the original. ... Undoubtedly the creation of the doll was Kokoschka's response to his perceived emasculation at the hand of the real Alma Mahler.” (20–21)

But there is also a psychoanalytic approach to the problem of men (constructing and) adoring (their own) artificial erections of female body. Various fictitious and reality-based Pygmalions could be regarded as introvert, “drooling geeks” who suffer from extreme isolation from normal social interactions. It is possible to draw significant parallels between two literary characters with similar symptoms (based on findings in relevant research publications up to now): E. T. A. Hoffmann's Nathanael and George Bernard Shaw's Henry Higgins. David Plant diagnosed narcissism in Shaw's world-famous character (one of the most distinguished Pygmalions of the world literature, indeed) along with the problem of the missing father (55) – which is similar, to say it in advance before a thorough interpretation in this paper, to E. T. A. Hoffmann's figure of Nathanael: “During the day, except at lunch, my brothers and sisters and I saw little of our father. He was no doubt heavily occupied with his duties.” (Hoffmann 86) According to Plant, the character of Higgins is

² Of course, Nathanael is not conscious of the fact that Olimpia is no real girl for marriage. Only unconsciously and with the ironic knowledge of the reader, he is eager to enter into the statue marriage: “He looked for the ring which his mother had given him on his departure, so that he might present it to Olimpia as a symbol of his devotion and of the newly budding and blossoming life that he owed to her.” (Hoffmann 113)

“choked by his narcissistic core” (56), it is “as if he has taken solace in the oral stage of development.” (57) Further, he mentions “identity diffusion” and “lack of psychic solidity at the core of his personality.” (57) On the other hand, Naomi Beeman detects in Hoffmann’s Nathanael the symptom of “mad laughter:” “Nathanael opens his account by warning us that his narrating voice has been contaminated, and is no longer the index of a single, discrete object; he introduces himself as a kind of narrating puppet animated by mad laughter that exceeds him.” (38) However, Shaw’s Higgins shares this symptom in certain situations as well. At the end of the play, after being rejected by both his mother and Eliza, he roars with laughter. According to Rodelle Weintraub, “[u]proarious laughter is hardly an appropriate response to rejection but a very appropriate response to a successful experiment in which the feelings of the subject cannot be understood or appreciated.” (391) Weintraub detects in Shaw’s Higgins symptoms of a classic adult Asperger: “[A]n Asperger has difficulties in social interaction, lacks empathy, or has difficulties with it, has trouble with social role-taking and has unusual responses to the environment similar to those in autism.” (389) Finally, both Shaw’s Higgins and Hoffmann’s Nathanael share asexual nature. Errol Durbach concludes that “Shaw’s Pygmalion is asexual to the point of having nothing better to offer his Galatea than a strictly celibate form of female bachelorhood in his domestic employ.” (24) Terence Dawson has similar conclusions about Hoffmann’s Nathanael: “His eros is passive ... He has a somewhat immature image of women.” (50) Nathanael’s sublimation of the libido brings him to esoteric ‘higher principles,’ but also to the state of inflation in the sense of C. G. Jung and he “acts as if he were a religious fundamentalist.” (48) Nathanael’s object of love seems to be not some Other, but he himself – due to the self-projection on the screen of the Other.³

The aim of this paper is to give new insights, interpretations and synthesis of E. T. A. Hoffmann’s *The Sandman* in relationship with Ira Levin’s *The Stepford Wives* – and in the context of Eckhard Schmidt’s film adaptation *Der Sandmann* (1992) as well of Bryan Forbes’s 1975 and Frank Oz’s 2004 film adaptations *The Stepford Wives*. There is a rich intertextual, inter-medial field connecting the two pieces of literature and their film adaptations. In the first step, we concentrate solely on E. T. A. Hoffmann’s novella *The Sandman*. In the second step, Ira Levin’s novel *The Stepford Wives* will be analyzed, interpreted and compared with Hoffmann’s work. German Romanticism and American postmodernism will show us here remarkable correspondences. In the third step, the comparison will be

³ Cf. similar cases in Bethea (296, 299) and Salama (229–230, footnote 18).

expanded by condensed treatments of the film adaptations. Finally, the paper reaches concluding remarks based on the eye motif in the both literary pieces and their film adaptations.

On E. T. A. Hoffmann's "The Sandman"

Producing a female automaton can be a devilish endeavor, indeed. The (male) victims of infatuation with such an automaton seem to experience no happy ending, too. E. T. A. Hoffmann's famous novella depicts the fatal case of the student Nathanael who seems after several vacillations between the good and the evil to reach a finale in madness, attempt at murder and eventually suicide. He had the freedom of choice between a real, prosaic woman called Clara and the poetic, artificial, mechanical seduction called Olimpia. But his family inheritance – his father participated allegedly in alchemistic experiments conducted by a sinister advocate called Coppelius and was killed by an accident in the end – determines the final position of his life pointer in the field of what could be called in the old-fashioned way perdition.

The metaphysical context of producing a mechanical copy of a woman has been depicted in the novella approximately as a black mass in a private family house, to be more precise, in the father's study, starting after nine o'clock in the evening. Several ingredients merge to a frightful complex: the fictitious go-to-bed threat figure Sandman of Nathanael's childhood coinciding furthermore with the appearance of the advocate Coppelius – father's Mephistophelian master in numerous sinister nocturnal experiments – the Piedmontese barometer-seller and mechanic Giuseppe Coppola and finally the Cagliostro resembling Professor of Physics Spalanzani from Nathanael's study days. The character of Coppelius has an enormous attraction power. Nathanael's father used to metamorphose to a second Coppelius during the weird operations at night:

My father, silent and frowning, took off his dressing-gown, and the two of them donned long black smocks. ... All manner of strange instruments were standing around. Merciful heavens! As my old father bent down to the fire, he looked quite different. A horrible, agonizing convulsion seemed to have contorted his gentle, honest face into the hideous, repulsive mask of a fiend. He looked like Coppelius. (Hoffmann 90)

Nathanael's father was in "alliance with the devilish Coppelius." (92) Eventually, the author Hoffmann unites the Coppelius character with the Coppola character: "The voices howling and raving in such confusion

were those of Spalanzani and the horrible Coppelius. ... The Professor had seized a female figure by the shoulders, while the Italian Coppola was holding it by the feet, and both were rugging at it for dear life.” (113) Thus, the Association of Experimenting Men⁴ in Hoffmann’s novella has the following real (and non-real) members: Nathanael’s father, the threat fiction called Sandman, the advocate Coppelius, the barometer-seller Coppola and Professor Spalanzani. This ‘club’ of odd fellows is led by Coppelius whose abominable physical appearance is described as follows:

Imagine a big, broad-shouldered man with a massive, misshapen head, a pair of piercing, greenish, cat-like eyes sparking from under bushy grey eyebrows, and a large beaky nose hanging over his upper lip. His crooked mouth was often distorted in a malicious smile, and then a couple of dark red spots appeared on his cheeks, and a strange hissing sound proceeded from between his clenched teeth. Coppelius was always seen wearing an ash-grey coat of old-fashioned cut ... His entire appearance was repellent and disgusting ... He was a hateful, spectral monster, bringing misery, hardship, and perdition, both temporal and eternal, wherever he went. (Hoffmann 88–89)

The advocate Coppelius as the principal of all uncanny nocturnal experimentation projects combines two horrifying elements of his craft: firstly, reshaping the mechanism of human hands and feet by dislocating them and trying to put them into various sockets.⁵ Nathanael reports about the most terrifying experience as follows: “[A] sudden convulsion shot through my nerves and my frame, and I felt nothing more.” (91) According to Val Scullion, “[v]iolent movement and physical violation

⁴ J. Wolff (56) mentions an anti-Christian secret society in the Francesco section of Hoffmann’s novel *Die Elisiere des Teufels*. Francesco is a painter interested in the story of Pygmalion who paints St. Rosalia after the statue of Venus and feels afterwards uncontrollable passion for her. Francesco leads the secret society based on the principles of the Greek antiquity. The Stepford Men’s Association of the 2004 film adaptation functions clearly as a secret society. Professor Spalanzani’s explicite Cagliostro-looks move Hoffmann’s men’s association only indirectly into the category of conspiring men. The interest in alchemy and possibly producing a homunculus during nocturnal experiments seem to include the advocate Coppelius in this category as well. The chain of associations here could be concluded by mentioning Casanova, his contacts with secret societies and Donald Sutherland’s acting in *Fellini’s Casanova* (1976) where Casanova’s character dances and has a sexual intercourse with the mechanical doll Rosalba at the Württemberg court (see the scene 2:06:29–2:13:06). He meets the doll Rosalba again at the end of the film.

⁵ Ritchie Robertson focuses also on this detail and concludes that “Coppelius and Spalanzani represent the scientific attempt to usurp supreme authority by rivaling the Creator.” (xx) After ‘checking’ Nathanael’s joints, Coppelius has to admit that God (“The Old Man”) made an excellent job in Creation. By contrast, Mr. Wellington – the Coppelius of *The Stepford Wives* (2004) – declares explicitly and atheistically: “We decided to become gods.”

are often associated with miscreation, or creativity that is out of joint in Hoffmann's work." (10) Secondly, Coppelius seems to manipulate and extricate human eyes, both in strange apparitions and in reality of his ghastly experiments. Nathanael remembers this moment as follows: "It seemed to me that human faces were visible on all sides, but without eyes, and with ghastly, deep, black cavities instead." (Hoffmann 90) The eye motif extends on his relation with the realistic Clara, too. His dreams of standing at the altar with her are destroyed by Coppelius who "appears and touches Clara's lovely eyes, which leap into Nathanael's breast, burning and singeing him." (102) However, this scene is just another engineered optical artifice. Clara reveals him the truth: "[I]t wasn't my eyes that burned in your breast, but red-hot drops of your own heart's blood." (102) Here, the symbolisms of blood as the essential life liquid, of heart as life providing pump and of eyes as windows to the soul of every human being are blended. Nathanael is going to lose them all – and gain madness and death. After the automaton lover Olimpia has been destroyed by its brawling constructors Spalanzani and Coppola/Coppelius, its artificial eyes remain on the floor: "Spalanzani picked them up with his unscathed hand and threw them on Nathanael, so that they struck him on the chest. Madness seized him with its red-hot claws and entered his heart, tearing his mind to pieces." (114)

If Coppelius is a deceitful Mephistopheles changing appearances, then Nathanael is more Marlowe's Faust who experiences through his suicide the final Descent into Hell. Like his father, he is a victim of his obsession "with the delusive longing for higher wisdom." (94) He remained accessible to the influence of the "visible manifestation of a devilish power" (101) and to the instruments of optical deception – leading to misperception and misjudgment. Coppola – Coppelius's *doppelgänger* – was trying to sell him lorgnettes, spectacles, and finally small spyglasses while presenting them on the table:

Innumerable eyes flickered and winked and goggled at Nathanael; but he could not look away from the table, and Coppola put more and more spectacles on it, and their flaming eyes sprang to and fro ever more wildly, darting their blood-red rays into Nathanael's breast ... and produced from the side-pocket of his coat a number of large and small spyglasses. ... He picked up a small, beautifully made pocket spyglass and tested it by looking out of the window. Never before in his life had he come across a spyglass that brought objects before one's eyes with such clarity, sharpness, and distinctness. (Hoffmann 105–106)

The Romantic irony veils here the fact that the sophisticated optical instrument functions more as a remote controller in the hands of the diabolic, malicious Coppelius than as an aid device for the amorous observer. Even

after he realized that he was in love with a female automaton Olimpia, the usage of the fatal spyglass in the company of his true love Clara reactivates mental disturbances and aggression toward Clara. Moreover, it triggers off the lethal abracadabra “Fiery circle, spin! Fiery circle, spin!” (118) for the last time – and “the gigantic figure of the advocate Coppelius” (ibid.) commands him subconsciously to jump over the parapet on the tower to the pavement.

Against the background of the interpretation up to now, it is obvious that Nathanael did not want to be in love with a female automaton. It was a consequence of his self-deception, his availability to dangerous metaphysical powers and due to external optical manipulation. What normal, ‘prosaic’ people perceived as abnormality, Nathanael misperceived as a beauty. But the beauty was not in the eye in the beholder, but in the lens of the disfiguring pocket telescope which transformed his state of mind into a complete lunacy. From the angle of optical falsification, the machine girl Olimpia appeared in Nathanael’s eyes in the majority of moments more natural than all other women. He had certain doubts as well, uncanny feelings about her. Her eyes seemed to be dead, and her hand was “ice-cold: a shudder went through him like a hideous, deadly frost.” (109) She danced in time to the music with too regular rhythmic time beats. Nevertheless, his positive impressions about her outward form outweighed the suspicions: “[A] tall, very slim woman, beautifully proportioned and magnificently dressed” (96–97), “he had never seen a more shapely woman.” (105)

Nathanael’s gaze through the magic small telescope transforms Olimpia’s eyes to Romantic moonshine: “[H]e thought he saw moist moonbeams shining from Olimpia’s eyes. ... [H]er eyes seemed to sparkle more and more vividly.” (106) Her appearances become magnetic and obsessive: “Olimpia’s shape hovered in the air in front of him, stepped forth from the bushes, and looked at him with great radiant eyes from the clear water of the brook.” (107) Moreover, Olimpia’s looks pierce “his heart and set it afire” (108) and her singing causes the feeling “as though red-hot arms had suddenly seized him.” (ibid.) She hypnotizes his mind and penetrates his soul – although she is merely a piano playing, shrill singing, ‘oh! oh!’-repeating, fixedly staring, self-winding automaton. Nathanael projects his own exaggerated ideals about women onto this machine with “beautifully moulded features.” (108) His Pygmalionesque situation comes to light when he stares “into Olimpia’s eyes, which beamed at him full of love and yearning, and at that moment a pulse seemed to begin beating in her cold hand and her life’s blood to flow in a glowing stream.” (109)

His kiss “seemed to bring warmth and life to her lips.” (110)⁶ Basically, Nathanael projects his own quasi-artistic, falsely enthusiastic monologues onto Olimpia’s silence: “[H]e felt as though Olimpia had voiced his own thoughts about his works and about his poetic gift in general; indeed, her voice seemed to come from within himself. This must indeed have been the case, for the only words Olimpia ever spoke were those that have just been mentioned.” (112) Nathanael seems to be an autistic, narcissistic hermetic poet (more an epigone than an original writer) hovering in heavenly realms lacking the ability to differentiate between human beings and lifeless but convincing imitations of human beings, i.e. dolls – although his first impression about Olimpia was right: “[T]he beautiful statue: that was all.” (105) He animated this moving statue in his own brain by intentionally accepting the optics of the magically negatively charged Coppola’s telescope – and at the same time by intentionally rejecting the caring love of the real, ‘prosaic’ woman Clara whom he absurdly and reversely accuses of being “accursed lifeless automaton.” (103)

E. T. A. Hoffmann’s portrait of Clara appears to be the model of an unromantic, natural, down-to-earth woman who blocks any irrational, obscure, insane, mystical matters from approaching her mind. She could not stop Nathanael’s infatuation with what turned out to be a mobile wax doll. She could not prevent his self-destruction. Therefore, the author Hoffmann signals the reader whom to identify with by concluding his novella with a *biedermeier*-fairy-tale happy ending for Clara:

It is reported that several years later, in a distant part of the country, Clara was seen sitting hand in hand with an affectionate husband outside the door of a handsome country dwelling, with two merry boys playing in front of her. This would seem to suggest that Clara succeeded in finding the quiet domestic happiness which suited her cheerful, sunny disposition ... (118)

Hoffmann’s idyllic picture of family life in the countryside provokes a comparison of his work with Ira Levin’s postmodernist thriller novel on male bonding groups’ revenge on organized feminism – leading to the establishment of an elite high-tech association producing very good robotic copies of the association members’ wives. Despite many differences, there are many interesting similarities, too.

⁶ Cf. e.g. Douglas F. Bauer (12) who concentrates on the same process between Pygmalion and the nameless statue in Ovid’s *Metamorphoses*.

From E. T. A. Hoffmann's "The Sandman" to Ira Levin's *The Stepford Wives*

The fictitious town Stepford in Connecticut is the only place where the misogynistic, high-tech husbands take their wives to from metropolitan centers like New York City – with the holy grail to make adaptable, improved, more erotic, more hausfrau-like, almost perfect robotic copies of their too feministic wives who are afterwards being discarded without forensic traces and legal punishment whatsoever. In Ira Levin's 1972 novel the reader is deprived of the attitude of men from Hoffmann's novella *The Sandman*, in which the Olimpia automaton affaire produced an anti-machine revolt – and consequently a test procedure:

In order to make sure that they were not in love with wooden dolls, several lovers demanded that their beloved should fail to keep time in singing and dancing, and that, when being read aloud to, she should sew, knit, or play with her pug-dog; above all, the beloved was required not merely to listen, but also, from time to time, to speak in a manner that revealed genuine thought and feeling. (Hoffmann 115)

E. T. A. Hoffmann's demonic, Sandman-like experimental scientists' group – Nathanael's father, Coppelius and his double Coppola, and Professor Spalanzani – has been expanded in Levin's anti-feminist dystopia with the Stepford Men's Association led by the character Dale Coba. It might be possible that his family name shares the same etymology of the Italian word 'coppo' ('eye-socket') with Hoffmann's characters Coppelius and Coppola. In addition, Dale Coba shares green eyes as a distinctive feature with Hoffmann's advocate Coppelius. He scrutinizes Joanna Eberhart, Levin's unfortunate Clara, in most sexist and cold-blooded way: "The tall black-haired one, laxly arrogant ... He smiled at her with green eyes that disparaged her." (Levin 29) The green color of the eyes is nuanced and expanded by jade (bluish-green to yellowish-green): "Very cool in his jade turtleneck (matching his eyes, of course) and slate-grey corduroy suit. He smiled at her and said, 'I like to watch women doing little domestic chores.'" (35) In Levin's novel, there is no more a clear, distinct, modernist division between good and evil. Postmodernist characters wear the mask of benevolence and hide their inner malevolence. The victims of the postmodernist age seem to have no more a premonition of what has been camouflaged behind the disguise: "Coba looked at her – disparagingly. 'How little you know,' he said." (36) The veil of Christian pose seems to be especially hard to be seen through: "Joanna saw Dale Coba looking at her from a distance. He stood with a lamb in his arms, by a group of

men setting up a crèche near the Historical Society cottage. She nodded at him, and he, holding the live-looking lamb, nodded and smiled.” (85) Joanna, who is going to be eventually exchanged for a new, patriarchally and erotically adjusted Stepford Olimpia automaton, learns in the newspaper archive that Cobra had a great career in the Disneyland complex: “For the past six years he worked in ‘audioanimatronics’ at Disneyland, helping to create the moving and talking presidential figures featured in the August number of *National Geographic*.” (112) Cobra’s Stepford Men’s Association is a corporation proclaiming a false display of cause: “The purpose of the association, Mr Cobra says, is strictly social – poker, man-talk, and the pooling of information on crafts and hobbies.” (111) The association is situated in a big house with a “great big fence.” It has elite members, men who have high-level jobs and pool resources to succeed in exchanging their real feministic wives for robots adapted to patriarchal, neo-con consumerism. It is a robot factory. But who would expect it from looking at it: “But the Men’s Association house, up on the hill, had a surprisingly comic look to it: a square old nineteenth-century house, solid and symmetrical, tipsily parasolled by a glistening TV antenna.” (51) The men of the society pretend to undertake humanitarian actions e.g. in their Christmas-Toys project, and Joanna’s husband Walter gives a bogus target group: “The toys were for kids in the city, ghetto kids and kids in hospitals.” (90) But to produce children’s toys, no sophisticated facilities are needed like “[a]ll those fancy plants on Route Nine – electronics, computers, aerospace junk.” (63) Behind the façade of relatively rich men watching sports, drinking beer and eating sandwiches, there is a very active misogynist conspiracy equipped with the latest robotic technology, owing a series of high-tech companies and sometimes polluting the air with an “odd medicinal smell.” (50)

The robot-loving male society uses slow, cultured, likable procedures, which turn out to be fatal traps although initially seeming to be clumsy and innocent. The first phase consists in taking visual copies of a wife, and the second phase includes taking elaborate audio recordings of a selected list of words from the dictionary. For the occasion of taking visual details of eyes, face and the body figure of Joanna Eberhart, her husband Walter invited selected members of the association to his family house where there was a forced conversation conducted with the aim that draughtsman Ike Mazzard (possibly an allusion on Albert Vargas, pin-up artist) completes his sketches of the victim. But the whole process of visual duplication had an erotic undertone as well: “She felt suddenly as if she were naked, as if Mazzard were drawing her in obscene poses.” (33) In the next step, Claude Axhelm appears to tape-record words and syllables, pretending it

to be a hobby for the purpose of determining geographical origin and mobility of newcomers to Stepford, with possible area of application in police work. Axhelm seems to suggest vaguely that recorded samples could be split into elementary items that could be manipulated for creating new ‘recordings’ that have nothing to do with the recorded original, which are then auditory simulacra produced technically:

I’m going to feed everything into a computer eventually, each tape with its geographical data. With enough samples I’ll be able to feed in a tape *without* data ... maybe even a very *short* tape, a few words or a sentence – and the computer’ll be able to give a geographical rundown on the person, where he was born and where he’s lived. Sort of an electronic Henry Higgins.’ (71)

In Ira Levin’s novel there is no complete description of the production of robotic copies of wives after the stages of visual and acoustic duplication. However, Joanna’s final realization that this could be a lucrative business based on perfect murder crimes makes the reader shudder: “What’s the going price for a stay-in-the-kitchen wife with big boobs and no demands? A fortune, I’ll bet. Or do they do it dirt cheap, out of that good old Men’s Association spirit? And what happens to the real ones? The incinerator? Stepford Pond?” (120) The perfect crime is being committed when real wives are destroyed and replaced with artificial wife robots. The wife-to-robot-exchange operation takes place on free weekends to “rediscover each other” (58), weekends called “second-honeymoon time” (79), or “our weekend alone.” (119) Stepford men kill their wives after they have copied major outward characteristics, and added desired new ones to have perfect sexy hausfrau robots. They are conspirators united for committing perfect murders and for the production of perfect surrogate dolls. Joanna Eberhart’s murder occurs in the lights of Christmas twinkles, surrounded by “[s]hapes darker than the darkness” (126) lying sarcastically about their true intentions: “‘My gosh,’ the short man said, ‘we don’t want *robots* for wives. We want real women.’” (127) Her husband Walter is a lying lawyer – leading away from truth, with the pretence of talking sensibly, acting on two levels: pretending good intentions and actually performing crimes. Joanna’s cognizance comes actually too late: “‘You’ve been lying to me ever since I took my first picture.’” (119) He is calling Dale Coba to “tell him she was there. Proceed with plans. All systems go ... not sure I can handle her myself...” (122) In the Christmas culture with crèches, nobody notices victims in the shadows of the holidays.

Joanna realized the whole plot too late. She allowed to be brainwashed by false good intentions of her destroyers: “She was wrong, she knew it. She was wrong and frozen and wet and tired and hungry, and pulled eigh-

teen ways by conflicting demands.” (130) She was eliminated under the protection of noisy, louder and louder rock music: “Frank hipped from side to side with the beat of the loud rock music.” (134) She was deceived by the smiling copy of her deceased friend Bobby – “Beautiful bosomy Bobby.” (132)

However, who cares? The majority can be hypnotized with dance trance, with messages to enjoy sex, drugs and rock’n’roll. Joanna’s corpse could be annihilated by using anyone of numerous high-tech body dissolution techniques. By having committed perfect serial killers’ crime, the members of the Stepford Men’s Association seem to have achieved their aim of perfection – ideally designed female robots – who, in addition, are unrivalled super-orgasmic sexual partners, which was humorously accomplished in both film adaptations of *The Stepford Wives* (1975 and 2004). Hoffmann’s Olimpia’s sighing “oh, oh!” has been updated and expanded by shouting compliments for tremendous love making of their ‘husbands.’ Anything they want to hear.⁷

In part Three of Ira Levin’s *The Stepford Wives* we finally meet Joanna’s immaculate robot copy hausfrau: “[L]ooking terrific in tightly belted pale blue coat. She had a fine figure ..., her dark hair gleaming in graceful drawn-back wings ... [and she had] thick-lashed brown eyes. ... Her bow lips were red, her complexion pale rose and perfect.” (136) Thus, she joined the Stepford Club of Artificial Women constructed upon real models who disappeared without a trace. She is one of the smiling hausfraus with “fantastic boobs,” robots that can drive cars, “so real-looking that the kids wouldn’t notice.” (127) The Joanna robot becomes what Joanna Eberhart diagnosed months ago about all of the Stepford wives: they are like “actresses in commercials, pleased with detergents and floor wax, with cleaners, shampoos, and deodorants. Pretty actresses, big in the bosom but small in the talent, playing suburban housewives unconvincingly, too nicey-nice to be real.” (49) They are robots having problems with acquiring complete vocabulary. They do not think and do not talk the same like their originals. Stepford metamorphoses to a Zombieville (65), a town with general blandness and entropy, a place inhabited with female machines, children and ghastly Pygmalionesque husbands. Children are pre-occupied with Sony devices, Disneyland broadcasts and animated figures of celebrities in various programs. If their mothers have become robots, it

⁷ In *The Stepford Wives* (1975) we hear the following erotic moanings of the robot surrogate Cornell: “Nobody ever touched me the way you touch me. Oh, you’re the best, Frank. Oh, you are the champion, Frank! Oh, you’re the master!” In *The Stepford Wives* (2004) the nano-chip-modified Sarah Sunderson enjoys lovemaking with her husband and groans similarly: “Oh, yes. Oh, yes. Oh, make me beg! Yeah. Oh, I’m so lucky. Uh-huh. Oh... oh!”

is no problem for them: then they can serve them and please them as well. In 1972, when Ira Levin published his novel, the dangers were not on the same level as today. Anthony Ferguson claims that we are living “in an increasingly narcissistic society, driven by new technologies.” (58) Cybersex, teledildonics, technosexuality, CGI design and digital pornography could possibly have grave consequences on new generations of lonely introverts chained to their desks and bureau chairs.

***Der Sandmann* and two versions of *The Stepford Wives* as film adaptations**

In Ira Levin’s novel there is a reality test proposed by Joanna’s abductors who use it as a trap to lead her to the place where she was to be killed – at the place of her perished friend Bobby and now the place of her robot copy. The test consists in cutting a person on the finger and checking if the person bleeds. The 1975 film adaptation of *The Stepford Wives* does not use this idea. Instead, the 1975 Joanna character stabs the Bobby robot at the abdomen – causing it damage with the consequence that the Bobby robot starts moving around uncontrollably and repeats the following sentences: “How could you do a thing like that? When I was just going to give you coffee. I thought we were friends.” (01:38:45 – 01:39:47) Similarly, the 2004 Bobby robot character in the same situation does not feel pain while burning its fingers at the cooker gas fire. The nano-chip-modified copy became heat-resistant.

However, Eckhart Schmidt uses Ira Levin’s idea in his adaptation of E. T. A. Hoffmann’s “The Sandman.” The Olimpia character does not bleed. It seems that a white powder is being released upon cutting her finger. Let us here summarize the film story. Schmidt’s Nathanael has been renamed as Daniel, and he travels with his girlfriend Clara first to Gardone Riviera in the Province of Brescia (Lombardy), then to Venice and to Rome. Schmidt changed Hoffmann’s story: during the nocturnal experiments the perfect gynoid Olimpia was created, but Coppola was killed in the accident, and Daniel’s father survived the experiment – but has lived with the identity of Coppola. Daniel is no introvert, but an extrovert who enjoys lovemaking. His personality has no traces of narcissism or Asperger’s syndrome. The whole affair there serves as an opportunity to finally meet his father and to achieve reconciliation with him – although he hurts him fatally in a fight. The unique robot gynoid Olimpia enjoys sex with Daniel proving that all of her “body” parts function well. Only Olimpia’s wounding on the staircase provokes Daniel’s doubts – because his lover appar-

ently does not bleed. Daniel is shocked and becomes paranoid: he believes that Olimpia is a surveillance machine. However, Olimpia shows readiness to sacrifice her life to prove Daniel her love: she destructs parts of her leg, and Daniel continues with ruining her innards and finally takes her heart out of the mechanical body. Olimpia could show love, she could breathe, but she could not feel pain which could have signaled Daniel to stop with the destruction. Olimpia's eyes were like stars, and now she lies dead like a saint on the bier. Afterwards, the pensive Daniel joins Clara in Venice on St. Mark's square full of doves, accompanied by appropriately solemn, emotional film music. The good, lovable Olimpia, who preached tolerance and mutual acceptance of different creatures, has deserved such a corona, indeed.

The aggressiveness of an extremist kind of feminism, like it is the case in the 2004 adaptation of *The Stepford Wives*, could be a reason for the exaggerated (though fictitious in this case) rebellious male conspiracy. Here the men produce perfectly passive (and sexually submissive) copies of their 'castrating' spouses. The Walter character warns the Joanna character here not to wear black: "Only high-powered, neurotic, castrating Manhattan career bitches wear black. Is that what you wanna be?" The only reason why this film adaptation has a happy ending is the readiness of the couple Walter and Joanna to reconcile, to admit mutually one's own faults ("Maybe I've become the wrong kind of woman."), and to unite in subversion of the "Stepford program." Unlike in the 1975 film adaptation, where real women are exchanged for robots, here the independent, successful feminist shrews are being exposed to a most sophisticated, radio-controlled, nano-chips enabled brain and body changes in the "Female Improvement System." Walter pretends to be part of the male conspiracy – and ruins the program designed by Mrs. Wellington – "the world's foremost brain surgeon and genetic engineer," the Frankensteinian scientist of the film who designed her perfect male robot! – causing the restoration of original personality of all nano-chip-modified, perfect women. This film adaptation suggests that in the man-to-woman relations it is not about perfection, but about readiness to be tolerant, to discuss problems and to make compromises. The aim should not be to make robotic or silicone copies of partners having problematic characteristics – except in rare cases just as temporary jokes.

Problems with the eyes of the artificial lovers – and some concluding remarks

E. T. A. Hoffmann's Clara is a character with excellent features. The narrating instance of Hoffmann's novella cannot ignore her "lovely smile." (Hoffmann 99) And adds that poets and musicians were filled with admiration: "How can we look at the girl without perceiving wondrous, heavenly sounds and songs radiating from her gaze and penetrating and vivifying our very hearts?" The beauty of her soul radiated through her eyes and then warmed all good people. By contrast, Hoffmann's Olimpia was eventually reduced to a lifeless doll. Nathanael "had perceived only too clearly that Olimpia's deathly pale wax face had no eyes, just black caverns where eyes should be." (114) She was a form of punishment for his behavior and for his wrong decisions. Nathanael had fears that Coppelius might pluck his eyes. Sigmund Freud interpreted it in his famous essay on the uncanny as fear of castration. However, Scullion allows the reading that the loss of eyes is "also suggestive of a dysfunctional body, which could be taken as a potent motif for a struggling writer." (2) He is hypnotized by experimenters with mesmeric powers who seek to destroy him in the end – and this includes even taking his soul and Descent into Hell. Theologically speaking, losing the eyes might include the meaning of losing of the 'soul' as well.

In the final scene of Bryan Forbes' 1975 film adaptation, Joanna Eberhart approaches her robotic copy having no normal human eyes at all. The 'replicant' approaches the original and strangles Joanna, which we must assume from what the artificial creature holds in her hands. The completed robotic copy doll – ex-Joanna – is then seen in the supermarket having at least a good copy of normal human eyes. The Stepford Men's Association seems to have been forced to pluck the eyes and make some kind of functional copies of them for the sex doll hausfraus. Ira Levin did not have this idea in his book. Bryan Forbes' film team created a genial addition in this film adaptation. In one film scene, Frank Oz also played with the idea of dead, artificial black eyes in the copy of the female body with its strange eye-sockets, but this could be considered a mistake – since in his adaptation all women underwent a metamorphosis due to a nano-chip, radio-controlled intervention to their brain, without making physical duplicates of female victims.

To conclude, the present investigation has shown that Pygmalionism and agalmatophilia are 'eternal' phenomena (and, at the same time, deviations) in the human kind. To produce copies of woman and/or to be attracted to them Platonically or erotically constitutes an uncanny situation.

Moreover, this process might seem to be an offence to the first, divine Creator – or, in other words, an act of Mephistophelian challenge. The (unconscious) agalmatophilia of E. T. A. Hoffmann's Nathanael has been realized as a consequence of a metaphysical and optical deception within the framework of the Romantic irony. On the other hand, the commercialized, robotic Pygmalionism of Ira Levin's male characters gives the impression of a horrible intensification of the behavior aberration on a massive scale.

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Moški, zaljubljeni v umetne ženske: »Peščeni mož« E. T. A. Hoffmanna, *Stepfordske ženske* Ire Levina in njune filmske priredbe

Ključne besede: literatura in film / ljubezen / pigmalionizem / agalmatofilija / Hoffmann, E. T. A.: »Peščeni mož« / Levin, Ira: *Stepfordske ženske* / filmske priredbe

Hoffmannova novela in Levinov roman zelo podobno ustvarjata grozljive okoliščine, v katerih moški, povezani v sovražni zaroti, proizvajajo nadomestke žensk. Avtor v uvodu na kratko predstavi pojava pigmalionizem in agalmatofilija od časov antične Grčije do danes. Sklicuje se tudi na deli Georga Herseya *Falling in Love with Statues* (2009) in Anthonyja Fergusona *The Sex Doll* (2010). Uvodni del sklene s primerjavo med Henryjem Higginsom G. B. Shawa in Hoffmannovim Nathanaelom v kontekstu relevantnih psihoanalitičnih teorij. Interpretacija Hoffmannove novele poudarja ambivalentnost in metafizični determinizem glavnega junaka, ki je dovteten za zapeljevanje mračnih, mefistovskih sil. Umetna ženska Olimpia se izkaže kot usodna Galateja. Interpretacija Levinovega romana izpostavi podobnosti s Hoffmannovim besedilom. Pigmalionizem je tu mogočno, kruto visoko tehnološko tržišče za izbrane moške, ki ne dopušča možnosti za upor. Avtor v tretjem delu članka obravnava filmske priredbe omenjenih literarnih del. Eckhard Schmidt je v svoji priredbi Hoffmannove novele uporabil idejo krvnega testa iz Levinovega romana in ustvaril novo, mirno in spravljivo (morda trivialno) inačico zgodbe. Bryan Forbes je s svojo priredbo ustvaril primer razmeroma zveste intermedialne transformacije s posrečenimi dodatki, ki intenzivirajo Levinovo distopijo. Frank Oz pa s svojo priredbo ustvarja komično različico izvirnika. Motiv oči je prisoten v obeh literarnih delih in v vseh filmskih priredbah. Sijoče, prijazne človeške oči so v kontrastu z umetnimi nadomestki in praznih, temnih očesnih votlinah.

Bleeding Words: Louise Bourgeois's and José Leonilson's Love Images

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As one tries to grasp love and its images within José Leonilson's production, a multiplicity of aspects and meanings are seen that also relate to Louise Bourgeois's oeuvre in regard to the interest in human relations. Through a comparative approach to both artists' poetics, an understanding is created that love is not a simplistic action and all the words read in or applied to their visual discourse must be considered within a wide range of love in visual and literary images.

Keywords: literature and visual arts / love / creativity / Bourgeois, Louise / Leonilson, José / word and image

Coisas e palavras sangram pela mesma ferida.
—Octavio Paz

“Things and words bleed through the same wound,” says the poet (Paz 37). This image recalls interesting relations regarding love and its meanings as well as the creative procedures of two visual artists, José Leonilson (Brazil, 1957–1993)¹ and Louise Bourgeois (France/USA, 1911–2010).² First, this passage marks the verbal development of an image as the de-

¹ José Leonilson Bezerra da Silva Dias, a.k.a. Leonilson, was a Brazilian artist famous for being part of the “80s Generation” in the Brazilian art scene. This movement marked a strong return of painting after the previous decades of strong conceptual production. Hence, Leonilson's subjective approach, his use of words, and his fabric works were viewed as quite an exquisite production with strong influence on Brazilian contemporary art. More information about him is available at <http://www.projetoleonilson.com.br> and <http://mam.org.br/artista/leonilson-jose/>.

² Louise Bourgeois was a French-born American artist well known for her significant production over five decades of sculptures, drawings, and fabric works with a strong subjective theme related to her personal emotional life. Although she was recognized quite late in life, with her first major retrospective at MOMA in 1982, the artist became an important reference for any discussion regarding the relation between art and the self. A large number of her artworks are currently being catalogued by MOMA, available at <http://www.moma.org/explore/collection/lb/about/chronology>.

velopment of the verbal content's meaning itself. Such meaning is presented through the association between the images of bleeding things and bleeding words. However, if this poetic use of language tries to clarify an idea, it also implies a formidable task: relying on one's ability to imagine that things and words could be as alive as our own bodies and, furthermore, relying on the understanding that both could bleed— that words, like people, could be wounded. Or is it that some words so deeply connect one to feelings like that of being hurt, of being alone or afraid, that words themselves are understood to bleed as much as a person would? And what would a word bleed for? Would it bleed for love?

If it is possible to envision meaning through the association between images, could one do the same to understand love and to reflect upon it as a notion? We rely on this possibility, also because it appears to be a suitable method for grasping love by attempting to unite diversity and differences. As Kristeva points out: "Do we speak about the same thing when we speak of love? And of which thing? The ordeal of love puts the univocity of language and its referential and communicative to the test." (Kristeva 2) With a title intended to present and analyze distinct literary and historic meanings of love, Kristeva presents the central problem of the notion of love: love has many and different meanings, and these spread through a variety of verbal and visual images. Although Kristeva does not indicate it, this multiplicity relates to a variety of human experiences connected to love. The variety of experiences is related to both desire and matter, body and spirit. This is a multiplicity that one tries to unite through the use of one and the same word. Thus, at the very core of this usage, resides its univocal impossibility. This is because love undermines univocity by always being grounded in experience, with multiple experiences related to a desire to love and be loved. People relate experiences to a multiplicity of images and meanings that fundamentally reside in contrasting references. Therefore, the second assumption that this article embraces is the following: one would have to accept multiple images and descriptions as being related to love because embracing such variety would be the only possible loving gesture.

Not only are these primary assumptions with regard to the notion of love itself, but they also seem to be the best possible way to approach love in the artistic production of Leonilson and Bourgeois. Furthermore, by relating visual and literary images to love, one may recognize not only these artists' verbal discourse, but also the acts through which they invite viewers to consider one possible image of love, if not in univocal, foundational terms. Questioning language referentiality is always a formidable enterprise, the very one that develops one's own meanings.

Struggle

As a fundamental aspect, Leonilson's and Bourgeois's images of love, as well as their creative practices, have to be considered as originating from life experiences such as the ones perceived by Hemingway's character Helen Gordon:

Everything I believed in and everything I cared about I left for you because you were so wonderful and you loved me so much that love was all that mattered. Love was the greatest thing, wasn't it? Love was what we had that no one had or could ever have? And you were a genius and I was your whole life. I was your partner and your little black flower. Slop. Love is just another dirty lie. Love is Ergoapiol pills to make me come around because you were afraid to have a baby. Love is quinine and quinine and quinine until I'm deaf with it. Love is that dirty aborting horror that you took me to. Love is my insides all messed up. It's half catheters and half whirling douches. I know about love. Love always hangs up behind the bath-room door. It smells like lysol. To hell with love. Love is you making me happy and the going off to sleep with your mouth open while I lie awake all night afraid to say my prayers even because I know I have no right to anymore. Love is all the dirty little tricks you taught me that you probably got out of some books. All right. I'm through with you and I'm through with love. Your kind of pick-nose love. You writer. (Hemingway 183–184)

While speaking about love as perceived in her conflicted and contrasting feelings, Helen struggles to bring these differences together within her experience of love. Helen feels unbalanced between two distinct places. Her discourse addresses a struggle with conflicted feelings and ideas she cannot relate to univocal meaning, but that she still names with the same word: *love*. If Helen's criticism might be diminishing her husband's literacy, it also further implicates the conceptualization of love. Namely, one's reading, listening, and watching experiences ground the development of images for love because love is a concept understood in terms of an approximation between given socialized meanings and personal experiences marked by feelings and emotions. It is through personal acquired experience of reading literature, art, and music, relating them to life, that one slowly begins to develop love. Thus Hemingway's character shows love as something not only related to her struggle with her husband, but to the contrasting characteristics between her husband's idealization and her own embodied perception of reality and things within their relationship—or, as she puts it, between her husband's literary references and her own perception of daily life and her suffering marked in the body through endurance after an abortion. One could even imply that, if words should bleed, it would be Helen's—not her husband's—to do so.

One possible explanation for such bleeding would be the clash between Helen's physical and bodily suffering and idealized literary notions. Helen struggles to accommodate her incarnated suffering within love as a notion. She struggles to bring together what she perceives in the outer world and what she feels inside. In this passage, being all messed up suggests not only her groins but her own inner self. The poetic aspect involved is that, even though denying her experiences as love, the use of the word persists in her discourse. Love is still there, being related to both ideals and wounds. Thus the meaning of love would have to comprise both perspectives. Such use of language—of love itself, for that matter—could be understood if one imagines love not only to be a very common word, but also to be a concept. This means that love questions language referentiality precisely because the idea of its meaning directly relates to the conceptual basis of language, as understood by Johnson. According to him, “concepts have to be understood as the various possible patterns of activation by which we can mark significant characteristics of our experience.” (Johnson, *The Meaning of the Body* 160) Johnson understands conceptualization as born from experience, which means that he theoretically discusses a principle that is implicit in Helen's words and Kristeva's assumption: all meaning is born from embodied experience. The latter easily puts the former to the test, especially when it comes to love. We would also like to imply that probably no other word or notion better exemplifies this intricate relation than love does. The second aspect implicit here—and easily identified in Helen's discourse—is that the use of the word resonates the multiplicity of experiences that are recapitulated through each and every person's own loving experiences. This is something that Helen intuitively knows, whereas Mr. Teste's wife (Valéry, *Monsieur Teste*) theoretically thinks about relating such thoughts to her perception about her own relationship to Teste. On a further note, both Helen's and Teste's wife as characters are interesting depictions developed by men (Valéry and Hemingway) that contrast men's idealization and literacy to women's connection to reality in terms of love conceptualization. Regardless of any implied gender issue, the image of difference within a couple appears to be fruitful ground to develop a vivid image of the tension between idealization and reality, like body and spirit, with regard to love.

The intricate and tensioned relation in love constituency is fundamental ground for the ways through which it becomes a presence in Leonilson's and Bourgeois's *oeuvre*. Love is present in their works in a variety of ways and with a number of images that resonate different meanings. The word *love* itself does not appear as such very often in their pieces. Yet its presence as a notion, and its own questioning, is undeniable. Actually, the

absence of the word emphasizes how much they bring the notion to the test in their artistic enterprise.

The presence of love can be sensed in the fundamental ground the artists reclaimed for their creative practice, their relations with others. In both artists' production, relationships viewed as a dynamic encounter between "I" and the "Other" are presented as something that demands creating balance between contrasting feelings and emotions, thus recalling the fundamental tension presented by Helen Gordon between idealization—which could also be understood in terms of desire—and reality itself. In this regard, both artists made declarations associating their creative practice and their pieces as a means to deal with, develop, organize, understand, and surpass emotions and feelings related to their own personal love relationships.

Sugar cubes and chaos

According to Morris (31), the entirety of Bourgeois's production relates to her relationships, something attested by declarations by the artist in interviews as well as in her pieces in terms of symbolism, use of words, and procedures. Bourgeois herself addresses her creative process and the making of the pieces as a process similar to psychotherapy, which enabled her to face emotional dilemmas related to her relationships, especially her fears (*Louise Bourgeois in Conversation with C. Meyer-Thoss*). The spider, for example—her best-known work being giant iron spider sculptures—is related to Bourgeois's relationship with her mother, which on many occasions is considered comparatively between her own motherly competence—or "incompetence" in Bourgeois's own understanding (Muller-Westermann 18)—and her mother's ideal motherly figure (Kuester 183–189). In other productions, forms such as the house or the human body are treated in two-dimensional or three-dimensional forms, also recapitulating feelings and stressing situations identified with regard to her personal relationships. However, the emotional aspect and its relation to subjective elements of Bourgeois's emotional history is also present in procedures such as stitching, embroidering, and sewing, which acquire artistic status but, at the same time, are actions filled with emotional meaning that recapitulate the artist's mother's task of "being diligent" as much as a mother as a tapestry renewer expert. From a variety of works that relate to her relationship to her mother, her father, her husband, her children, or her assistant, which are aspects discussed in depth by various critical approaches, we address a broader idea of relationships in general, as can be perceived

throughout her production. Thus we refer more directly to two pieces that address relationships with the use of words integrated in visual production. These are the series *He Disappeared into Complete Silence* (1947/2005), and *Sublimation* (2002). In both series, Bourgeois presents verbal content side by side with drawings. *He Disappeared into Complete Silence* is arranged in plates with texts presented on the left side and engravings on the right. The images range from a more realistic depiction of elements to the spatial organization of abstract forms that resemble both realistic elements, such as stairs or houses, and more abstract organizations of the form, thus establishing an indirect relationship between images and text. In *Sublimation*, on the other hand, the verbal and visual contents are slightly more integrated, with the text handwritten and exchanging place with the drawings, placed sometimes on the left, other times on the right, or even below the drawings, which are much more abstract and with fluid, organic lines contrasting with the geometric orientation of the form in the previous series. In both series, verbal and visual elements are handled as two distinct aspects related to the same issue, yet not necessarily visual and verbal organization of the same “information.” It is as if the artist understood images, as well as words, as a necessary means to handle subjectivity.

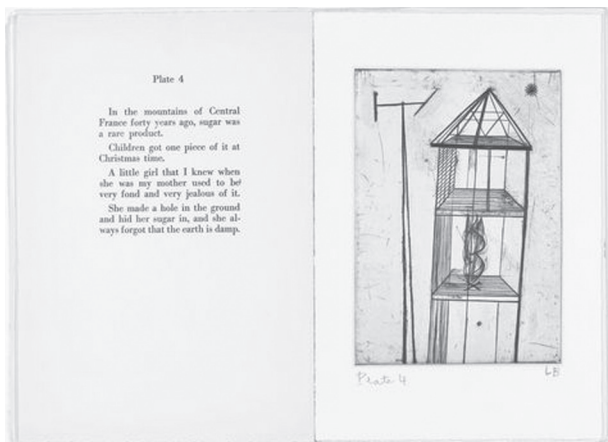


Figure 1: Louise Bourgeois. *He Disappeared into Complete Silence*, 2005, engraving over photogravure (www.moma.org/collection/works/illustratedbooks/121469?locale=en).

In *Sublimation*, Bourgeois presents the organization of the form in the work itself as an action that balances the chaos created by disputes within a couple's relationship. This aspect is not literally indicated, but can be

assumed through reading the entirety of the texts, and through one very discreet visual element. Most of the drawings at the beginning of the series develop abstract images in which circular forms and lines are predominant and always oriented from two distinct small black or red points opposed in space. This organization of the visual form changes towards the end, with the development of more integrated forms and lines not derived from two different points, but resembling instead a flowering or growing plant. From the point view of a child, Bourgeois refers to how an ordinary incident leads someone to burst into tears and feelings of chaos. The use of a broom, introduced into the scene at a certain point of this fifteen-page story, is viewed as a concrete, embodied action capable of organizing the former emotional disarray. However, in the following pages, this relation between an objective action and the organization of chaos is unfolded in a symbolic act similar to the process of creation. As written in the sheet: “at that point you operate a symbolic action. And in my case you begin to work on a sculpture;” it is a passage that turns the viewer back to an image at the beginning of this series, in which the workshop is considered a place of silence, which contrasts with the clash of voices and chaos. Thus the symbolic action of creating and doing is considered a necessary act to reorganize life and feelings as well as to compensate and sublimate the emotional chaos brought up by difficulties in a relationship.

According to Bourgeois’s visual creation and her discourse, a return to action and to the embodied (i.e., the broom, the artistic object) demanded positioning herself in such a way that the emotional turmoil would be reorganized into a balanced position. Although it is debatable whether Bourgeois’s discourse is also a creation *per se*, and not necessarily a sincere confession about her working process, it is interesting to note two enlightening aspects to think about love. One of them is the perspective similar to Helen Gordon’s, which understands love as a notion that struggles with the daily and real difficulties of a relationship. The second one, which is Bourgeois’s perspective (and, as will be seen, Leonilson’s possible perspective as well), is the contrast between love as a notion and the emotional field constituted by one’s own experiences, which will necessarily be reintegrated not simply by mental or intellectual development, but by a return to action. In Bourgeois’s case, that action will be characterized as the creative process yet that gives one a lot to think about regarding the necessary condition for love to organize itself from a notion to an effective act, which, by so doing, gains a symbolic dimension that establishes meaning.



Figures 2, 3, and 4: Louise Bourgeois. *Sublimation*, 2002, mixed media book (www.hauserwirth.com/exhibitions/list-of-works/view?exhibition_id=55&p=5).

The idea that Bourgeois might have been handling the meanings of love and the relation between this aspect and her creative process, as well as her emotional life, can also be noted in a far more liberal way in *He Disappeared into Complete Silence*. In the plates of this series, various short stories describe the manners and acts of different characters. Mostly, she speaks about “a man,” or “a mother and a son,” and, in plate 4, a little girl, as follows:

In the mountains of Central France forty years ago, sugar was a rare product. Children got one piece of it at Christmas time. A little girl that I knew when she was my mother use [sic] to be very fond and very jealous of it. She made a hole in the ground and hid her sugar in, and she always forgot that the earth is damp. (Muller-Westermann 31)

This story is placed alongside a drawing of something resembling a house on whose third floor a fire burns, the house being a very common image in Bourgeois's *oeuvre* related to her childhood house, according to her. Yet here the artist once more creates an overlap between the child as an image for herself, her own mother in this case, or her children. In our understanding, the characterization of the child's attitude has to be considered in regard to the contrast it establishes with the artist's gesture throughout her production. This text once again emphasizes an action taken into relation to something considered precious, as Bourgeois herself would refer to her mother's love. So, if it is possible to think about the sugar cube as a symbol for love, and not simply as the object the artist's mother might have really received as a present, two very distinct acts towards love have to be identified in Bourgeois's production. One of them is characterized by the image of the little girl hiding the sugar cube, and the other one by the act of creation by Bourgeois's, who exposes her emotions and feelings in her *oeuvre*. Thus, if Bourgeois's mother used to hide away precious things in order to keep them, this very action was responsible for the loss of the thing itself. Within the framework of the

art piece and regardless of the veracity of the actual facts, Bourgeois creates a piece that addresses and overlaps the figures of the mother and the child, facing her mother as a child, yet looking at her own self as a mother through the eyes of herself as a child. Furthermore, even though the artist stated in many interviews that she was a “bad mother” (Muller-Westermann 18), in comparison to her own mother, she also implies that her mother’s ability to endure relied on silence about certain familial events. Bourgeois seems to break and confront the same silence in her work. Thus, in her working process, the artist reclaims an attitude that is the exact opposite of the acts she identified as central to her mother’s competence to care for the family and keep the family together. Whereas the ideal and adored mother hid what was precious, the artist decides to deal with it and expose it to public. By struggling with love—that is, by acknowledging the perpetual tension between an ideal love (the mother’s) and her own real experience of being a mother—Bourgeois somehow develops her own notions of love and, furthermore, incorporates such diversity, as well as its disagreeable aspects, in her artistic discourse. If one confronts the different aspects present in her pieces, one sees a production that handles a notion of love, motherly love included, not as something whose difficulties and problems must be hidden, but rather something that must be embraced and faced within the intensity of the encounter between I and the Other, between ideal and reality, between idealized notions and the harsh reality of emotions that are so strong they need to bleed into the world.

Could Bourgeois’s *oeuvre* be suggesting that her mother’s silence upon her father’s misgivings was the action itself that made Bourgeois’s sugary love for her father fade? Maybe not. However, in any case, this action contrasts enormously with the creative decision of bringing to the work the many sides of her experiences of love as a child, as a mother, as a spouse, and as a woman. The female artist, more than creating a feminist discourse (one centered more exclusively in women’s issues) develops real pieces that, as indicated by Collins, are able to incorporate contrasting and opposed characteristics (even in relation to gender and sex) in the same piece, thus transgressing dichotomies and differences. If that aspect is clearly identified in her sculptures and fabric works as in *Seven in Bed* or *Janus Fleury*, as Collins demonstrates, we consider this aspect to also permeate other works, such as the ones considered here with regard to handling notions such as love. Hence, Bourgeois establishes pieces whose fundamental characteristic is understandable through Merleau-Ponty’s notion of a *chiasm* of the flesh of the world (Collins 48). By incorporating contrasting characteristics into her *oeuvre* through the body of the pieces themselves, as much

as for claiming her own subjectivity (and in that regard her own struggle with love), Bourgeois establishes a creation that has a contribution towards the exercise of what could be called an emotional critic. When it comes to love, the artist invites the viewer to consider it as something that finds a place in many houses, warm ones and the cold ones alike. Its glorious feelings as much as its hurting ones shall be a subject of human wonder and discussion because the other side of love should never be ignored. Things one loves should not be kept away or hidden—even if they bleed or hurt, for they are the fundamental way for a person to understand existence. This is what unfolds love from a personal inner place to the outer world, to again be flesh as understood in Merleau-Ponty's philosophy:

Our flesh is that irrevocable combination and composite of body and mind, intertwined into that being whom we live, and through which we communicate and interact with the real world of the things themselves. . . . This is possible because our flesh is part of the flesh of the world—part of the “prose of the world.” The flesh covers both idea and body, Being and Nothingness, subject and object, essence and fact: all part of the flesh of the world. (Primožic 63)



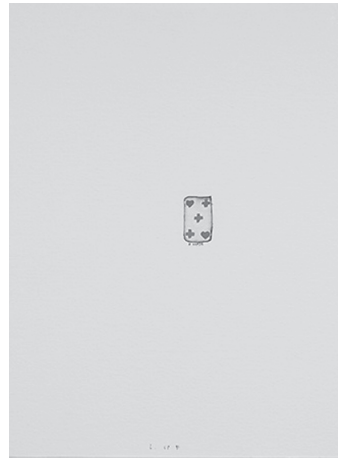
Figure 5: Louise Bourgeois. *Seven in Bed*, 2001, fabric, stainless steel, glass, and wood (www.hauserwirth.com/artists/1/louise-bourgeois/images-clips/68/).

Vapor and solitude

For the most part, as viewed by many critics (Lagnado; Cassunde and Resende), Leonilson's production relates to a personal diary whose primary note resides in a depiction of a search for love, a desire to love and to be loved. In such terms, his *tour de force*, within the framework of his artistic production, is in establishing a *corpus* constituted by putting himself in the outer world as a means to find love as much as for putting his own heart on public display. If these assumptions are correct, one would have to consider that love resides in his *oeuvre* precisely in the permanent tension created by these opposed movements of putting desire in the world and letting the encounter between them be internalized as well. Leonilson is primarily known for pieces that speak about a search for love, one that forever fails because his desire clashes with hard reality, being conditional for a perception of his state as one of permanent solitude. Nevertheless, a broader analysis of his production makes it clear that the artist's search for love was permanent not because he did not have relationships, but precisely because of his interest in dealing with the various aspects involved in the search for love. This means that his *oeuvre* relies as much on the encounter with the Other as on its search because the encounters and their residues are as permanent as the search. The Other is at times the outer world, and at other times the loved one's body, which reciprocates and accepts his passionate feelings, even feelings lingering after the encounter has passed or the relationship has failed (Pedrosa 237). Because love is a permanent presence in his creative process, Leonilson's fundamental notion of love, in its connection to his creative process, is close to the troubadours' love. It is a courtly love centered in incantation, be it his audience or a desired love partner as one to be courted and enchanted. This might also be the decisive reason for the development of a visual and verbal rhetoric that, like the courtly song, has an ambiguity that is "erotic and sentimental at the same time" and refers much more "to its own performance" than to the achievement of the loved one (Kristeva 286–287).

However, how does Leonilson develop his courtly song? What are the different aspects he recalls for love? We look at a few works with contrasting aspects; works that relate to other pieces that address similar characteristics within a wider group with contrasting implications that can be considered general tendencies. These include works that mark solitude and loneliness, works that clearly address sexual and passionate encounters, works that relate to the idea of Christian love, and works that connect the artist and his production as "giving back" love to others.

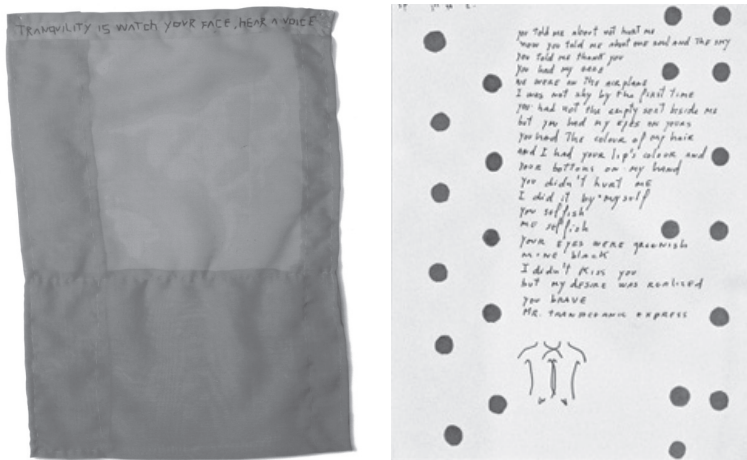
There are a number of fabric cloth pieces and drawings that develop an idea of loneliness in Leonilson's production. The most significant piece to convey this feeling is a small pillow sewn with light pink embroidered fabric and a non-matching fabric pattern on the back, which Leonilson produced as an object to be hung on a wall and on whose corner the word *ninguém* ('nobody') was embroidered with contrasting black thread. A sense of loneliness and solitude can be perceived in the embroidered word, but this significance is enhanced by its presence in this small sleeping pillow. This presence is far more significant once one recalls a tradition still present in Brazil in those days of sewing and embroidering a bride's trousseau. More than suggesting the feeling of solitude, this realization, which recalls a bride's expectation towards a match and a marriage, does not suggest expectation and excitement, but rather a sad realization or even lack of trust in the possibility of meeting a special someone. Would it then be possible that the artist is not only suggesting certain disenchantment, but precisely this large gap between his idealizations of romantic love and the reality of the relationships he had?



Figures 6 and 7: José Leonilson, *Ninguém*, 1992, embroidered pillow (Pedrosa, 67) and *O vapor*, 1991, watercolor on paper (www.simoedeassis.com.br/pt-BR/Exposicoes/Obras?exposicaoId=13).

Of course when it comes to Brazil in the late 1980s and early 1990s, gay life was still a taboo, especially within middle class Catholic families such as Leonilson's. Regarding this aspect, a closer look at his production and a comparison between his drawings and paintings and his interviews and notebooks reveals someone that understands his own love feelings and

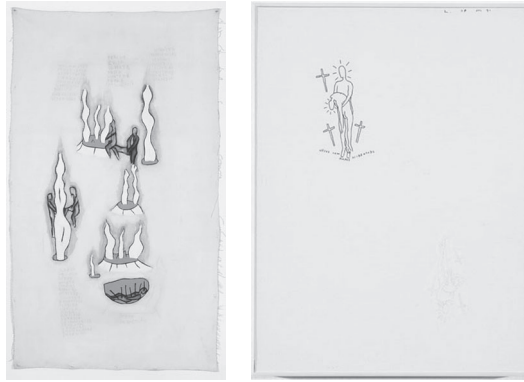
passionate desires as something “pure,” something far closer to love than lust, something spiritual in his words (Pedrosa 238). However, at the same time, it is clear that the artist also perceived the great distance that existed between his very personal feelings and how society thought about homosexual love and homoerotic aspects, at least in more open manners and behaviors. This distance between his loving feelings and the possibility of living an actual encounter within society and the family circle is probably one fundamental reason why the artist established visual narratives that address love encounters, but many times do so through very concealed symbolism. The best possible example in such terms is the drawing *The Vapor*. It is a letter-sized sheet of paper with a small watercolor drawing of something resembling a playing card. In this playing card, small hearts recalling the suit of hearts are mixed with small red crosses that separate the two red hearts through diagonal disposition inline. Under this small card, as if lost amidst the wide white space surrounding it, a discrete notation is written: *o vapor* (“the vapor”), in a clear suggestion of vapor rooms, a very common place for gay men to meet. However, the possibly gay and sexual implications are discreetly hidden in the presence of the words, which do not clarify the image, but in its company develop a suggestion of both division and the sensuality implicit in the vaporous location. This is a division related to the contrast between the “heart” and “reason” as present in a variety of other drawings and paintings, which somehow conceals the moral dilemmas the artist faced being gay and Catholic.



Figures 8 and 9: José Leonilson. *Tranquility*, 1992, embroidery on voile and *Mr. TransOceanic express*, 1990, black ink and watercolor on paper (Cassunde and Resende 151 and 86).

However, if Leonilson is at times very discreet, at other times he also directly indicates the amorous encounter between bodies. There are very poetic suggestions such as in the cloth piece executed in sheer orange voile called *Tranquility* (Pedrosa 135), or very accurate verbal descriptions presented in visual compositions, such as in *Mr. TransOceanic Express* (Cassunde and Resende 86). Whereas *Tranquility*, a light square fabric object, sewn completely by hand with very light thread, reveals a very candid emotion in the embroidered sentence “Tranquility is watch your face, hear a voice,” a sentence that is also a solitary visual mark in this piece’s margins, *Mr. TransOceanic* consists of a white sheet of paper, full of bright green dots and with the discreet representation in black pen of two male torsos, describing an encounter in an airplane with a man with green eyes, marked by hands, desire, and no kisses. It is a work that makes all the more explicit aspects that are present in very concealed images and words in other pieces.

The religious references related to a Catholic upbringing and to productions such as Derek Jarman’s *Sebastiane* from 1976 (Pedrosa 238) are present in paintings such as *Pobre Sebastião* (Pedrosa 174), a large painting on canvas executed in different white hues and with discreet black and blue, with three not very detailed images related to different chapters of the saint’s life, and many forms resembling flames, a symbol of passion, according to the artist himself. However, the very light visual depiction, which hides in its background lists of words such as “danger, success, defeat, possession, will, desire, consciousness,” are exemplary of how references like a movie were taken as a contrasting reference for the artist to problematize love as something he himself perceived as being related to freedom and purity, a notion that he was well aware was uncanny with regard to gay love experiences. A work like this exemplifies Leonilson’s bifurcated references for love but also emphasizes the presence of a notion of love that at times also recapitulates the notion of *caritas*, especially in a drawing such as *Jesus com rapaz acidentado*, a small ink drawing in which the same image of Jesus holding a body in his arms appears surrounded by three crosses. In opposite corners of the paper, one of the drawings is covered with white paint, being somehow erased. It is a work related to a sense of compassion in Leonilson’s love.



Figures 10 and 11: José Leonilson, *Pobre Sebastião*, 1991, acrylic paint and
Jesus com rapaz acidentado, 1991, black ink on paper
 (mam.org.br/artista/leonilson-jose/).

A great part of the artist's production relates to his view of the world, which actually unfolds love from a feeling centered in self-realization into a broadened image of a human condition of being connected to others. In this regard, Leonilson unfolds love into strong criticism when making drawings for the newspaper *Folha de São Paulo*, and in some drawings and installations where he addresses marginalized minorities and inequality within Brazilian society. Therefore, it is important to recognize an understanding of love in more universal terms as an emotion closely related to the compassion perceptible in a passage such as the following, written during a visit to Paris:

21/sep. The sunset by the Seine, the Eiffel Tour. A beautiful day. And how many others will come, how many to catch men in different times of history[.] The sunset, how many have seen it[.] how many will see it, how many will see one more and many others following. Everything they saw, these brave men, cowards, jumps, fear, destruction, poor armed men. If only they were as strong and fast as their weapons. If only they could see as far as they are good in targeting (if they are). And nothing of this ever interrupts the sunset or the sunrise on the Seine, the Amazon, the Yang-Tse, the Mississippi, or the Nile. And there are the ones who think of themselves as rich and famous, that consider themselves nationalists (poor ones). And there was that old lady with a shredded coat and very simple sandals, sitting and waiting for the sunset[.] and it went on in its farewell and she kept taking as much of it as she could, taking each ray of light for herself[.] When one could not see any more of it, she stepped onto a bench and kept talking nonstop, swallowing the last rays[.] When one could not see anything anymore, she stepped onto a bench and kept talking nonstop, it was like a cult, me at her side only knew of staring at such spectacle and at her, when we could not see anything anymore, she stepped down of the bench and went off, she didn't have any teeth in her

mouth and she dashed away in her energetic fountain. I was also caught by emotion when I saw a young guy wearing black leather as if praying for the fading sun. Was he asking for something? Maybe for protection or cure.³ (Leonilson 15–16).

Leonilson's notes seem to stress love feelings in relation to his production as not solely related to a search for a special someone with whom to have a romantic relationship. His gaze and reflections address a broader sense of love as a feeling of connectivity with other people through the recognition of similar meaningful relations with the world, a gesture that sustains the communicative power of his work in a more universal manner. If that is possible, then Leonilson is not simply addressing a romantic notion of love—one considered in terms of *eros* as an aim for happiness—but a compassionate attitude towards the other, one that relates to the notion of *agape* or *amor sui*, reinforcing his suggestion of love as a “disinterested gift.” (Kristeva 139) Thus, this compassionate gaze might be what sustains the possibility of letting himself bleed to talk to others about love. It is not only about his romantic, sexual or spiritualized love experiences, but about his sense that life must be sustained by this thing called love.

By embracing contrasting notions of love, the love from the soul related to purity and God as much as gay experiences closely marked within the body, Leonilson is truly neo-platonic for addressing love as appointed by Kristeva when recapitulating the Plotinian notion of a “new conception of love—a love centered in the self although drawn toward the ideal Other whom I love and who causes me to be.” (Kristeva 59) In this regard, Leonilson's search for love, despite having been so many times depicted in his production as a failed task, once one acknowledges this compassionate aspect as much as its implications within the constitution of the creative process and its gestures, must be understood in relation to an Other (the world) that causes the artistic production to be. In such terms, love in Leonilson can also be approximated to Comte-Sponville's notion of love as “what is real;” that is, “what is never missing.” (76) If love could not only bleed, but sustain its own absence as well (being the absence; not its essence, but the response one gets from the world), then it would indefinitely cause people to be by letting them truly know themselves:

[A]ny really deep understanding of why we do what we do, feel what we feel, change as we change, and even believe what we believe, takes us beyond ourselves. Understanding of ourselves is not unlike other forms of understanding—it comes out of our constant interactions with our physical, cultural and interpersonal environment. At a minimum, the skills required for mutual understanding are necessary even to approach self-understanding. Just as in mutual understanding we con-

³ Translated by Ana Lucia Beck.

stantly search out commodities of experience when we speak with other people, so in self-understanding we are always searching for what unifies our own diverse experiences in order to give coherence to our lives. (Lakoff and Johnson 232)

Cutting and stitching

To conclude, both Leonilson and Bourgeois not only accept love diversity and their own necessity of developing coherence from the diversity and difficulties of their love experiences, but might also be suggesting that giving oneself to love—regardless of its apparent impossibilities, difficulties, loss, or distance from one’s own or other’s idealizations—is a fundamental gesture through which people pertain to the world, being effectively alive. This is something that James’s character realizes in old age, when he finally understands what the great fear was that he tried to escape from during his lifetime:

The escape would have been to love her; then, then he would have lived. She had lived—who could say now with what passion?—since she had loved him for himself; whereas he had never thought of her (ah, how it hugely glared at him!) but in the chill of his egotism and the light of her use. Her spoken words came back to him, and the chain stretched and stretched. The beast had lurked indeed, and the beast, at its hour, had sprung; it had sprung in the twilight of the cold April when, pale, ill, wasted, but all beautiful, and perhaps even then recoverable, she had risen from her chair to stand before him and let him imaginably guess. It had sprung as he didn’t guess; it had sprung as she hopelessly turned from him, and the mark, by the time he left her, had fallen where it was to fall. He had justified his fear and achieved his fate; he had failed, with the last exactitude, of all he was to fail of; and a moan now rose to his lips as he remembered she had prayed he mightn’t know. This horror of waking—this was knowledge, knowledge under the breath of which the very tears in his eyes seemed to freeze. (James 74–75).

The only possible way to be really alive would be to embrace love, even in the face of multiplicity or fear. This is because love itself is the possibility of embracing vast distances related to one single ideal: having significant life experiences that maintain life as well as poetic creation. As put by Kristeva: “Man, as he displaces his desires onto the field of knowledge, finally works out the recipe of Diotima who relieves him of the deadly unleashing of his erotic passion and holds up to him the enthusiastic vision of an immortal, unalterable object” (Kristeva 75); we would say: art itself. Then, on the other hand, it could be love. Moreover, love and creation could be forever entangled because, as Bourgeois considered, “To admit love is to conquer a fear.” (Muller-Westermann 246)

It is in such ways that creation could be considered “born by bleeding.” Both Bourgeois and Leonilson disseminated verbal discourses about their creations that present the creative process as happening by metaphorically cutting their own skin, a significant image for this exposure of love desires, fears, struggles, and wounds. It is with such a gesture, of objectively presenting their subjectivity and of metaphorically letting themselves bleed into the world, that they create, hence developing love. By embracing love as a fundamental aspect of their artistic creations, a love with no univocal meaning, but rather as something whose variety of experiences and meanings could be dwelt with and organized within artistic creation—be it through a gesture of giving one’s self to creation while opening one’s subjectivity to the public—Leonilson and Bourgeois approximate themselves to an image of the creative process as happening through bleeding as an original act of creation:

First, you peel yourself.
You take a small peeling knife
and scrape off a layer of your self.
Sweet, salty fluids
come gushing out
through your pores.

Then, living bait,
you step out into the sun, the salty sea,
the windy desert;
you wait for the words
to stick, to sting
and stay.

When you are covered in them
you step back in, poisoned;
you pick off
word after word,
you lay them out,
you arrange them in lines.

You’re left there standing,
covered all over with small scars.
(Barbara Korun)

Korun presents a vivid image of poetic creation as a movement that originates in peeling and cutting one’s body. However, the body suggests opposing aspects: the carnal body as much as the self. There is an entanglement of body and self during creation; there is, however, a third party involved in the task, the world. Hence, poetic creation can be thought of as a

balanced movement oscillating between opening to the world and bringing the world inside. Such movement must find balance between the body and the world. The poem unites them as significant things meaningfully related to elements such as light, warmth, blood, wind, sweat, and flavorful tastes from salt and sugar. The splendid image of tasting the world as an embodied self is further unfolded in the suggestion of creation as something that happens through bleeding, thus emphasizing the image of poetic creation as per passing incarnated experiences, those one internalizes, those one slowly investigates by letting them hurt if necessary, and, even so, that one balances with the ability to watch, select, arrange, and endure.

Similar characteristics relate the poet's image of creation to a movement that originates meaning by dealing with one's inside out. In this regard, if Leonilson's and Bourgeois's creations relate to their inner side in relation to love experiences, one could assume that they also create by bleeding. This image of bleeding, as connected to creative practice, reinforces these artists' important contribution in social terms. Reclaiming art as a field in which they can deal with and rethink their emotional world, and by including in this review notions such as love, Bourgeois and Leonilson acquire a poetic with values similar to an "antiphilosophy" (Bouveresse) as developed by Valéry, who contrasts his own practice with that of philosophy in the following terms: "Philosophy is a literary genre that has the peculiar characteristic of never being owned as such by the people who practice it. Hence it follows that this art has remained imperfect, is still criticized in its wrong not its right object; is never taken to its own perfection, but extended out of its own field." (Valéry, *Cahiers* 1:579 cited in Bouveresse) Undergoing an enterprise contrary to common philosophy, these artists do reclaim their right (as much as necessity) to recognize and own their own meanings as much as their own love. However, as Valéry implies, acquiring one's own meanings demands a thinking that becomes action—or, in other terms, a desire that goes back to the body of matter. The main issue implicit in this is that love itself might acquire meaning more through actions than words. Love as a notion necessarily needs to become and act. It is in this sense that Leonilson and Bourgeois think of it as a matter of art. However, this creative act needs to be a balanced act that would thus embrace multiplicity and difference:

Love is a state of reunion and participation open to every man: in the amorous act, consciousness is a wave which by surpassing obstacles, before collapsing, stands up for a plenitude in which everything—form and movement, upward pushes and gravitational forces—gain a balance with no foundation, one which sustains its own self. Stillness of movement. And as much as we gaze at a more fulfilling life through the loved one's body, at a life greater than life itself; so do we gaze

at poetry's thunder through the poem. This instant contains all instants. Without ceasing to flow, time stops, filled in itself.⁴ (Paz 33)

We conclude by suggesting that Leonilson's and Bourgeois's struggle with their own relationships, by the very act of turning back to the reality of the work as a mean to achieve emotional balance, creates a state or condition similar to that portrayed by Paz of stillness of movement; of a movement capable of sustaining its own self in balance despite the fundamental differences, contrasts, and forces implicated and incorporated.

To be an artisan in love would be to create a body for love, whether that is in paper, cloth, marble, or flesh. To love is to be. Yes, to be an artist would be to love a lot, but that means to do, rather than to idealize the act of love. This might be the fundamental perception of Leonilson, the proximity between love as an act and the gesture of creation: one of acceptance and of giving, one of living through matter. In similar ways, one could understand Bourgeois's act of creation—and its bond with a deep questioning and reasoning about her feelings—as the basis for an understanding of the reality of love in opposition to an idealization she might have perceived as being a social construction, whereas Leonilson appears to be accepting the encounter between his idealizations and the reality of the world by embracing love's multiplicity.

Somewhere else we would like to characterize such a gesture as a deep "listening to." To have been listened to must have been the ultimate desire of the wife in James's short story—the very desire her husband was unable to fulfil. It is the desire that made Bourgeois resent being left in complete silence when "he" disappeared. It is the silence Leonilson identified as the absence of love. It is a silence only spoken about with bleeding words.

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⁴ Translated by Ana Lucia Beck.

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Krvaveče besede: Podobe ljubezni v delih Louise Bourgeois in Joséja Leonilsona

Ključne besede: iteratura in vizualna umetnost / ljubezen / ustvarjalnost / Bourgeois, Louise / Leonilson, José / beseda in podoba

Julia Kristeva v delu *Histoires d'amour* trdi, da ljubezen ni nikoli nedvoumna in da v množici literarnih del obstajajo raznovrstne podobe ljubezni. Če je njena domneva pravilna, je ljubezen raznolična. Teze Julie Kristeve so izhodišče za refleksijo o pojmovanju ljubezni v kreativnem procesu in v delih Joséja Leonilsona (Brazilija 1957–1993) in Louise Bourgeois (Francija/ZDA, 1911–2010). Podobe ljubezni, ki jih lahko zasledimo v delih teh avtorjev, primerjamo s podobami ljubezni v literarnih delih Ernesta Hemingwaya in Henryja Jamesa. Če upoštevamo, da raznolikost ljubezni zadeva tudi utelešeno percepcijo življenjskih izkušenj, ugotovimo, da je v delih Leonilsona in Bourgeoisove upodobljena kot temeljni spopad med idealizacijo in realnostjo. Ta boj je vedno prisoten v medčloveških odnosih, ki so prvenstvenega pomena za Bourgeoisovo. Poznal ga je tudi Leonilson, ko se je soočal s težavami istospolno usmerjenega moškega v tradicionalno katoliški družini in državi. Prisoten ni le v njenih umetniških delih, temveč tudi v samem ustvarjalnem procesu. Ta krvavi boj v drugačni podobi izpričuje tudi Barbara Korun v svoji poeziji, ki jo citiramo v tej primerjalni študiji. Tako pridemo do ugotovitve, da sta si ljubezen in ustvarjalnost podobni: v obeh primerih gre za gibanje, ki se mora uravnovežiti, ali pa – kakor pravi Octavio Paz – za mirovanje gibanja. Ljubezen, ki ni zgolj beseda, temveč dejanje, sprejema svojo raznolikost.

“Take to Your Heart These Songs:” Love, Eros, and Artistic Production in the Nineteenth Century

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Love, eros, and art hold a productive relationship which the early nineteenth century imagined to be the creative origin of art. After having reconstructed an ingenious-romantic model of artistic production, the paper shows that this love-based art-eros-model served as reference point in literature and music throughout the whole century, reflecting not only poetological but also fundamental socio-historical questions.

Keywords: artistic creativity / love / eros / genius / unconsciousness / romantic aestheticism / German literature / German music

In a famous letter, Robert Schumann states that his music embodied his love. Works such as *Davidsbündlertänze*, *Kreisleriana*, or *Fantasie* had originated solely from the love of his later wife Clara Wieck. In the light of their love, he created music embodying his “deep lament” about their separation forced by Clara’s father (Schumann 170).¹ Sometimes, we may even hear this embodiment, e.g. when Schumann’s music ‘tells’ by intertextually referring to Beethoven’s song cycle *An die ferne Geliebte*: “Take to your heart these songs that I sang to you, beloved.” Aiming to reach his unreachable beloved, something happens between Schumann’s love and his art – and it happens to be his *Fantasie* in C major.

At about the same time, Charlotte Stieglitz, wife and muse of the writer Heinrich Wilhelm Stieglitz, committed suicide. She – and even more the contemporary discourse in media – understood this act as “self-sacrifice” in order to free her husband from his deep creative depression: Her death should be a “Caesarean section” enabling him to “give birth to art again” (Mundt 229).

¹ If not marked specifically, German and French quotations are translated into English by the author.

What combines both cases is not only their historical coincidence but also the same motive, which is the central question of this paper: What is the origin of art?

At first, both of them seem to give diametrically opposed answers: love vs. death. However, having a closer look, we realize that the dynamics of *distantiation*, Clara's distant love and Charlotte's love death, pursue the same goal: art, to which the artist gives birth by longing for his unreachable beloved. Hence, putting them together, we may reconstruct a model of artistic production which was mainly formed in Romanticism, which concentrates the essential implications of romantic thought, and which serves as a universal role model for almost all further examinations of the origin of art. Since this *art-eros-model*, as I will term it, has its source in ingenious-romantic thought, it is embedded within a particular cultural and socio-historical context, but exceeds this context and influences poetological discourses until nowadays.

The Art-Eros-Model

At about the same time of Schumann's composition and Charlotte Stieglitz's death, Heinrich Heine, one of the early chroniclers of the 'Romantic School,' writes in one of his notebooks:

There are so-called talents ... to whom everything comes from the outside and who imitate it like monkeys. ... Moreover, there are geniuses ... to whom everything comes from the soul and who arduously give birth to art ... – There, making without life, without inwardness, mechanism – Here, organic growing (Heine 454f).

Heine locates the art-eros-model and the 'birth' of the artwork within two opposed concepts: Here, art as *ingenium* and the artist as *genius* who suddenly and unconsciously *gives birth* to a *living* artwork which *organically grows out of the soul*; there, within the "old system of art" as *ars* or *techné*, the idea of *mechanically* and consciously *making* art by *imitation* (Shiner 5). At the latest since the *Querelle des anciens et des modernes* and especially in the 19th century, artists reflect this dichotomy and define their artistry within one of these two major concepts of artistic production: the *naturalistic* or the *culturalistic* one.²

The art-eros-model arises as ingenious-romantic reaction to the *culturalistic* production understood as learn- and teachable technical-

² I adopt this, simplified though useful, dichotomy from Christian Begemann's studies (cf. Begemann, "Prokreation").

intertextual act imitating 'masterly' *exempla* and following rhetorical rules (*praecepta*) within traditional textbooks (*doctrinae*). In contrast, genius poets like Goethe or Young present themselves as liberators from the bonds of imagination and favour innovation, subjectivity, and autonomy. They do not *make* art anymore in terms of rational and imitative "manufacture," but *create* out of one single emotion caused by love. "True poesy, like true religion, abhors idolatry" and aims at "original composition" so that the genius artist "is born of himself, is his own progenitor" (Young 68). By *ex-pressing* himself, such a "second maker" creates a "living" artwork that "emerges as if from a natural birth and possesses, therefore, the oneness and life characteristic of an organism" (Wellbery 128).

We can find this initial power of love for artistic production around 1800 in works by Goethe, Tieck, Eichendorff, and most elaborately by E. T. A. Hoffmann: Just as Traugott in *Der Artushof* (1816) or Berthold in *Die Jesuitenkirche in G.* (1816) begin to paint because their beloveds have "stimulated [them] deeply" (Hoffmann, IV 212), the narrator of *Die Abenteuer der Sylvester-Nacht* (1815) enthusiastically cries at the beginning: "[Y]our love is the spark that burns in me, kindling a higher life in art and poesy." (Hoffmann, II/1 330)

Nevertheless the question remains, how precisely is this process going to work. If art, love, and birth are related to one another and if art is to be 'alive,' it has to be related to that power keeping us 'alive:' the 'vital power' (cf. Herder 270–280). By leaving the exclusive literary discourse, we find this process within a long philosophical tradition, starting no later than with the poetical "children" in Plato's *Symposium* (208eff.), as well as within the scientific discourse around 1800. Christoph Wilhelm Hufeland, one of the leading medical scientists of his time and Goethe's personal physician, defines the "vital power" in *Makrobiotik* (1796) as "driving force" of both, intellectual and physical power: "It seems that ... *thinking* and *procreation* (this is mental, the other physical creation) are closely interconnected and both use the most refined and sublimated part of the vital power." (Hufeland 14f.) In the beginning of the 19th century, the imagery of natality is grounded in scientific knowledge and appears to be a lot more 'real' than it might seem today. Physical-sexual and intellectual energies have the same origin. The origin of art is love. More precisely, the art-eros-model consists of two different kinds of love: eminent erotic love, the artist's sexual desire initiating the process of production; and higher 'sublime love' being merely mental and therefore leading to the mental birth of the artwork. Hence, the art-eros-model consists of three steps:

1. Evocation of eros by a (real) woman's love initiating the process of artistic production.
2. Idealisation of the real beloved into a romantic 'distant beloved' and sublimation/internalisation of the eros.
3. Birth of the artwork.

In order to finally achieve birth, the artist needs to *sublimate* his eros about which Hufeland was explicitly talking. The artist's desire cannot remain physical and real, but has to be "redirected" from the "originally sexual" to the higher aim of art "which is no longer sexual but which is psychically related" (Freud, *SE IX* 187). Within these dynamics of distantiation, the real beloved becomes an 'idealized', 'transfigured' distant beloved being a *supplementary* 'inner image' in between presence and absence, and the artist is torn between the (insufficient) real and this (unattainable) ideal woman. By this, the artist transforms his love into a specific never-ending longing, which we know as *romantic Sehnsucht* and which structurally corresponds to Plato's definition of the *eros*³ as "mediator" (Symposium 201d–209e). The interpersonal, intersubjective *eros* moves inside and becomes *intrasubjective* and internalized. With this internalized *eros*, however, the male artist no longer longs for a real female *body*, but rather for an inner poetic *ideal* – which was right that role Clara Wieck played for Schumann and Charlotte Stieglitz was trying to achieve. Likewise, Traugott in *Der Artushof* realizes that he did not long for a *real* woman, but in fact for "creative art alive in me" (Hoffmann, *IV* 206). By longing for this 'inner idea(l),' erotic advance turns into aesthetic operation and the artist is actually longing for his art, his artwork to which he now, spontaneously and non-rationally, gives birth (Begemann, *Kunst und Liebe* 60).

Indeed, the Romantics beware of showing this last step of materialisation in detail. Apart from that, we recognize that the art-eros-model includes and represents almost all constituent implications of (poetic) Romanticism: For instance, it bases upon the idea of *romantic Sehnsucht* as well as the artist's 'Zerrissenheit.' Its phallogentric, patriarchal structures are only conceivable within a lifeworld of 'hegemonic masculinity' wherein women serve merely as a *function* within a male process of creating a male world (Schmidt 28). Furthermore, as the process contains the teleological dynamics to reach the unreachable ideal, it follows the *triadic* model of history. Thereby, the *erotically* creating artist, opposed to the society, becomes a prophetic "vates" and mediates between the real world and the "higher realm" (Hoffmann, *IV* 68). With this 'metaphysical' "holy purpose of all

³ *Eros*, when set in italics, refers to this *structure* in between presence and absence.

art" (Hoffmann, III 129), the romantic process of production follows a 'dualistic' conception, like Romanticism in general.

The Art-Eros-Model in the Nineteenth Century

The art-eros-model not only presents the ingenious process of artistic production, it also represents synecdochically central ideas of (poetic) Romanticism. From this it follows firstly that the literary art-eros-discourse also influences other arts, particularly music.⁴ Secondly, if we understand art as a socio-cultural product, reconstructing the model of its production may help us to understand socio-cultural transformations. Thus, if we now follow this productive relationship between love and art through the 19th century, we will be able to reconstruct various concepts of artistic production, art, and artistry as well as fundamental socio-historical contexts. This is the aim of my paper. Indeed, the following examinations, structured as miniature interpretations through the art-eros-burning-glass, are not complete. I am rather trying to give an overview of the varieties of modifications and transformations by predominantly focussing on German literature and music.⁵

If the Romantics worked most effectively and most reflectively on the art-eros-model, if furthermore, for them, music is the "most romantic art," and if they considerably predetermined the music of the whole century, it is no surprise that especially music participates in the naturalistic art-eros-discourse. For E. T. A. Hoffmann – specifically Beethoven's – music opens the "unknown realm" by causing "this endless longing" which is the "essence of Romanticism" and the basis of the art-eros-model (Hoffmann, II/1 52). Unsurprisingly, one of the first composers within the art-eros-discourse is Beethoven whose song cycle *An die ferne Geliebte* (1816) has the code word already in its title. We do not even need to take part in the biographic speculations concerning Beethoven's 'immortal beloved' to recognize significant concurrences with the art-eros-process. In Alois Jeitteles' text, the (male) speaker addresses six songs to his 'distant beloved.' From a perspective of reader-response theory, we can interpret this act of singing as a performative speech act of creating art: By longing for and singing about his unreachable beloved, the first-person singer sub-

⁴ For the discourse in fine arts since the early modern period, cf. Pfisterer.

⁵ This is simply a pragmatic decision. Without any problems, one could concentrate on authors like Balzac, Zola, Wilde, or Dostoevskij. In several parts concerning the literary discourse, I take up on Christian Begemann's paper *Kunst und Liebe*, whereas the musicological interpretations are in uncharted waters.

limates his “agony,” his “burning” love and “lust” and transforms it by his internalized *eros* within an ‘imaginative’ illusion of unity, “without artificiality,” in “these songs” (Beethoven 151–164). The music correlates with this art-eros-process in detail: On its large-scale form, it reflects the aspect of endless unreachability in its metric and harmonic cyclic structure. *Romantic Sehnsucht* as basic formal principle thus necessitates the first song cycle in the history of music. Harmonically, the last song (“Take to Your Heart these songs”), being the culmination point of the creative process, fluctuates between given E-flat and A-flat major. This subdominant struggling between the (harmonically) ‘real’ and ‘imaginary’ (Marston 144) and the extensively postponed “return of the cadential fourth” in the *Da Capo* (Reynolds 52) musicalizes the structure of the internalized *eros*. In its thematic-motivic structure finally, this last song combines and synthesizes almost every motif of the six previous songs: The “original motives return” and “the songs are figuratively there, represented by their motivic proxies” (ibid. 52) which, in turn, represent the idealized beloved. Everything what we have heard musically as well as textually, retrospectively proves to be part of a musico-literary creative process of *poetification*. Its result are the singer’s as well as Beethoven’s songs ‘to the distant beloved.’

With this work at the latest, the art-eros-model becomes present within the musical discourse, what we may prominently see in Schumann’s *Fantasie*. Rushing through the century, we pass numerous musical art-eros-works reaching from Schubert’s *Gretchen am Spinnrade* or Berlioz’ *Symphonie fantastique* via Wagner’s *Tannhäuser* as far as Godard’s *Dante*, Giordano’s *Andrea Chénier*, or Puccini’s *Tosca*. Whereas Act I of the latter opera reflects the idea of the ‘inner image’ in Cavaradossi’s painting of the Madonna as a starting point, Benjamin Godard’s relatively unknown opera *Dante* (1890) can be entirely understood as an art-eros-opera.⁶ Evidently, Édouard Blau’s libretto and the opera portray Dante as “genius” whose first major aria, his (poetic) chant, grows out of his lament about the loss of his beloved Béatrice (ibid. 49). Dante himself emphasizes the relationship between love and art: “If you leave me, will I still be able to sing?” Not yet knowing about the productive power of his longing to an unreachable beloved, he laments, “taking my love is taking my genius” (ibid. 123f.). Therefore, he initially initially chooses the culturalistic-intertextual way and invokes “Master” Vergile to dictate him the “ideal poem” (ibid. 197). However, the opera will disabuse him and introduce him to the art-eros-model.

⁶ Throughout the century, Dante served as a popular figure of poetological self-reflection, as we can see in C. F. Meyer’s *Die Hochzeit des Mönchs* (1884) or in *Françoise da Rimini* (1882) composed by Ambroise Thomas to whom *Dante* is dedicated.

In fact, literally invoking him, the opera corresponds not only with Dante's work, but also with Thomas' *Françoise da Rimini*, and Vergile appears within a dream. However, the fatherly-intertextual, culturalistic relevant Vergile surprisingly shows the naturalistic art-eros-way: Dante should complete his poetic work with the love of his "muse" and by creating out of his dreams, whereas Vergile assumes the role of the Platonic *maieut* who "guides" Dante, just like the *elenctic* 'midwife' Socrates (Plato, *Theaetetus* 150b), towards the birth of his artwork (ibid. 201ff.). Correspondingly, his dream, wherein those figures appear in hell and heaven whom we know from *Divina Commedia*, reaches its climax when Béatrice angel-like enters on "celestial ways:" She has transfigured into an ideal beloved and demands from Dante to sublimate his "human tears" into "stars" (ibid. 252ff.). The poetological credo of the opera *Dante* is obvious: The poet naturalistically creates ingenious art by sublimating his love with the assistance of culturalistic midwifery. According to this, the opera remains totally within the naturalistic limits and integrates all romantic parameters such as the idea of the extra-ordinary (exiled) artist, the *romantic Sehnsucht*, or the 'metaphysical' purposes with the triadic idea of history aiming at "eternal love" (ibid. 257f.).

Dante demonstrates the dominating role of the art-eros-model throughout the whole century and shows how "deliberately traditional" Godard tries to be a Romanticist ignoring contemporary developments (cf. Smith). Only concerning the image of women, the opera is constantly standing on the threshold of its Romanticism: Béatrice is not merely a peripheral *function*; the opera rather takes a double perspective on the poet *and* on his beloved. Neither the *poet* Dante, nor the opera *Dante* would exist without Béatrice. The opera portrays him just as well as it focusses on her life and her grief as unreachable beloved. The only but crucial difference is that this grief as *romantic Sehnsucht* is productive for him, but destructive for her (Godard 283). Quite plainly, the opera demonstrates the mortalizing aspect of a process of artistic production based on the idea of 'transfiguration:' The presence of the *supplementary* 'inner image' implies the death of the represented who is the real beloved (Derrida 184). Consequently, Béatrice becomes pale, ill, and close to death. By focussing on her and foregrounding the unreachable beloved as a *tragic* figure, the opera, at the same time, devaluates her as female *person* beside Dante: Within the art-eros-context and its image of women, she cannot exist equally in the face of the male poet. Béatrice has to die in order to save the opera's total Romanticism. Thus, her death and the fulfilled idealisation as "muse" guarantee the success of the art-eros-process – and thus the birth of the artwork by the (ingenious-romantic) 'poeta alter deus' Dante:

I have to live; I have to sing for her!
 God has made her mortal,
 I, myself, will immortalise her! (Godard 336f.)

We can find a similar, but a lot more critical, perspective earlier in Friedrich Hebbel's poem *Der Maler* (1835), Edgar Allen Poe's story *The Oval Portrait* (1842/1845), or Theodor Storm's novella *Aquis submersus* (1877) (Begemann, *Kunst und Liebe*). All three cases update the myth of Pygmalion: Within the art-eros-process, a painter as *démiourgos* confronts the Platonic rejection of merely imitative art (Plato, *Republic* 601af.) by naturalistically transferring 'vital power' and eros into a living artwork. Since he portrays his beloved, who evokes his *eros* and initiates the process of production, the second step of *distantiation* and substitutive 'transfiguration' paradoxically happens in her presence. Hebbel's poem reflects this substitution of the real by the ideal beloved within a parallelism (Hebbel, *I/6* 175f.): In the beginning of the third stanza, the speaker describes the "red cheeks" and "bright eyes" of the portrait and changes afterwards over to the portrayed woman whose cheeks, in turn, become "pale" and whose eyes become "blind and dead." When he then continues that *she* stands "completely perfect" in front of him, the reader would assume that he continues to speak about the woman. However, due to the supposed chiasmic but parallel structure, he is actually speaking about the artwork, which became alive. The poem has already fulfilled the substitution without having named it yet. Even more: While the painter transforms his beloved into an 'ideal image,' while he is *objectifying* her into 'living' art, her hands become "cold" and her life is fading out. In the end, she is dead, the beloved in Storm's story seems to be lifeless, and Poe's painter cries: "This is indeed Life itself!" turned suddenly to regard his beloved: – She was dead!" (Poe, *Tales* 191)

Obviously, the three painters are *inverted* Pygmalions: Like him, they exceed the mimetic chasm between representation and represented, but only by erasing the latter. In accordance with Derrida's thesis that "the image is death" (Derrida 184), Hebbel noted in regard of his poem that "imagination kills the real by imaging it" (Hebbel, *II* 3704). From this critical perspective, the artist within the successful art-eros-process is like a vampire: he creates the life of his artwork by sucking out the life of his beloved who becomes a 'sacrifice' of art. Given that vampirism is a form of banishing wild (female) sexuality, further that in 19th century the "feminine body is culturally constructed as the superlative site of alterity" (Bronfen XI), and that the narrator in Poe's story is constantly trying "to calm and subdue" his imagination (Poe, *Tales* 188f.), the death of his beloved could be understood as a repressing fight against the 'Other of

Reason' (Böhme). This closely corresponds to the contemporary popular phantasy of the aesthetic "death . . . of a beautiful woman" (Poe, *Philosophy* 163). In our context, this has several consequences: Firstly, it leads to Poe's *Philosophy of Composition* (1864) which is one of the major *culturalistic* poetics of the century. Therefore, we could read these three deaths as culturalistic critique of the inhuman, murderous naturalistic model. Nevertheless, Poe does not condemn this death, but rather calls it "unquestionably, the most poetical topic in the world" (ibid.). This is to say, that secondly, at a certain point, culturalistic and naturalistic models of production make the same effort of suppressing the natural, animalistic 'other' of the 'disciplined' ratio-centric 'man of reason' (Foucault). This means thirdly that for the age of Romanticism, at least in terms of art, love is only relevant in its relation to artistic production. Within the "typically romantic paradox . . . of *distantiation*" (Luhmann 136), it is more about longing than about love in the sense of "stability in marriage or other intimate relationships" (ibid. 145) – and hence, it is about the *erotic* in between of presence and absence.

Therefore, on the second step, the artist intentionally instrumentalizes his love for his longing and his longing for his art (by this, exiling his demonic inner nature). If he, in contrast, does *not* realize that his *eros* is just internalized and his beloved is 'ideal', if he mistakes his 'real', merely sexual, desire for the 'higher' internalized *eros*, and if he is trying to *fulfil* his love, it inevitably ends in a catastrophe as Hoffmann's *Jesuitenkirche* shows. When the painter Berthold reunites with his distant beloved and recognizes that she is "no illusion" but rather his wife, he takes the 'ideal' for the 'real' beloved who "*satisfies* his longing" (Hoffmann, III 136). Since satisfaction means *realization* and devaluation of the ideal, the artist's 'creative power,' and thus the art-eros-process stops – and fails. There is only one, in most cases lethal, way to become productive again: "Berthold got rid of his wife and his children and happily started to paint." (ibid. 138f.) To put it bluntly: For our artists, love seems to be no more than a necessary evil within the 'higher' aim of creating art. In all these cases, the art-eros-model succeeds *because* the real beloved dies – and following this logic, Charlotte Stieglitz took her own life and Béatrice loses hers.

As we will see later, the beloved's position will considerably improve in the second half of the century, even though there are counter examples such as *Dante*. Godard portrayed the beloved Béatrice and *crossed her out* in order to remain within neo- or pseudo-romantic limits. However, considering her sorrowful life, would it not be possible possible that she, too, creates art in the art-eros-process instead of being used to be abused within it? In order to question female authorship within the art-eros-context,

we might think of Schubert's *Gretchen am Spinnrade* (1814), setting a poem from Goethe's *Faust* to music and presenting exactly our test conditions: Gretchen is sorrowfully longing for her distant beloved. As the text begins with her grief, becoming more passionate and finally clearly erotic, the song follows this structure of climax by increasing melodically and dynamically. It begins musically and emotionally with the 'spinning-wheel-motif' in D minor communicating restless, deep appetent longing (Figure 1).



Figure 1: Spinning-wheel-motif (mm. 1ff.)

Gretchen's voice, her melody grows out of this musical sphere of unconsciousness so that by desiring her beloved, she begins to sing and tries to "re-create" him within a "sexual phantasy" (Kramer 175f.): from his still distant "walk" and "figure" via his "smile" and "eye" up to the physical sensation of his "handclasp," and culminating in the (verbal) ejaculation "and ah, his kiss" (Schubert 14f.). Although Gretchen is (re-)creating something evoked by the erotic desire to her beloved, this is not a process of artistic production. As the final "resignation" (Kramer 176) of the repeated refrain "My peace is gone..." signals, the art-eros-model fails because Gretchen as a woman is thought to be less able to control her driving forces (Freud, *SE XXII* 134f.). She thus miss-takes the second step and does not *sublimate* her eros, but rather gives herself up to it within a "spasm of desire" (Kramer 176). Her singing is simply an illusionary result of her 'undisciplined' animal nature, a Dionysian orgiastic "ecstasy" which is at the same time "lust" and "break-down of the *principium individuationis*" and therefore death (Nietzsche, *Birth* 17–19). Consequently, it leads to her homonymic "Vergehen," meaning firstly 'dying of lust' in the sense of sexual fulfilment, implying in the case of a woman secondly an ethical offence, and thirdly the 'passing away' of her singing as well as herself as a subject. Gretchen's song cannot remain as an artwork, but rather passes away in the same 'spinning-wheel-motif' it came from. "Under the magic

of the Dionysian," she "is no longer an artist" but "has become a work of art" (ibid.) – the male artist's artwork: Schubert's *Gretchen am Spinnrade*.

Perhaps, as her partner in music is Tannhäuser, Schubert's Gretchen ends up on the couch in the Venusberg. Richard Wagner's opera *Tannhäuser und der Sängerkrieg auf Wartburg* (1845) locates itself within the literary Venus cult and, thereby, within the art-eros-tradition. With the help of selected examples, I would like to illustrate that Wagner was constantly working with the art-eros-imagery so that we can reconstruct certain specific developments by focussing on his examinations of the model.

As the poets' "task" within the singer's contest is "to fathom the essence of love" (Wagner, *Tannhäuser* 32), the opera presents poets producing art by reflecting about love; and since love is the essential component of the creative process, *Tannhäuser* fathoms the essence of love in relation to artistic production. Thus, the opera's *agon* contrasts two versions of the *naturalistic* model: the yet well-known one with the ideal of sublimate as-ceticism closely linked to Christianity, and its Dionysian variation located in the Venusberg and closely linked to pagan, ancient Greece. *Tannhäuser*, as opposed to *Meistersinger*, does not discuss the ingenious model in contrast to the culturalistic concept, but rather problematizes its naturalistic erotic creative power. Wolfram von Eschenbach, on the one hand, is erotically "stimulated" by the "miraculous spring" of Elisabeth's love (ibid. 33), not least indicated by various sexual metaphors. However, after Elisabeth has chosen Tannhäuser, Wolfram "loses all hope" (ibid. 29), "sacrifices himself," sublimate his desire into "the *purest* essence of love" and creates art by longingly "looking up to only *one* star," his idealized beloved Elisabeth. By naming the erotic "ardour" that has "deeply penetrated" his "soul," the essential "fair distance" to his 'romantic beloved,' the "sublime love," the "angelic" idealization, and the 'holy purpose of art' leading to distant "eternal" "realms," Wolfram accurately describes the mechanisms and parameters of the art-eros-model (ibid. 37).

Unquestionably, he gives the correct answer: Love holds poetical and creative "miraculous power" but only in form of 'sublime love' (ibid. 35). Remarkably, Wolfram's naturalistic art-eros-concept correlates with the concept of man in 'bourgeois hegemony' (Gramsci) of the mid-19th century. There, the major task is domesticating its animal nature and eliminating or reducing erotic passion within an ideal of asceticism often linked to Christian principles (Lukas). In contrast, the pagan poet Tannhäuser, ruled by the demonic Dionysian power of Venus, subverts this generally accepted idea of man. He modifies the art-eros-model by increasing the naturalistic moment *in extenso* and solely aiming at "pleasure in joy-

ful desire” (Wagner, *Tannhäuser* 36): instead of sublimation and *romantic Sehnsucht*, he favours constantly renewed (sexual) pleasure and fulfilment (ibid. 34). Wagner’s music reflects this, too: The formal “indifference” between “melodic foreground and harmonic background” causes the *oceanic* “magic” of the Venusberg-music since “the listener has the feeling of losing his normal footing” (Dahlhaus 30). Structurally, this ‘footing’ and the existence of foreground and background enable perspective and, thereby, the spatial idea of the unreachable ‘horizon’ being the precondition for the *erotic* logic of *romantic Sehnsucht* (Koschorke 84). If this precondition gets ‘lost,’ *romantic Sehnsucht* becomes logically impossible and the process of production collapses. Furthermore, not only his song is remarkable but also the way it comes to him: “Ridden by a strange magic,” he “seems to awake from a dream” with “an expression of ecstasy” and begins to sing with an “uncanny smile” (Wagner, *Tannhäuser* 35). This is the ‘inner poet’ on stage; and in this moment, Tannhäuser stands up for that inner animal nature which Poe’s, Hebbel’s, and Hoffmann’s painters domesticated.

In text, music, and dramaturgy, Tannhäuser’s concept thwarts the essential elements of the art-eros-model. There are doubts whether his model of artistic production may succeed, but the crucial point is that Tannhäuser’s modifications are part of the ‘discovery’ of a new phenomenon: the unconsciousness. Refusing the second step of sublimation, Tannhäuser “seeks the emancipation of the flesh” and understands love only as “psychophysical entity.” Considering the romantic parameters, which we almost entirely have found within Wolfram’s concept, Tannhäuser’s perspective pushes the whole opera close to Young Germany (Borchmeyer 143, 124). Indeed, following Victor Turner’s ‘social drama,’ the Wartburg society and the opera immediately sanction Tannhäuser’s uprising. In order to reintegrate him and to prevent schism, they send him to Rome, where even the Pope refuses to absolve him from his sins. Only Elisabeth’s self-sacrifice releases him as *she* transforms her love from *amor* in *caritas* and substitutes sexual-unconscious by religious powers. His ensuing death prevents him from ‘schismatically’ re-entering the Venusberg and the death of both of them secures the art-eros-model and the Romanticism of the opera within the Venusberg-tradition.

Nevertheless, Tannhäuser carries the *naturalistic* aspect as far as to the very limits, and Wagner is reduced to modifying the model. On the one hand, in his theoretical opus magnum *Oper und Drama* (1851), he translates the complete art-erotic vocabulary on the medial level of the music drama in order to explore the undisciplined unconsciousness, to control it by knowledge within a “consciousness of the unconsciousness” (Schneider). On the other hand and similar to Eduard Mörike’s *Mozart auf der Reise nach Prag* (1855), the dialectic construction of *Die Meistersinger von Nürnberg*

(1868) combines muse and wife, and ties together the naturalistic and the culturalistic concept of art. According to the Master-Singer Hans Sachs, rules do not exclusively have culturalistic, but also naturalistic origins. They form a post-erotic "image of early love" and "conserve" the initial erotic stimulus from the first step. By referring to them, poets can reactivate the erotic power of the "lovely desire" and create art even in "hardship and trouble ... of marriage" (Wagner, *Meistersinger* 121–123). If the nature of rules is erotic, culturalistic production remains a naturalistic erotic process, and becomes itself a form of eros (Begemann, *Prokreation*). 'Stability in marriage' and the art-eros-model no longer are incompatible. If artists are re-socialized, their beloveds reevaluated as wives, and marriage becomes the focus of the action, the *Meistersinger* substitutes romantic parameters by bourgeois-realistic ones. Wagner modifies the romantic framework but without actually leaving it and rehabilitates culturalistic-intertextual aspects though within the naturalistic limits. In this way, Master Sachs' pupil Walther states that "Walter von der Vogelweide was my Master," but immediately corrects this intertextual-culturalistic statement by appending that he "learnt to sing in the forest at the bird-pasture [*Vogelweide*]" (Wagner, *Meistersinger* 42). Intrinsically and consequently, both models are interweaved: The 'Vogelweide' as origin is just as natural as it is cultural. Only the combination of both models successfully leads to art.

The previous interpretations have demonstrated that the art-eros-model is without problems only conceivable within the conception of a self-disciplined, ratio-centric autonomous (male) subject. It nevertheless explicitly bases on unconscious 'driving forces' and contributes to the discovery of the unconsciousness. However, it is still romantically idealized and not yet thought as wild 'animal nature' (Marquard 159). As soon as such destructive 'dark powers' are recognized, the ingenious autonomous subject as well as the art-eros-model becomes problematic. From now on, the model develops further in two directions, accompanied by two different anthropological conceptions: Either human beings are nature-controlled and, just as their – and Tannhäuser's – art, driven by the unconsciousness (finally leading to Surrealist experiments); or they are culture-controlled and art is constructed by culturalistic discourses. Wagner's *Meistersinger*, which was intended to be a satyric counterpart to the naturalistic romantic tragedy *Tannhäuser*, blazes the latter way.

On this way, Wagner's *Meistersinger* is accompanied by Jacques Offenbach's opera *Les Contes d'Hoffmann* (1881) also presenting a highly reflective contribution to the discourse on the origins of art. From the perspective of its end, Offenbach's work with Jules Barbier's libretto refers back to

the beginning of the 19th century and of this paper. Main protagonist in this opera – and in its hypotextual ‘drame fantastique’ (1851) – is E. T. A. Hoffmann who particularly formed the art-eros-model and, in France, served as *the* paradigm for the naturalistic ingenious-romantic artist. As such, in the frame acts, the protagonist *Hoffmann*⁷ invents three stories forming the three inner acts: The opera thus presents *Hoffmann*’s process of artistic production right on stage.

Since “this ardent flame”⁸ of love and longing to his unreachable beloved Stella (Offenbach/Barbier 18), who once has left him, initiates his process, *Hoffmann* creates poetry right within the art-eros-model. He has seen Stella again in the opera, where she performs the role of Donna Anna in Mozart’s *Don Giovanni*, and his so far repressed desire arises within a *mémoire involontaire*. While singing the ‘Legende de Klein-Zack,’ an ordinary song about a dwarf and ‘his figure,’ *Hoffmann* makes a Freudian ‘slip:’ As in French, the personal pronoun “sa” means both, ‘his’ and ‘her’ figure, *Hoffmann* is suddenly reminded of Stella, mixes her up with Klein-Zack and loses himself in a daydream. Consequently, the well-structured music slides into a passionate fantasy and by dreaming of his early love, *Hoffmann* switches into present tense and from neutral, unfocalized into intern focalized first-person narration (Offenbach 84ff.): from objectively *reproducing* to subjectively producing art.

This is the moment when *Hoffmann*’s ingenious process of poetic production begins. Correspondingly, he exchanges the philistine’s beer for the poetic punch and by “getting lighted bluish,” the setting converts into *the* central poetological metaphor in French Hoffmann-reception: the wine bar as camera obscura. From now on, *Hoffmann* *poetifies* everyone who appears on stage: Dramaturgically reflected by the same singers, figures like his diabolized opponent Lindorf or Stella’s servant Andrès reappear fictionalized in the three following stories. However, *Hoffmann* primarily focusses on his ‘star-like’ idealized beloved Stella, “whose eternal echo resounds in his heart” (Offenbach/Barbier 38). By gazing at her invisible opera theatre in the back of the stage, he sings of “three women within the same woman,” “three souls within one single soul” (ibid. 44–46) – and creates three stories about ‘three women’ out of one ideal ‘soul’ being nobody else than his unreachable beloved Stella.

Right at this moment of ‘birth’ and creation, we hear a single, unaccompanied cello cantilena which appears for the first time in the third

⁷ The protagonist *Hoffmann* will be typographically distinguished from E.T.A. Hoffmann.

⁸ This quotation refers via Gounod’s *Faust* (1859) and Berlioz’ *La Damnation de Faust* (1846) back to Schubert’s *Gretchen am Spinnrade*.

scene (Figure 2). Lindorf reads a stolen letter from Stella addressed to *Hoffmann* wherein she asks *Hoffmann* to forgive her by sending an inviting key to her ‘love’ (ibid. 20–26):

Andante
(Il ouvre la lettre, en tire une petite clé, et lit.)
(He opens a letter, pulls out a key, and reads.)

62 moins vite
L. -e - te! Un i - vro - gne! En - fin, pas - sons! - Je

66
L. l'ail - me! Si je l'ai fait souf - frir, si tu m'aimes toi - mè - me, A -
love you! If I made you suffer, if you still love me, too

71
L. -mi, par - don - ne - moi! Cet - te clé l'ou - vri - ra ma lo - - ge...
love, forgive me! This key opens my love for you...

75
L. sou - viens - toi! Sou - viens - toi!
remember! remember!

The musical score consists of four systems, each with a vocal line (L.) and a piano accompaniment. The tempo is marked 'Andante' and 'moins vite'. The lyrics are in French with English translations below. The piano part includes dynamic markings like 'p', 'pp', and 'dolce', and a 'POC' (Piano Opening Chord) marking.

Figure 2: Key scene Act I/3 (Offenbach 42f.)

In fact, Stella is nothing less but a distant beloved. She rather becomes unreachable within this scene because the key – yet before Freud a clear sexual symbol – does not *reach Hoffmann*. Textually, dramaturgically and musically, the opera thus marks Stella’s ideal character. Throughout the entire Act I, her space is the invisible theatre behind the stage. From the very beginning, the opera clearly presents Stella as Donna Anna as figure of art – not least, because her first ‘entrance’ is exclusively within the fictional and fictionalizing medium of a ‘letter’ which is read by Lindorf so that we do not even hear her ‘real’ voice. Stella is neither dramaturgically nor musically present, but her letter and her lacking voice is supplemented by that cello melody we will later hear in the moment of the ‘birth’ of the artwork. This melody *substitutes* Stella’s physical-sexual voice and transforms it into a romantic ‘pure voice:’

[T]he substitute becomes more real than the original, the violin and the cello “sing” better – or, to be more exact, sing *more* – than the soprano or the baritone, because, if there is a signification of sensuous phenomena, it is always in displacement, in substitution, i.e., ultimately, in *absence*, that is most brilliantly manifest. (Barthes 286)

Offenbach is musicalizing what Hoffmann has visualized: Since this pure desexualized instrumental voice ‘becomes more real than the original,’ we may regard this ‘inner voice’ as the equivalent to the literary transfigured ‘inner image.’ Hence, this cello melody is Stella as ideal beloved – and this key scene becomes the key-scene without which *Hoffmann’s* tales and *Les Contes d’Hoffmann* would have never come into being.

However, as already the title signals (“Tales of/by Hoffmann”), Offenbach’s opera is a musico-literary highly ambiguous and self-reflective work.⁹ Self-reflexivity demands the ability of referentiality to distinguish between the represented and the representation which happens in Offenbach’s opera primarily by intermedial and intertextual interactions. By having a closer look at this scene, we notice the reminding emphatic expression “Souviens-toi!” Indeed, this indicates that *Hoffmann* must have met the singer of the Donna Anna in her loge before. However, regarding the complex narrative construction, we could ask: *Who should remember? and what?* There are at least three recipients: *Hoffmann* as intended, Lindorf as fictional *real*, and the audience as *non-fictional* real recipient. Immediately, the well-read French listeners could have been reminded of Hoffmann’s story *Don Juan* (1813): there, likewise, the narrator meets the singer of Donna Anna for an erotic-aesthetical exchange in her loge. Thus, in a self-reflective turn, the opera communicates with us, invites us to (re)construct further intertextual relations, and refers to its own reception-aesthetical and intertextual structure. Now, at the latest, we notice countless further hypotexts: from Chamisso, Janin, or Musset via Wagner, Meyerbeer, Gounod, or Delibes up to numerous quotations of Offenbach’s own works (Pourvoyeur). The key-scene of the naturalistic art-eros-model at the same time draws our attention to its own culturalistic-intertextual *making*. In contrast to its level of *histoire*, the opera itself, on its level of *discours*, proves to be an intertextual-technically knotted work in the sense of a musico-literary ‘bricolage.’ Hence, we have both models in one scene: the *naturalistic* and the *culturalistic* one, the former as quotation, the latter as its thwarting critical comment.

As ambiguous intertextual ‘open work,’ *Les Contes d’Hoffmann* questions the origins of art as well as its relation to love and negotiates both domi-

⁹ For information about the complex genesis and history of reconstruction, see Kaye/Keck.

nating models of artistic production: By differing between the represented (art-eros-model) and the representation (culturalistic structure), it reflects and overcomes the represented. If we rethink the opera with this hypothesis in mind, we find several more examples, such as the famous *Barcarolle* "Belle nuit d'amour." This number seems to present the romantic naturalistic ideal of pure sound and unity in love (Hadlock 127) but proves to be intertextually based on the pre-existent material of Offenbach's opera *Les Fées du Rhin* (1864). With its (inter-)context of the fairies' temporarily demonic chant, this music is not identical with itself. Instead of unity, it embodies culturalistic ambiguity. Piece by piece, the opera deconstructs the art-eros-model and its romantic parameters: With the ideal of unity, it also questions the *telos* of the *triadic* system and, by this, the metaphysical 'distant realm' as well as the 'holy purpose of art.' Moreover, women like Olympia, who almost kills *Hoffmann* while dancing with him, break out of their roles, and finally, The Muse, representing art qua profession, appears to be voice of "bon sens" (Offenbach/Barbier 46, 148), thus being a culturalistic anti-muse opposed to the naturalistic muse Stella. The opera's Romanticism, the naturalistic model, and its genius *Hoffmann* are merely quotations within a *culturalistic* intertextual discourse. In such a self-reflective circulation of quoted quotations, however, art is no longer naturalistically born but rather culturalistically *made*.

This seems to be the end of the art-eros-model and its Romanticism. Several preconditions have radically changed: The creative principle of 'innovation' has turned into historicist epigonism; bourgeoisie bears down to its first crisis; the individual suffers a dangerous crisis of perception, knowledge and subjectivity; women's movements rise up; and at the latest with Feuerbach's philosophy, metaphysical concepts implode. As Nietzsche states three years before *Les Contes d'Hoffmann* was premiered, the "Genius too does nothing except learn first how to lay bricks then how to build," then "continually seek[s] for material" and "rejects, selects, knots together" (Nietzsche, *Human* 86, 83). Originality, the idea of the original genius, and the naturalistic art-eros-model have themselves become elements of the culturalistic discourse. The model of artistic production has become a model *for* artistic production. If artists like Godard or several writers in stories by Gottfried Keller, such as *Die mißbrauchten Liebesbriefe* (1865), attempt to produce art by meticulously ticking off every element of the art-eros-model, the culturalistic discourse entirely incorporates the naturalistic concept of art and reveals the problematic character of models in general. Taken to extremes, the fundament of the naturalistic ingenious-romantic model changes dramatically: love itself becomes a cul-

tural construction. Nevertheless, even a quick look at manuscripts such as Gustav Mahler's unfinished Symphony No. 10 (1910) convinces us of the survival of the art-eros-model and its predominance (Figure 3).

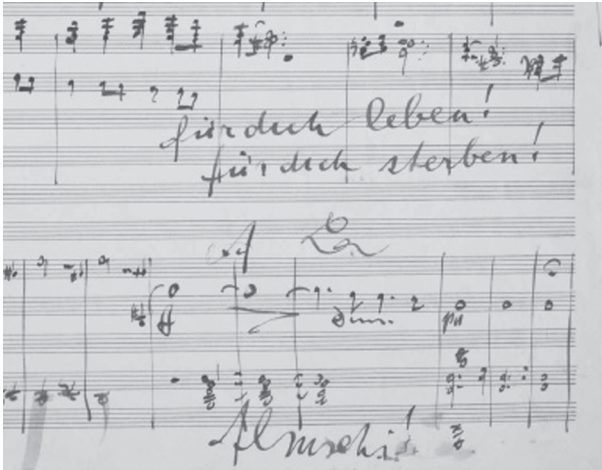


Figure 3: Fearing to lose his wife “Almschi” after having revealed her love affair, Mahler wrote in his manuscript: “to live for you! to die for you!” (ÖNB Mus.Hs.41000/5)

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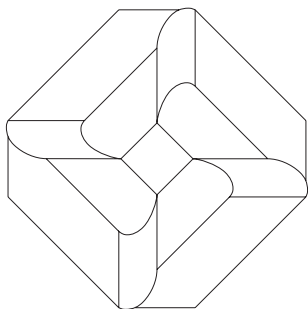
»Vzemi si k srcu te pesmi«: ljubezen, eros in umetniška produkcija v 19. stoletju

Ključne besede: umetniško ustvarjanje / ljubezen / eros / genij / nezavedno / romantična estetika / nemška književnost / nemška glasba

Razmerje med ljubeznijo, erosom in umetnostjo je produktivno. Zgodnje 19. stoletje je v tem razmerju videlo kreativni izvor umetnosti. Prispevek v uvodnem delu rekonstruira romantični tridelni model umetniške produkcije, ki poteka od ljubezni in erosa do rojstva umetnine. Ta *naturalistični* model umetnosti in erosa, ki je v nasprotju s *kulturalističnim* procesom zavestne »izdelave« umetnin, je vpet v specifično romantične kontekste, zato lahko pripomore k razumevanju njihove transformacije. Drugi, osrednji del prispevka opisuje model umetnosti in erosa v 19. stoletju, pri tem pa se osredotoča na nemško literaturo in glasbo. Tako avtor prikaže, da je bil ta model referenčna točka, ki je odražala ne le poetološka, temveč tudi temeljna družbeno-zgodovinska vprašanja. Po eni strani sodijo zgodbe E. T. A. Hoffmanna in Beethovnova *Oddaljeni ljubici* (*An die ferne Geliebte*) v zgodnjo paradigmo procesa umetnosti in erosa, ki se ponovi v Godardovi operi *Dante*, zavestno komponirani kot »romantično« delo ob koncu stoletja. Po drugi strani obstaja vrsta modifikacij in problematizacij modela: Hebbel, Poe in Storm ilustrirajo njegovo destruktivno, racio-centrično razsežnost, ki vodi v smrt ljubljene; Schubertovo *Marjetico pri kolarvratu* (*Gretchen am Spinnrade*) pa lahko interpretiramo kot možnost ženskega avtorstva. Wagner se z modelom in njegovim podobjem ukvarja v celo-

tnem opusu: *Tannhäuser* problematizira naturalistično produkcijo in oblike ravnanja z nezavednim, *Mojstri pevci* predstavlja meščansko kombinacijo kulturalističnega in naturalističnega modela. Offenbachove *Hoffmannove pripovedke* in Kellerjeva novela *Zlorabljena ljubezenska pisma* predstavljajo konec naturalističnega modela. Ker se okoliščine temeljito spremenijo, se model umesti v kulturalistični diskurz in izvor ljubezni same se začne pripisovati kulturi.

Razprave / Papers



Prilika o izgubljenem sinu med besedo in sliko: likovna analiza Rembrandtove slike

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V članku avtor raziskuje, kako v bibličnem slikarstvu likovnoteoretično »brati« njegovo literarno predlogo – Biblijo. Večina hermenevitičnih pristopov k temu problemu je umetnostnozgodovinske narave ter se osredotoča na interpretacijo standardiziranih podobotvornih simbolov v bibličnih likovnih delih. Manj raziskav pa se nanaša na oblikotvorno naravo bibličnih likovnih del, torej na razumevanje tega, kako Biblijo v slikah »brati« skozi oblike in njihove prostorske ter kompozicijske odnose. Avtor zato naslovi ta hermenevitični manko likovnoteoretičnega razumevanja bibličnih likovnih del, ki ga ponazori skozi primerjavo Prilike o izgubljenem sinu in znamenite Rembrandtove slike Vrnitev izgubljenega sina.

Ključne besede: literatura in likovna umetnost / Biblija / svetopisemski motivi / Prilika o izgubljenem sinu / biblično slikarstvo / Rembrandt: *Vrnitev izgubljenega sina* / likovna analiza

Biblija med besedo in sliko – likovnoteoretični vidik

Literatura in likovna umetnost sta bili od nekdaj tesno povezani. Še zlasti posebno mesto srečevanja med njima imajo v zahodni likovni umetnosti upodobitve bibličnih zgodb. Te so v srednjeveški umetnosti veljale celo za literaturo za nepismene (Hauser 133) ter so imele ključno mesto v katehezi, pri poučevanju verskih vsebin (Jones 17). Odnos med zahodno likovno umetnostjo in *Biblijo* je medsebojno prežet do te mere, da je mogoče trditi, da v zgodovini zahodnoevropske umetnosti ostane bore malo, če odmislimo tisto, ki na tak ali drugačen način upodablja biblične vsebine.

V čem videti vzroke za takšno usodno prežemanje med likovno umetnostjo in *Biblijo*? Ali zgolj v tem, da je bila družba med pozno antiko in 18. stoletjem tako ali tako nesekularna in zato umetnost drugačna kot krščanska sploh ni mogla biti. Ali pa morda v čem presežnem? Kot pravi Jožef Muhovič, krščanstvo oznanja »ideal«, umetnost pa ponuja »mero« (Muhovič, *Umetnost* 15). Krščanstvo oznanja presežne vsebine, umetnost pa je tista, ki tem vsebinam lahko da »obraz« in »telo«, torej obliko.

Religiozne vsebine in pojmi, ki sami po sebi niso vidni, postanejo vidno prisotni v slikarskih znakih, ki po svoji vsebini pripadajo temu svetu [...] V praksi religioznega slikarstva lahko torej po eni strani anestetiska sfera zadobiva konkretno (= estetsko) podobo, s katero intenzivno vstopi v človeško izkustvo, po drugi strani pa lahko tudi čisto konkretni svet *participira* v povednih sferah, ki daleč presegaajo njegov vsakdanji pomen. Religiozno slikarstvo na nek način »ponavzoča nenavzoče« [...] (Muhovič, *Umetnost* 394)

V tem oziru je torej biblično likovno umetnost mogoče videti kot prevod *Svetega pisma* v nazorno obliko. In, ker je v teološki interpretaciji *Biblija* »beseda«, ki jo je razodel Bog – božja beseda –, je mogoče tudi biblično likovno umetnost videti kot *prevod* Boga,¹ ki v njej sestopi z abstraktno besedne ravni v likovno artikulirano, materializirano prisotnost (Butina 231). Biblična likovna umetnost je torej na nek način – tako kot *Sveto pismo* – razodetje Boga samega. Če se v *Bibliji* razodeva Bog v Besedi, se v biblični likovni umetnosti razodeva v Sliki. In tako kot zahteva branje božje besede ustrezen hermenevtični pristop, t. i. eksegezo, tako zahteva tudi »branje« biblične umetnosti ustrežno hermenevtično razumevanje.

O tem, kako v bibličnem slikarstvu hermenevtično »brati« oz. videti njegovo literarno predlogo – *Biblijo* –, je bilo že veliko napisanega.² Vendar je večina takšnih hermenevtičnih pristopov umetnostnozgodovinske in muzealne narave. To pomeni, da se te interpretacije v odnosu do narave likovnih del večinoma osredotočajo le na njihov ikonografski in podobotvorni vidik.³ Skozi stoletja se je namreč oblikoval pravi leksikon standardiziranih podobotvornih simbolov, ki jih lahko razume le tisti, ki pozna njihove pomenne (Jones 17). In prav branje teh standardiziranih simbolov je tisto, ki predstavlja uveljavljena hermenevtična branja biblične likovne umetnosti.

Vendar pa je podobotvorno simbolno branje le en vidik v interpretaciji bibličnih likovnih del. Drug, likovnoteoretski vidik pa zahteva razumeti, kako se je biblična vsebina artikulirala kot kompleksen likovni pojav na različnih ravneh likovnega jezika – torej v barvi, obliki, kompoziciji in prostoru. Likovna izrazna sredstva namreč niso samo formalni nosilci pomena podob, pač pa imajo sama po sebi določeno doživljajsko vrednost in s tem imanentne sposobnosti izražanja pomenov (semantični potencial), s čimer pomembno vplivajo na izraz artikulirane biblične vsebine.

¹ O metaontološkem vidiku umetnosti kot epifanije, prevoda Drugega in predjezikovnega v jezikovno sicer več v Snoj.

² Imamo mnogo pregledov biblične likovne umetnosti, npr. Debray. Obstajajo tudi spletne strani, ki navajajo seznam umetnikov, ki so se inspirirali v *Bibliji*, npr. Art and the Bible, Biblical Art.

³ Tipičen primer, kot že sam naslov knjige pove (ang. *imagery* pomeni »podobotvornost«), je na primer De Capoa in Zuffi.

V pričujočem članku zato želim nasloviti ta manko hermenevtičnega srečevanja med *Biblijo* in likovnostjo, torej problem, kako na likovnoteoretičen način videti/brati *Biblijo* v likovnih delih. Kako torej *Biblije* v slikah ne »brati« le skozi podobe, pač pa predvsem skozi oblike in njihove (prostorske in kompozicijske) odnose ter, kako ti vplivajo na semantični potencial izražene biblične vsebine? To bom skušal pokazati s primerjavo *Prilike o izgubljenem sinu* ter enega izmed najpogosteje interpretiranih bibličnih likovnih del na to temo, to je znamenite Rembrandtove slike *Vrnitev izgubljenega sina* (slika 1).



Slika 1: Rembrandt, *Vrnitev izgubljenega sina*, ok. 1663–1669, olje na platnu, 262 cm × 205 cm, Eremitaž, Sankt Peterburg.

Med Rembrandtovim življenjem, vsebino *Prilike o izgubljenem sinu* in Rembrandtovimi upodobitvami *Prilike o izgubljenem sinu*

Literarna predloga slike *Vrnitev izgubljenega sina* je ena izmed najbolj znanih bibličnih parabol, to je *Prilika o izgubljenem sinu*. Ta zelo znana prilika se pojavi edino v Lukovem evangeliju (Lk 15, 11–31) ter je s prilikama o izgubljeni ovci in o izgubljenem novčiču zadnja od treh parabol o božjem usmiljenju (Longenecker 201–213). Parabola ima naslednje ključne momente: 1. nadutost mlajšega sina, 2. njegov odhod in razvrat, 3. njegovo kesanje in očetovo odpuščanje ter 4. protest starejšega sina. Te ključne trenutke je treba razumeti v kontekstu izvirnega bibličnega časa, kulture in tradicije. Kot pojasnjuje Kenneth Bailey, je treba razumeti parabolo kot nasprotovanje tradiciji in obrednim običajem takratnega časa (Bailey, *Poet* 158–206). Na neki način se to kaže pri mlajšem sinu. Takrat je bilo nepredstavljivo, da bi sin dediščino zahteval vnaprej, saj je bil do nje upravičen šele po smrti očeta. Zato je sin s to zahtevo očetu pravzaprav pokazal, da si želi njegovo smrt (Hultgren 70–82). Nato pa imamo nasprotovanje tradiciji tudi s strani očeta. Normalen odziv očeta v tistem času bi bil, da bi sina z odločnim udarcem z dlanjo po obrazu spametoval (Nouwen 2). Vendar pa se oče, popolnoma v nasprotju z duhom tradicije, sinu podredi in mu da dediščino. Ko nato sin dediščino zapravi in mu ne preostane drugega kot da se vrne, se pri tem zaveda, kaj ga po tradiciji čaka. Vsakega Juda, ki je zapravljal premoženje med tujci, je čakal *Keza'ah*, to je obredni izgon. Vendar pa oče, zopet v nasprotju s tradicijo, steče k sinu, ko ga zagleda ter ga objame in večkrat poljubi. To, da bi starec dvignil obleko (in pokazal noge), stekel k mlajšemu ter ga nenadzorovano poljubljal, je takrat veljalo za nepredstavljivo ponižanje. Sin takega odziva očeta ni pričakoval, zato je bil šokiran in je povsem pozabil govor, ki si ga je vnaprej pripravil. Šele v naslednjem dejanju oče nato zopet sledi tradiciji. Obredno in javno namreč sina sprejme nazaj v družino in skupnost ter ga simbolno restavrira (Bailey, *Poet* 185): da mu obleko, čevlje (le sužnji so bili bos), signetni prstan kot znak oblasti v vasi in mu priredi uradni sprejem oz. gostijo. Nato pa sledi odziv starejšega sina, ki ravno tako izraža duha tradicije. Na simbolno vlogo starejšega sina v priliki se pogosto pozablja, vendar pa Bailey opozori, da je ta za sporočilo prilike ravno tako pomemben kot mlajši sin. Starejši sin je namreč ravno tako na nek način izgubljen oz. zaslepljen, zato gre v tej priliki pravzaprav za priliko o dveh izgubljenih sinovih (Bailey, *Jacob* 95). Pri odzivu starejšega sina je treba imeti v mislih, kdo je to priliko pripovedoval (Jezus) in komu (Judom, med katerimi so bili Farizeji). Starejši sin, ki noče sprejeti in odpustiti mlajšemu sinu, simbolizira Farizeje, ki v svoji samozaverovanosti ne sprejemajo in ne odpuščajo grešnikom (in s tem ne sprejemajo Jezusa/Boga). Vendar pa jih Jezus zaradi njihove trdosrč-

nosti ne obsoja, podobno kot oče ne starejšega sina, pač pa jim, tako kot oče starejšemu sinu, z žarom in dobrohotnostjo pojasni, da je treba biti usmiljen in se veseliti vsakega grešnika, ki se vrne na pravo pot.

Rembrandtova slika *Vrnitev izgubljenega sina* v opisani dinamiki prikazuje zadnja momenta v paraboli, ki sta v priliki sicer opisana kot časovno ločena, vendar pa ju Rembrandt združi v en sam trenutek: mlajši sin se vrne domov, oče ga sprejme, starejši sin pa na to gleda z neodobravanjem.

Da bi lahko razumeli veličino slike, moramo najprej prepoznati njeno usodno vlogo za Rembrandta samega. To je mogoče videti, ko prepoznamo presenetljivo vzporednost med Rembrandtovim življenjem, vsebino parabole o izgubljenem sinu ter slikami, ki jih je Rembrandt v teku svojega življenja na ključne momente iz parabole naslikal. V Rembrandtovem življenju namreč lahko prepoznamo sorodne ključne trenutke kot so v sami paraboli: obdobje uspeha in razsipnosti, obdobje nesreč in kesanja, obdobje pomiritve in odpuščanja.⁴ V prvem obdobju svojega življenja je imel Rembrandt zelo uspešno (umetniški in finančni uspeh) in verjetno tudi precej razsipno ter razuzdano življenje. Vendar pa mu je nato sreča »obrnila hrbet« in so se nanj zgrnile velike osebne nesreče (smrt dveh žena in štirih otrok, tik pred lastno smrtjo tudi smrt sina Tita) in finančni bankrot, ki je bil posledica njegovih nespametnih odločitev v prvem obdobju življenja. V zadnjem obdobju je zato Rembrandt poskušal s pomočjo sina Tita najti pomiritev s seboj in družbo, vendar ga usoda do konca ni izpustila iz svojega tragičnega objema. Ravno ko se je začel zopet postavljati na noge, je namreč umrl še njegov ljubljani sin Tit, Rembrandt sam pa je naposled umrl v brezimnosti kot revež in družbeni izobčenec ter bil po smrti pokopan v neoznačen grob v lasti protestantske cerkve. Grob je bil po dvajsetih letih prekopan, zato danes ta veliki slikar nima groba, kar nas še danes opominja na njegovo tragično usodo. Rembrandta so sicer preživele najmlajša hči Kornelija, snaha in vnukinja po sinu Titu.

Glede na Rembrandtovo tragično življenjsko zgodbo ni presenetljivo, da ga je prav parabola o izgubljenem sinu tako usodno spremljala celotno življenje. Biblična zgodba o grešnem sinu, ki mu oče odpusti, je namreč idealna tema za pomiritev človeka samim s seboj, z družbo in z višjo silo, Bogom. Simbolizira namreč prehod od grešnosti in nespametnosti, preko kesanja do samo-odpuščanja in odpuščanja s strani drugega (družbe in Boga). Pri Rembrandtu si potrebo po taki pomiritvi lahko predstavljamo. Ker religiozna zavest in samorefleksija po navadi dosežeta najglobljo in najbolj intenzivno stopnjo prav v starosti, ko dela človek rezime svojih preteklih dejanj in se pripravlja na smrt, ni nenavadno, da prav Rembrandtova zadnja upodobitev te parabole doseže največjo stopnjo intenzivnosti.

⁴ O biografskih podatkih sicer primerjaj Slive; Bull et al.; Clark.

Med ključnimi momenti v paraboli in Rembrandtovimi življenjskimi dogodki lahko torej ugotovimo vzporednost. V to dinamiko se nato presenetljivo skladno vključujejo Rembrandtovi likovne upodobitve ključnih momentov iz parabole, ki jih je Rembrandt ustvaril. Tako poznamo iz zgodnjega, brezskrbnega, uspešnega in srečnega obdobja sliko *Izgubljeni sin v krčmi* (slika 2), ki prikazuje prvi ključni moment parabole, v katerem Rembrandt samega sebe (gre namreč za avtoportret z ženo Saskijo) prikaže kot mlajšega sina, ki brezskrbno uživa življenje.



Slika 2: Rembrandt, *Izgubljeni sin v krčmi*, ok. 1635, olje na platnu, 161 cm × 131 cm, Gemäldegalerie Alte Meister, Dresden.

To se zdi pravzaprav kot provokacija, saj Rembrandt s tem pokaže napuh in nadutost, da mu nihče – niti njegov oče niti Bog – nič ne more ter da sam odloča o vsem in lahko dela, kar želi. Morda je na ta način Rembrandt izrazil težaven odnos s svojim očetom, po drugi strani pa je tudi res, da je bil ta prizor v tistem času pogost *dekorum*, standardni repertoar protestantskega slikarstva, ki so ga slikali ravno z didaktičnim namenom, da se izpostavi moralni razvrat. S to sliko sta sicer povezani tudi dve risbi (slika 3 in 4), ki kažeta razvrat vojakov.



Slika 3: Rembrandt, *Vojaki in dekleta veseljačijo*, ok. 1635, risba s peresom, Kupferstichkabinett, Berlin.



Slika 4: Rembrandt, *Izgubljeni sin v krčmi*, ok. 1635, lavirana risba, Städel Museum, Frankfurt.

Iz obdobja, ko so se začeli nad Rembrandta vrstiti tragični dogodki, pa nato poznamo risbo *Izgubljeni sin med svinjami* (slika 5), ki razkriva moment kesanja iz parabole in morda tudi kesanje Rembrandta samega.

Nato pa sledi vrnitev in odpuščanje. Različne grafične in risarske variante tega momenta najdemo pri Rembrandtu sicer tudi že v zgodnejšem obdobju (slika 6 in 7). Vendar pa različice iz zgodnjih let dajejo bolj vtis dekoruma kot Rembrandtove pristne samorefleksije in osebne izpovedi. Ta pride zares do izraza šele ob koncu Rembrandtovega življenja z njegovo zadnjo in najintenzivnejšo sliko na to temo, zato jo lahko upravičeno razumemo kot Rembrandtovo najdenje pomiritve s samim seboj, s svojimi preteklimi dejanji in s svojo usodo. Njeno katarzično vrednost za Rembrandta morda najlepše opiše duhovnik Henri Nouwen, ki prav tako izhaja iz prepoznanja zgoraj omenjene vzporednosti med Rembrandtovim življenjem in sliko. Ob tem izpostavi, kako je Rembrandtu mučno življenje ob koncu naposled le dalo priložnost, da je sredi vseh udarcev, nesreč, razočaranj in žalosti naslikal zares veliko delo (Nouwen 17).



Slika 5: Rembrandt, *Izgubljeni sin med svinjami*, ok. 1645–1648, risba s peresom, 16 cm × 23 cm, British Museum, London.



Slika 6: Rembrandt, *Vrnitev izgubljenega sina*, 1636, jedkanica, 15,6 cm × 13,6 cm, Künstlerhaus, Dunaj.



Slika 7: Rembrandt, *Vrnitev izgubljenega sina*, ok. 1642, lavirana risba, 19 cm × 23 cm, Teylers Museum, Haarlem.

Rembrandtova slika kot »trenutek, ki se razprostira v neskončnost«

Naj se sedaj osredotočim na likovno interpretacijo same slike.

Slika je ena izmed najbolj opevanih v zgodovini, o njeni doživljajski moči pa poročajo tako različni umetnostni strokovnjaki kot tudi ljudje iz drugih strok. Njeno moč morda najlepše razkriva prav pričevanje zgoraj omenjenega duhovnika Henrija Nouwena, ki ga je slika pritegnila tako močno, da je več let hrepenel, da bi jo lahko kontempliral v živo, kar mu je naposled uspelo in o čemer poroča v svoji knjigi.

Prevladujoč intuitivni vtis ob sliki, ki ga podajajo različni opazovalci, je mogoče opisati z besedami, ki okvirno zamejujejo domet njene doživljajske intenzivnosti in fascinantnosti. To so na primer: veličastnost, resnobnost, ganljivost, spokojnost, milina, tihota ipd. Skupni imenovalec teh različnih, a sorodnih opisov po mojem mnenju najlepše strne umetnostni zgodovinar Horst W. Janson, ko pravi, da gre za najbolj spokojno in intimno religiozno sliko v zgodovini ter njeno moč opiše kot »trenutek, ki se razprostira v neskončnost« (Janson 598). Zato si kot izhodiščno vprašanje v likovni interpretaciji zastavljam prav naslednje: Kaj je tisto, kar naredi sliko za »trenutek, ki se razprostira v neskončnost«? Oziroma, kaj je tisto, kar jo dela tako veličastno, resnobno, tako ganljivo in tako spokojno?

Vsebina prilike je vsekakor pomembni moment doživljajske moči slike, njene veličastnosti in resnobnosti. Velika dela zahtevajo velike vsebine. Vendar pa ta moment gotovo ni dovolj za doživljajsko intenziteto slike, saj bi v tem primeru veljale za izjemne vse slike s to vsebino, pri čemer pa se redko katera druga tako vtisne v spomin in ima takšno doživljajsko moč. Celostale Rembrandtove risbe in grafike na to temo nimajo te intenzitete. Ključno vprašanje je zato, na kakšen način je Rembrandt z likovnimi izraznimi sredstvi dosegel to, da nas vsebina parabole prav v tej sliki na tak poseben način nagovori.

Pri razmisleku tega mi lahko pomaga opazka Johna Durhama, ki ugotavlja, da so Rembrandtove biblične slike tako doživljajsko intenzivne in neprekosljive zato, ker niso zgolj ilustracije biblične vsebine, pač pa jih Rembrandt povzdigne v osebne izjave o pomenu biblične vsebine (Durham 114). To pa je mogoče videti kot plod interakcije med neskončno tragično Rembrandtovo usodo ter njegovo sposobnostjo, da to usodo prenese v likovno artikulacijo. Namreč, mnogi ljudje imajo tragično življenjsko usodo, vendar pa zaradi tega še nimajo sposobnosti, da bi bili veliki umetniki. Po drugi strani pa tudi Rembrandtove zgodnje slike iz srečnih časov, ko je bil sicer v družbi najbolj uspešen, nimajo take moči kot njegove pozne slike. So sicer izjemni metierski izdelki, ki kažejo vrhunski Rembrandtov likovni talent, vendar pa nimajo zavezujoče moči kasnejših

slik. To očitno pomeni, da je bila pri Rembrandtu ravno interakcija med njegovo tragično usodo in njegovim talentom tista, ki je pripeljala do tega, da se njegove pozne slike vzdignejo nad raven ilustrativnosti in postanejo presunljive osebne likovne izpovedi.

Rembrandtova slika med podobotvornim in oblikotvornim

V likovnem smislu je za dosego tega, kako Rembrandt v obravnavani sliki nadgradi biblično vsebino z likovno artikulacijo tako, da se dvigne nad raven ilustrativnosti, ključen preplet dvojega, to je podobotvorne in oblikotvorne izjemnosti. Rembrandt po eni strani podobotvorno simboliko, ki je bila značilna za standardna ikonografska upodabljanja te parabole v takratnem času, nadgradi z izvirno osebno simboliko. Po drugi strani pa to nadstandardno simboliko tudi oblikotvorno podpre in artikulira na za takratne čase nestandarden način. Moč slike je torej mogoče v likovnem smislu videti prav kot rezultanto prepleta izvirne podobotvorne simbolike, ki presega standardne okvire ponazarjanja parabole, z njenim pretanjenim oblikotvornim izrazom.

Standardne upodobitve vrnitve izgubljenega sina

Da bi razumeli likovno izjemnost Rembrandtove slike, moramo najprej razumeti standardne upodobitve parabole v takratnem času. Parabola o izgubljenem sinu sodi v severnem protestantskem slikarstvu med izredno pogosto upodobljene moralne zgodbe. Razlog je v njenem jasnem moralnem nauku, zato je tudi namen večine slik s to vsebino ilustrirati in didaktično čimbolj jasno prenesti univerzalno sporočilo o božjem usmiljenju. Kot pojasnjuje Barbara Haeger, je treba takratne uprizoritve parabole v Holandiji videti znotraj trenj med protestantsko in katoliško interpretacijo parabole (Haeger 128–138). Oboji teologi so se seveda strinjali, da je glavno sporočilo parabole to, da je Bog neskončno milostljiv in dober. Razhajanje pa je bilo glede razlage tega, zakaj je bilo izgubljenemu sinu oproščeno. Glavni poudarek protestantskih teologov je bil predvsem na tem, da človek nima nikakršne zasluge in si z ničemer ne more zaslužiti, da mu Bog odpusti, pač pa je to popolnoma stvar božje milosti in usmiljenja. Človek se ne more odrešiti sam. Po Lutru izgubljeni sin popolnoma zaupa v Boga, kar govori o tem, da človeka lahko odreši le vera. V tem smislu so protestantski teologi kritizirali katoliško interpretacijo, ki pravi, da vera ni dovolj in da si mora človek zaslužiti odpuščanje s tem, da se pokesa, sprejme odgovornost in se dejavno pokori.

To razlikovanje se je odražalo v dramskih uprizoritvah parabole v tistih časih. Protestantski dramatik so videli parabolo kot možnost za religijsko propagando, za moralko, tako so zgodbi dodajali prologe in epiloge, ki so zagotovili, da je občinstvo zagotovo dojelo »pravi« protestantski moralni nauk zgodbe, ki pravi, da grešnika reši le milost, ne pa pokora. V tem so marsikdaj tudi napadli katoliška prepričanja in simbolno predstavili starejšega brata kot meniha ali papista, ki je zaverovan v svoj prav (Haeger 129). Na drugi strani so katoliški dramatik poudarjali, da starejši brat zvesto služi očetu in je zato občudovanja vreden prototip pravilnega obnašanja, ki, čeprav se najprej ne strinja z očetovo gesto, preseže svojo zavist in sovraštvo in se pridruži slavju.

Parabola o izgubljenem sinu je v času po reformaciji, torej ravno v času po Rembrandtovem rojstvu, igrala pomembno vlogo v boju med zagovorniki reformacijskih in protireformacijskih prepričanj. V skladu s tem bi pričakovali, da bi bila tudi v takratnem slikarstvu pomembna predvsem v takem propagandnem ponazarjanju prepričanj in nasprotij med protestantizmom in katolištvom. Vendar pa ni bilo tako. Večinoma so se slikarske podobe osredotočale zgolj na univerzalni nauk zgodbe o božjem usmiljenju in dobroti, niso pa izražale posebej protestantskega ali katoliškega vidika (Haeger 133, 138). Slikarske podobe za razliko od dramskih uprizoritev so torej bolj poudarjale skupni imenovalce, očetovo ljubezen in sočutje, ki prenaša univerzalno krščansko sporočilo, da je Bog milostljiv in odpušča grešnikom, ki se kesajo.

Zato, da bi se v slikah to univerzalno krščansko sporočilo o božjem usmiljenju čimbolj didaktično jasno preneslo na gledalce, so se v ta namen standardizirali podobotvorni simbolni elementi. Kot na primer (Haeger; Bomstein-Erb in Diaz):

- telček, ki ga peljejo, da ga bodo zaklali, kar je simbol za Kristusa,
- beli pes, ki simbolizira duhovnost in čistost, spreobrnjenje ter predanost,
- služabnik, ki nosi nova oblačila ter prstan, kar je pomemben simbolni del restitucije mlajšega sina v družbenih okvirih,
- pri izgubljenem sinu je poudarjena razmršenost las in razcapanost oblačil, kar ponazarja njegovo grešno preteklost,
- prav tako je poudarjen akcijski vidik dogodka, torej, da oče in sin skoraj stečeta drugi proti drugemu in oče sina goreče objame v teku. To je v prostorskem in kompozicijskem smislu običajno poudarjeno tako, da oče in sin prideta proti sredini slike z leve in desne.
- poudarjen je očesni stik med očetom in mlajšim sinom, roke mlajšega sina pa so sklenjene kot pri molitvi, kar simbolizira grešnika, ki prosi Boga za odpuščanje,
- starejši sin je večkrat izpuščen iz upodobitve, kar kaže, da je simbolni poudarek slik na božjem usmiljenju in ne na »političnem« razlikovanju med katolištvom in protestantizmom.



Slika 8: Bartolome Esteban Murillo, *Vrnitev izgubljenega sina*, 1670, olje na platnu, 236 cm × 262 cm, Museo del Prado, Madrid.



Slika 9: Jan Steen, *Vrnitev izgubljenega sina*, 1670, olje na platnu, zasebna zbirka.

Pri standardnih upodobitvah iz tistega časa (sliki 8 in 9) gre torej v večini primerov za uveljavljen podobotvorni dekorum, katerega namen je didaktična jasnost. Če primerjamo Rembrandtove zgodnje upodobitve parabole s tem dekorumom, kot npr. grafično upodobitev iz leta 1636 (slika 6), lahko ugotovimo, da Rembrandt temu dekorumu v precejšnji meri sledi. To pa kaže na to, da gre pri njegovih zgodnejših upodobitvah parabole bolj za sledenje takratni maniri kot za osebno izpoved (Bomstein-Erb in Diaz).

Značilnost zadnje Rembrandtove slike je, da takemu predvidljivemu ikonografskemu dekorumu in moralni didaktičnosti ne sledi ter se jima celo do neke mere upira. Rembrandt namreč sliko po eni strani nadgradi s simbolnimi elementi, ki se razlikujejo od naracije parabole, kar mu omogoči, da poudari tudi druge vsebinske momente ter s tem svojo osebno vpletenost, po drugi strani pa to nestandardno simboliko tudi artikulira in podkrepi z nestandardno likovno artikulacijo.

Kaj torej velja v tej interakciji med podobotvornim in oblikotvornim v Rembrandtovi sliki izpostaviti?

Položaj in smer treh glavnih figur

V povezavi z Rembrandtovo likovno izjemnostjo se največkrat omenja njegov pretanjen občutek za barvno materijo, v kateri mu uspe z nekaj potezami vzpostaviti izjemno realistično prepričljivost, kar običajno služi tudi kot ključni likovno-forenzični preizkus avtentičnosti njegovih del.⁵ Drži, da je Rembrandt v tem oziru izjemen mojster, vendar pa se pogosto pozablja na njegovo mojstrstvo na drugih likovnih ravneh. Dve izmed najmočnejših likovnih izraznih orodij, ki ju je Rembrandt pretanjeno uporabljal in postavljata njegove slike na najvišji nivo likovne kompleksnosti, sta likovni spremenljivki *položaj* in *smer*. Položaj in smer oblik imata, čeprav se tega pogosto ne zavedamo, izjemen naboj in semantični potencial,⁶ prav to pa daje tej Rembrandtovi sliki posebno moč. Prostorski in kompozicijski preplet položajev in smeri treh glavnih figur v sliki tako razkriva najkompleksnejšo likovno dimenzijo slike.

S tega vidika se lahko najprej osredotočim na nestandardni prikaz očeta. Rembrandt očeta prikaže slepega in obnemoglega (Nouwen 65),

⁵ Ta vidik njegovih Rembrandtovih del je bil pogosto tudi pretirano fetišiziran, tako s strani njegovih posnemovalcev kot tudi zbirateljev. Več o tem v Binstock.

⁶ V nadaljevanju bom omenjal več likovnoteoretskih dejstev, ki temeljijo na zakonitostih vidne zaznave in iz katerih izhajajo doživljajski in semantični potenciali likovnih spremenljivk *položaj* in *smer*. Za podrobnejšo (fiziološko in psihološko) utemeljitev teh dejstev primerjaj gesli »položaj« in »smer« v Muhovič, *Leksikon* 582–587 in 726–731.

drugače od standardnih upodobitev, kjer je oče aktiven in vitalen. Zato tudi ne izpostavi standardnega »atletskega« momenta, kako se oče in sin objameta v teku ter se srečata s pogledom, pač pa prikaže počasen in intimen stik v objemu (Nouwen 66). Oče sina sreča na pragu in se počasi z rokami dotipa do njegovega hrbta, da ga lahko objame. Namesto akcije Rembrandt poudari tišino, mirovanje, torej tisto, čemur Janson pravi »trenutek, ki se razprostira v večnost«.

Prav tako poudarek ni na očesnem stiku, pač pa na telesnem stiku in zato na očetovih rokah. Očitno je, da Rembrandt kot glavno simbolno središče slike, tako na podobotvorni kot oblikotvorni ravni, vzpostavi prav očetove roke. Toda, kaj je tisto, kar daje tem rokam tako moč? Nouwen poudari, da je vanje osredotočena vsa svetloba, vsi pogledi, da so to so božje roke. Pogosta interpretacija je tudi, da je z gledalčeve strani desna roka moška oz. očetova roka, leva roka pa ženska oz. materina roka, kar ponazarja očetovsko in materino ljubezen (Nouwen 96). To morda drži, vendar se mi zdi v likovnem smislu ključno izpostaviti položaj očetovih rok z ozirom na tri glavne osebe v paraboli – očeta, mlajšega sina in starejšega sina.

Rembrandt je očitno želel za razliko od standardnih upodobitev parabole izpostaviti tihoto v srečanju med očetom in mlajšim sinom in ne akcijskega vidika tega dogodka, prav tako je želel v to dinamiko vplesti tudi starejšega sina, ki je iz slikarskih upodobitev običajno izključen. Poleg tega, da je očeta prikazal kot obnemoglega in slepega, je za dosego tega izbral zelo nekonvencionalno postavitev položajev in smeri na relaciji oče – mlajši sin – starejši sin. In to tako v *prostorskem* kot *kompozicijskem* smislu.

V prostorskem smislu oče in sin nista (kot v večini takratnih slik) prikazana v standardni formaciji levo – desno, kar poudarja akcijo, kako tečeta drug proti drugemu in se srečata v sredini formata. Nasprotno, obrnjena sta tako, da je mlajši sin postavljen v prvi plan slike in obrnjen stran od gledalca, oče pa je postavljen v drugi plan slike in obrnjen proti gledalcu. Pri tem se je treba zavedati tudi izjemne likovne zahtevnosti artikulacije tega, saj je interakcijo figur najtežje prikazovati ali povsem od spredaj ali povsem od zadaj, ko so prisotne največje skrajšave. Vsak izmed njiju je tudi sklonjen nekoliko naprej, se naslanja na drugega, s čimer Rembrandt poudari intimen stik med njima.

S tako postavitvijo Rembrandt na simbolni ravni doseže naslednje. Kot prvič, doseže, da slika ne postane ilustracija minljivega dogodka, pač pa intimna izpoved o tišini trenutka objema, za katerega se zdi, kot da je tam od nekdanj in bo trajal v neskončnost. Kot drugič pa se zaradi take postavitve gledalec spontano sam postavi v pozicijo izgubljenega sina. Verjetno je ravno to tudi likovni razlog, zaradi katerega je, kot meni Janson, to tista slika v zgodovini slikarstva, v kateri se gledalec najintimneje poveže z upo-

dobljeno skupino ljudi na sliki (Janson 598). Zdi se namreč, kot da je izgubljeni sin v sliko prestavljeni gledalec pred sliko. Namesto ilustracije izgubljenega sina je tako izpostavljeno osebno vživetje gledalca v izgubljenega sina. To je še poudarjeno s tem, da se zaradi prikaza od zadaj izgubljenemu sinu sploh ne vidi obraza. S tem je izgubljeni sin simbolno anonimiziran in osramočen, poudarjena je njegova izguba statusa, družbene identitete, prav tako pa to pomeni, da je tak izgubljeni sin lahko vsakdo izmed nas.

Ob tem velja izpostaviti tudi to, da ima Rembrandtov izgubljeni sin za razliko od običajnih upodobitev pobrito glavo in ne razmršenih las. Henri Nouwen to interpretira na dva načina. Prvič, da gre za osramotitev kot pri vojaki in jetnikih (Nouwen 31). Kot drugič pa, da gre za golo glavo kot pri novorojenčku, ki se ponovno rodi (Nouwen 38). Obrito glavo pa je mogoče po mojem mnenju videti tudi bolj biblično. Mogoče jo je interpretirati v odnosu do simbola pobrite glave v zgodbi o Jobu (Job 1, 1–22), ki jo je, podobno kot priliko o izgubljenem sinu, mogoče prav tako brati skozi oči Rembrandtove življenjske zgodbe. *Biblija* pravi, da je bil Job pravičen mož, ki je zaupal v Boga in se mu je v življenju dobro godilo. Zato satan izzove Boga, da mu dovoli poslati nad Joba preizkušnje, s katerimi bo preveril, ali bo Job ohranil zaupanje v Boga kljub tragedijam, ki se mu bodo zgodile. Bog satanu to dopusti in satan spusti nad Joba grozljive preizkušnje, kot so smrt otrok, izguba premoženja in strašna bolezen. Job si ne more razložiti, zakaj se mu dogajajo vse te tragedije, vendar kljub temu ne izgubi zaupanja v Boga, pač pa sprejme, da je to del božjega načrta, v katerega sam nima uvida. Joba Bog v končni fazi nagradi za njegovo zvestobo in popolno zaupanje, s tem da mu povrne zdravje, podvoji bogastvo, nakloni novih otrok ter podari dolgo življenje.

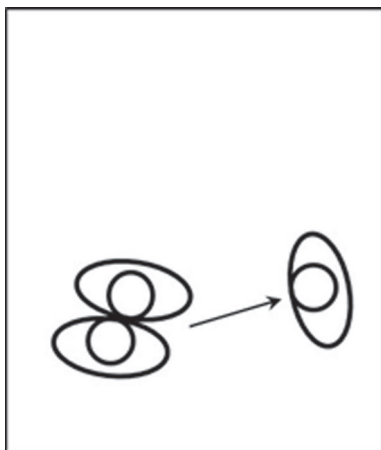
Nauk zgodbe o Jobu je torej, da mora človek povsem zaupati v božjo voljo in načrt, ne glede na tragiko, ki se mu lahko dogaja in čeprav si človek s svojo omejeno pametjo te tragike ne more racionalno osmisliti, pač pa jo lahko le ponižno sprejme kot del večjega božjega načrta, v katerega nima uvida. Pobrita glava se v tej zgodbi pojavi v prvem tragičnem prizoru, ko Jobu umrejo otroci. Tam nastopi kot simbol žalosti in hkrati kot simbol popolne predanosti oz. sprijaznjenosti z božjo voljo. Job si namreč ob grozljivi novici pobrije glavo, a Boga ne prekolne, čeprav ne razume, zakaj se to dogaja, pač pa se preda njegovi volji in še vedno zaupa vanj.

Če z zgodbo o Jobu primerjamo Rembrandtovo življenjsko usodo, jo je mogoče razumeti podobno. Rembrandta je mogoče videti kot Joba, ki se mu je sprva dobro godilo, nato pa se mu je zgodila serija tragičnih dogodkov, ki si jih ni mogel racionalno osmisliti in si razložiti, zakaj se dogajajo ravno njemu. Zato najprej prekolne svojo usodo, vendar se na stara leta pomiri z njo in se vrne k zaupanju v višjo silo, ki to osmišlja. Svojo tragično usodo si osmisli z zaupanjem v božji načrt. Morda je s tega vidika mogoče lik mlajšega sina na sliki brati hkrati kot izgubljenega sina in kot Joba. Izgubljenega sina v smislu,

da je imel Rembrandt v življenju trenutke slabosti, nadutosti in grešnosti in da se je moral ponovno roditi oz. vrniti k Bogu, Joba pa v smislu, da si tudi Rembrandt svoje težko življenje naposled osmisli v zaupanju v božjo voljo.

Tretje, kar Rembrandt doseže z nenavadno postavitvijo mlajšega sina in očeta, pa je to, da s tem poudari kot glavnega protagonista slike očetove roke (od strani bi jih namreč težje poudaril) oz. da postane interakcija rok vseh treh likov glavni protagonist slike. Če so namreč očetove roke povsem izpostavljene, pa po drugi strani roke izgubljenega sina sploh niso prikazane (v standardnih upodobitvah so prikazane v molitvi), pač pa so skrite pod prsmi in oblačilom očeta ter s tem nekako prisotne v odsotnosti (skrite so, kot skrijemo roke, ko nas zebe in jih želimo skriti v varno zavetje pred mrazom). In tu so nato še tretje roke, roke starejšega sina, ki so sklenjene v formalno držo in prikazane od strani, kar kaže na njegovo distanciranost in zadržanost do dogodka.

Z vidika prostorske postavitve položajev treh glavnih oseb v sliki je zanimivo pogledati na dogajanje tudi »od zgoraj«, s tlorisa (slika 1a).



Slika 1a

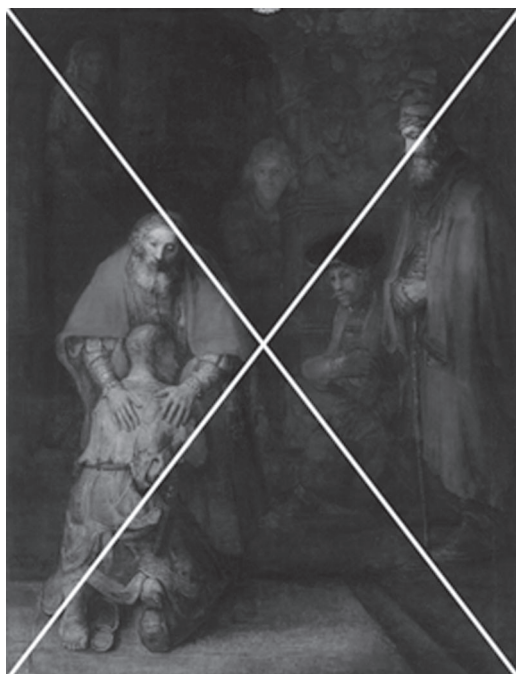
Lahko si namreč predstavljamo, da pride mlajši sin v prostor dogajanja iz sprednjega plana in oče iz zadnjega plana, nato pa se srečata v srednjem planu. Prav ta srednji plan pa zaseda tudi starejši sin, ki je v trenutku srečanja med očetom in mlajšim sinom iz njega nekako izrinjen in se torej počuti zapostavljen. Mesto, ki ga je prej zasedal on, je sedaj zasedel mlajši sin, on pa se počuti, kot da bi bil dan »na stran«. In to dobesečno. Ta prostorska situacija je namreč nato poudarjena še v *kompozicijskem* smislu. V kompozicijskem smislu oče in mlajši sin namreč nista postavljena na sredino formata, kot v standardnih postavitvah, pač pa na levo stran formata in nekoliko bolj proti spodnjemu robu.



Slika 1b

Če format razdelimo na osnovne štiri kvadrante (slika 1b), ugotovimo, da se mlajši sin nahaja povsem v levem spodnjem kvadrantu, oče pa deloma tudi v levem zgornjem. Ker položaje na levi in spodnji strani vidnega polja doživljamo kot bolj stabilne, domače, to tudi v formatu slike nekako sugerira domačnost, stabilnost, torej vrnitev mlajšega sina domov. To, da je oče postavljen deloma tudi navzgor v levi zgornji kvadrant in s tem tudi nad mlajšega sina, pa sugerira njegovo božjo naravo in torej vrnitev človeka k Bogu. Na drugi strani je starejši sin kompozicijsko odmaknjen, iztisnjen oz. dan »na stran« v desni del formata ter postavljen v zgornji desni kvadrant, v primerjavi z očetom celo nad očeta. Ta položaj za razliko od položaja levo-spodaj doživljamo kot agresiven, težek in ekspresiven položaj, zato je grozeč, kar v dani situaciji sugerira nejevoljo in obsojajočo vzvišeno držo starejšega sina. Ima se za nekaj več, tudi za več od očeta. Na mlajšega sina je jezen in nevoščljiv, oče pa se po njegovem mnenju nesprejemljivo poniža in ga zato vzvišeno pomiluje. Starejši sin torej na celotno dogajanje, tako na očeta kot na mlajšega sina, gleda zviška.

Omenjene napetosti med položaji so nato poudarjene še z likovno spremenljivko *smernost* (slika 1c).

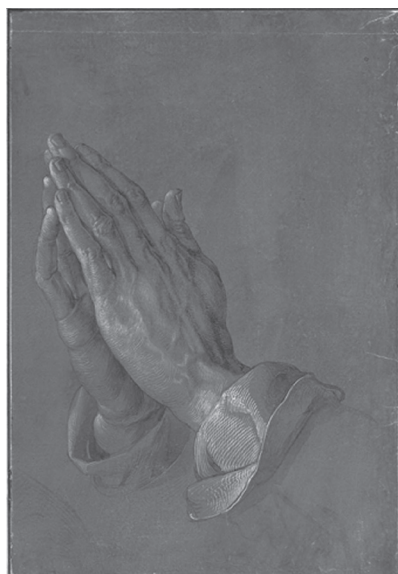


Slika 1c

Pogled starejšega sina sledi pozitivni oz. baročni diagonali, vendar ne po njej navzgor, pač pa na levo navzdol, kar je najbolj negativna in agresivna smer v formatu. Gre namreč za smer, ki pride iz nepredvidljivega in agresivnega položaja desno-zgoraj in poseže v stabilen, domač položaj levo-spodaj. Gre torej za smer, ki ogroža domačnost, sprejetje. Starejši sin tako v tej smeri gleda očetove roke, vendar ne z odobravanjem, pač pa z nestrinjanjem z očetovo gesto. V tem pa je prisoten nekakšen ambivalentni konflikt. Po eni strani starejši sin z viška očeta pomiluje, hkrati pa bi si želel očetove roke, ki objemajo mlajšega sina, razkleniti in ponovno vstopiti na njegovo mesto v sredino k očetu, kjer je še do nedavnega bil. Očetovo telo je nasprotno rahlo nagnjeno v smer negativne oz. resne diagonale, torej v smer levo navzgor, ki je najbolj poduhovljena smer v formatu, kar božjo naravo očeta – ki je, kot rečeno, deloma postavljen v levi zgornji kvadrant – še poudarja. Božansko naravo te smeri sicer izkoriščajo mnoge slike za prikaz kontemplativnega stika z Bogom in za prikaz molitve (sliki 10 in 11). Telo mlajšega sina pa je rahlo nagnjeno v smer pozitivne diagonale, desno navzgor, ki je smer vstopa v format in poudarja njegov prihod domov ter s tem tudi konflikt s starejšim sinom, ki gleda navzdol po tej diagonali.



Slika 10: Hieronymus Bosch, *Sv. Janez Evangelist na Patmosu*, 1489, olje na lesu, 63 cm × 43,3 cm, Gemäldegalerie, Berlin.



Slika 11: Albrecht Dürer, *Roke v molitvi*, ok. 1508, risba, 29,1 cm × 19,7 cm, Albertina, Dunaj.

Opisano »zgovornost« položajev in smeri za izražanje bogatih semantičnih vsebin je mogoče v sliki dobro preveriti tako, da jo prezrcalimo preko navpične osi (slika 1e). Ob tem ugotovimo, da postane s tem pogled starejšega sina bolj prijazen in dobrohoten, da pade mlajši sin v objem očeta bolj agresivno in moledujoče, odziv očeta nanj pa deluje bolj distanciran in nenaklonjen, kot da ga ne želi sprejeti povsem brezpogojno. Skratka, doživljajska vrednost slike se z zrcaljenjem precej spremeni.



Slika 1e

Kot rečeno, Rembrandt je bil na sploh mojster kompozicijskega in prostorskega izkoriščanja dinamike položajev in smeri za izražanje bibličnih vsebin. Zato je s tega vidika zanimivo primerjati obravnavano sliko tudi z drugimi Rembrandtovimi slikami, v katerih se prav tako odraža to njegovo mojstrstvo. Dve izmed nazornejših sta *Baltasarjeva gostija* (slika 12) in *Abrahamovo žrtvovanje Izaka* (slika 13).



Slika 12: Rembrandt, *Belšacárjeva (Baltasarjeva) gostija*, 1635–1638, olje na platnu, 167,6 cm × 209,2 cm, National Gallery, London.

V obeh slikah položaj in smer služita za artikulacijo božjega posega v človeško dogajanje. Ker božji poseg v obeh zgodbah preseneti glavni lik, ga Rembrandt v obeh slikah prikaže tako, da pride v prostorskem smislu od zadaj, tako glede na figuro kot glede na gledalce (iz zadnjega plana slike). Vendar pa se naravi božjega posega v obeh zgodbah bistveno razlikujeta. V zgodbi, ki jo prikazuje prva slika, je božji poseg kaznovalen in strašen, saj kaznuje Baltasarja, ki je oskrnil tempeljske kelihe. Zato Rembrandt prikaže božji poseg v kompozicijskem smislu z desne proti levi navzdol, torej navzdol po pozitivni diagonali, ki predstavlja najbolj ekspresivno in grozečo smer v formatu. Nasprotno pa je v zgodbi, ki jo prikazuje druga slika, božji poseg odločen, a naklonjen, saj želi Abrahama le odvrniti od dejanja, s katerim ga je Bog samo preizkušal, ne pa kaznovati. Zato Rembrandt angela v kompozicijskem smislu prikaže v smeri z leve proti desni navzdol,

ki je smer, ki izraža božjo naklonjenost ter prizanesljivost in je tudi sicer v bibličnem slikarstvu pogosto uporabljena s tem namenom (Abraham pri tem gleda v smeri z desne proti levi navzgor, ki je, kot rečeno, pogosto uporabljena z namenom izražanja kontemplacije, molitve in zrenja Boga).

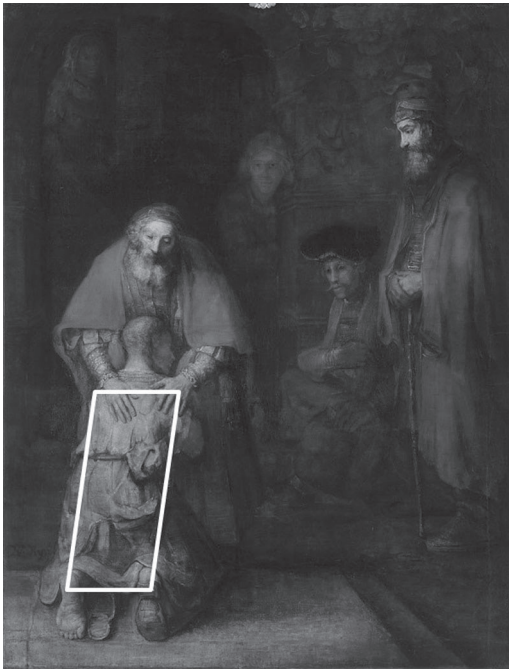


Slika 13: Rembrandt, Žrtvovanje Izaka, 1635, olje na platnu, 193 cm × 132 cm, Eremitaž, Sankt Peterburg.

Naj se sedaj vrnem k obravnavani sliki. Čeprav so morda očetove roke res glavni protagonist slike, pa niso nič manj močne noge izgubljenega sina, ki so naslikane v izjemno zahtevnem položaju ter na izjemno slikovit način. Na njih se zares čuti prah in pesek s poti. Običajno je izgubljeni sin prikazan bos, saj je prodal tudi čevlje. Rembrandtov izgubljeni sin čevlje še ima, vendar se mu en sezujuje. Morda to pomeni, da je pripravljen postati služabnik očeta in mu odslužiti dediščino, ki jo je zapravil. Je torej napol suženj, na

pol svobodni človek (sužnji so bili bos, sinovi obuti, zato oče reče v priliki služabnikom, naj gredo po nove čevlje) (Bailey, *Poet* 185). Tu je tudi meč, ki je hkrati simbol izgubljenega bogastva, hkrati pa simbol upanja. Izgubljeni sin ima še vedno pri sebi meč, ki ga kljub vsemu ni prodal. Ta dragocen meč ga na eni strani opominja na status, ki ga je nekoč imel, po drugi strani pa mu daje upanje in je edino, kar ga še loči od sužnjev in revežev (Proimos 293).

Ob primerjavi stopal mlajšega sina z očetovimi rokami velja ponovno izpostaviti njihov položaj. Roke in stopala namreč tvorijo oglišča romba, kar daje formi mlajšega sina trdnost in zato v kompozicijskem smislu poudari vrnitev izgubljenega sina v varno zavetje očeta (Slika 1f).



Slika 1f

Poleg položajev in smeri ključnih figur pa je treba omeniti še ostale osebe na sliki, ki niso neposredno povezane z zgodbo. O tem, kdo so te osebe, je precej špekulacij. Nekateri menijo, da gre le za t. i. tronije, to je figure, ki zamašijo prazen prostor v sliki (Durham 176). Drugi jim pripisujejo večjo vsebinsko vlogo. Domneva, da je ženska levo zgoraj, ki se jo komaj vidi, morda mati, izhaja iz prejšnjih risb na to temo. Oseba za stebrom je morda služabnik, oseba, ki sedi in je bolj oblečena, pa je morda uradnik kot simbol formalizacije dogodka in obrednega sprejetja mlajšega sina nazaj v

družbo (Durham 176). Ne glede na to pa je v oblikovnem smislu bistveno predvsem, da te osebe kot oblike zasedajo v kompoziciji položaje, ki dinamično uravnotežijo glavne osebe, saj so glede nanje postavljene tako, da se poudarijo napetosti v sliki (slika 1g).



Slika 1g

Služabnik je tako postavljen na simetralo, nekoliko navzgor in tvori središče zrcaljenja vseh figur. Preko njega se dinamično zrcalijo ostale figure v sliki: oče in mlajši sin v starejšega sina in uradnika. Domnevna mati se prav tako zrcali v uradnika. S tem Rembrandt doseže, da pogled po eni strani ne bega neurejeno po sliki, po drugi strani pa se tudi ne ustavlja le na eni figuri, pač pa zajame vse dele slike v različnih intenzivnostih in hierarhiji.

Svetlo-temno in barva

Poleg kompozicijske in prostorske dinamike likovnih spremenljivk *položaj* in *smer* v Rembrandtovi sliki pa je interakcijo med podobotvornim in oblikotvornim zanimivo opazovati tudi s stališča uporabe likovnih prvin *svetlo-temnega* ter *barve*.

Običajne upodobitve te parabole so jasne, v ostrem svetlostnem ključu t. i. srednjega dura (močni kontrasti med svetlim in temnim), ki je tipičen narativni in ilustrativni svetlostni ključ, s čimer poudarijo naracijo. Seveda je tudi v Rembrandtovi sliki po eni strani prisoten tipičen rembrandtovski *chiaro-scuro*, ki je durovski svetlostni ključ. Tri ključne osebe – še posebej oče in mlajši sin – ter prizorišče, so osvetljeni iz dveh očitnih razlogov. Prvi razlog je v tem, da so izpostavljeni kot glavni akterji v sliki. Drugi razlog pa je simbolne narave. Osvetljeno prizorišče, na katerem sta osvetljena oče in mlajši sin, namreč simbolno poudarja spreobrnitev izgubljenega sina, torej njegovo vrnitev iz teme v svetlobo.

Osvetljenost glavnih figur in prizorišča ustvarja relativno močne svetlostne kontraste, kar je značilno za *chiaro-scuro* in daje sliki trši, durovski prizvok. Vendar pa ta kljub temu ni tako trd oz. durovski kot na primer pri Caravaggu in v zgodnejših Rembrandtovih slikah, pač pa pridobi močan molovski karakter (mehki, komaj vidni svetlostni prehodi), še posebej v ozadju. Osebe, ki niso neposredno povezane z zgodbo, so naslikane v temi. Pri tem pa se je treba zavedati, kako neverjetno težko je naslikati smiselne razlike v teminah, ne da bi vse skupaj izpadlo »megleno«. Če slikarju to uspe, lahko s tem pretanjeno poudari milino, melanholijo in tihoto slike. V glasbenem jeziku bi zato lahko rekli, da Rembrandt v sliki nekako preplete temni mol s pridihom temnega dura, kar daje sliki hkrati spokojnost in pomensko jasnost; iz melanholične otožnosti ozadja se rodi svetloba upanja, ki osvetljuje veselje ospredja.

Čeprav se glavni del opisane likovne drame odigra na relaciji svetlo-temno, pa se v to vtihotapi tudi uporaba *barve*. Bolj pestre in nasičene barve so uporabljene le na rdečem ogrinjalu očeta – kjer lahko opazimo celo komplementarni toplo-hladni kontrast med zunanjim in notranjim delom ogrinjala – in starejšega sina. To izraža bogastvo in ugled, prav tako pa asociira tudi na škrlatni plašč, ki so ga dali rimski vojaki Kristusu, ko so ga sramotili pred smrtjo. Škrlatni plašč očeta in starejšega sina je torej simbol dostojanstva, bogastva, kraljevskosti, oblasti, vpliva, ugleda ipd. (Nouwen 31).

Vendar pa v barvnem smislu simbolika škrlatnega plašča, čeprav najbolj očitna, ni tista, ki se mi zdi v sliki najpomembnejša. Bolj ključno se mi zdi izpostaviti barvo izgubljenega sina. Oziroma, bolje rečeno, pomanjkanje vsakršne barvnosti pri njem. Klečeči sin namreč ne nosi ogrinjala, rumeno-rjava raztrgana cunjka komaj prekriva njegovo telo in se skoraj povsem zliva z njim. Izgubljeni sin je torej razbarvan, na njem ni barve. In ne le to, v celoti je njegovo telo in oblačilo skoraj enake tonske vrednosti, kar ustvarja učinek, kot da bi se dvignil iz peska ali blata. To po hkrati eni strani poudarja njegovo ponižanje in anonimizacijo, da je ostal brez vsega, po drugi strani pa ga na prvi pogled naredi golega in s tem kot novorojenčka, ki se ponovno rodi (kar kot rečeno zgoraj označuje tudi gola glava).

Zaključek

V razpravi sem želel na primeru Rembrandotve slike *Vrnitev izgubljenega sina* ponazoriti, da za ustrezno hermenevtično razumevanje upodobitev bibličnih zgodb v likovnih delih ni dovolj le branje standardne podobotvorne simbolike, pač pa da lahko njihovo pravo kompleksnost in veličino razkrijemo šele skozi analizo oblikotvornih vidikov likovne artikulacije, ki imajo izrazite semantične potenciale: oblik in likovnih spremenljivk, barv, prostora in kompozicije. To še posebej velja za vrhunska biblična likovna dela, kot so Rembrandtova. V tem oziru je mogoče prikazano hermenevtično branje razumeti kot ponazorilo, ki kaže na pomembnost takega hermenevtičnega branja za vsakršno likovno umetnost, ki upodablja literarne vsebine in ne le za biblično likovno umetnost.

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Slika 11: Dürer, Albrecht, *Roke v molitvi*. ok. 1508. Albertina, Dunaj. *Wikimedia Commons*. <https://commons.wikimedia.org/wiki/File:Albrecht_D%C3%BCrer_-_Praying_Hands_1508_-_Google_Art_Project.jpg> 31. december 2015.

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Slike 1a–1g: Na osnovi slike 1 priredil avtor.

The Parable of the Prodigal Son Between Words and Pictures: Formal Analysis of Rembrandt's Painting

Keywords: literature and fine arts / Bible / biblical motifs / Parable of the prodigal son / biblical painting / Rembrandt: *Return of the prodigal son* / formal analysis

In the article the author explores how the Bible could be hermeneutically “read” in biblical paintings. In the past, there has been a lot of research in relation to that problem, however, most of it is art historical in nature, and most interpretations focus on interpreting and understanding iconographic nature of biblical artworks. Namely, over the centuries a lexicon of standardised iconographic symbols has formed that serves as the hermeneutical standard for interpreting biblical art. However, symbolic iconographic reading is only one possible way in interpreting biblical artworks. The other way is to understand formally how the biblical subject matter is articulated by an artist as a complex art composition on different levels of visual language – that is in colour, shape, composition and space. Therefore, the article investigates the problem of formal analytical understanding of interaction between the Bible and visual arts. How the Bible could be “read” in biblical painting not through images and standardised symbols alone but through shapes and their compositional and spatial relations? And how such formal relations can inform the semantic potential of articulated biblical subject matter?

In the article the author explores the stated hermeneutical problem by comparatively analysing the Biblical *Parable of the Prodigal Son* and one of the most renowned artworks on that subject, Rembrandt's painting

The Return of the Prodigal Son. The author shows that the true complexity of Rembrandt's painting can only be appreciated by analysing formal aspects of Rembrandt's artistic articulation and not only by understanding how he used standardised iconographic symbols. In the main focus of the analysis are the two formal means of expression, i.e. position and orientation, that Rembrandt has been a true master of. These two means have immense semantic potential to express different aspects of biblical subject. Consequently, the exemplified hermeneutic reading of Rembrandt's painting can be understood as an exemplification of how such interpretative approach could be relevant for all art that is based on literary subjects and not just for Biblical art.

Pripovedne strategije v reprezentacijah nasilja: sodobna bosanska romana o vojni v Bosni

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Članek s s primerjalnim branjem dveh sodobnih bosanskih romanov (Ključaninov Pričevalec in Karahasanov Nočni shod) o vojni v Bosni (1992–1995) v zgodovinskem in literarnem kontekstu drugih izbranih romanov, ki tematizirajo nacionalizme v jugoslovanskih vojnah in njihove posledice, raziskuje pripovedovanje etnocida. V primerjavi se kot skupna pripovedna strategija izkaže nanašanje na pričevanjski diskurz in s tem povezane uporabe »nemimetičnih« pripovednih strategij časovnosti (»krožna«, »zlita«). Z njimi je povezana specifična obdelava motivno-tematske kategorije »prikazni«, ki priklicuje islamski religiozni kontekst oz. kulturno-zgodovinsko opredeljenost pripovedi, obenem pa odpira možnost vdora fantastike ali tudi branja v magičnorealističnem kodu.

Ključne besede: bošnjaška književnost / sodobni bosanski roman / vojna v Bosni (1992–1995) / jugoslovanske vojne (1991–2001) / Ključanin, Zilhad: *Pričevalec* / Karahasan, Dževad: *Nočni shod* / fantastika / narativne strategije časovnosti

Pojasnilo o temi in dva problema njene literarnozgodovinske obravnave

Več sodobnih bosanskih raziskovalcev književnosti, ki nastaja v kulturnih prostorih sodobne Bosne in Hercegovine,¹ mdr. U. Vlaisavljević (2007) ali

¹ Književnost, nastajajoča na ozemlju današnje BiH, je bila glede na njegove politično-zgodovinske opredelitve različno poimenovana. Sodobna raba pojma »bosansko-hercegovska književnost« (Enes Duraković 9) implicira njeno večkulturno tradicijo (165) in se povezuje z (zgodovinsko- in prostorsko-referenčno širšim) pojmom »književnosti narodov BiH« (29), kakor se imenuje tudi oddelek na Univerzi v Sarajevu. Pojem zajema »literarno ustvarjanje Bošnjakov, Srbov, Hrvatov in Judov« (21). V to »večkompozitno strukturo« (21–22) se umešča »bošnjaška književnost«, ki se nanaša na »nacionalno književnost« (30) bosanskih M/muslimanov kot »etnično-nacionalne skupine« (prim. Begić 56) oz. naroda, poimenovanega Bošnjaki (prim. Enes Duraković 10, 31–32), pri čemer pa ni nujno, da se bosanski avtor, ki je religiozno ali po rodbinski provinienici opredeljen kot musliman, istoveti z

E. Kazaz (»Tranzicijska« 2010), upravičeno opozarja, da njene sodobne raznolikosti ni umestno reducirati izključno na vidike vojne v Bosni (1992–1995). Obenem pa Kazaz ugotavlja tudi, kako bistveno in obsežnejšo literarnozgodovinsko spremembo izraža bosanska (ali širše, na jugoslovanske vojne nanašajoča se) »vojna književnost« – ki jo ob njeni etični implikaciji »primernejše« imenuje »protivojno pisanje« (Kazaz, »Prizori« 143):

Vojna književnost je očiten dokaz menjave paradigme v bosanskem in južnoslovanskem kulturnem prostoru, modernistične in postmoderne, pri čemer postaja razvidno apokaliptično rušenje metanaracij jugoslovanskega socializma, kjer se je socialistična utopija iz projektivne prihodnosti sprevrgla v krvavi zločin v sedanjosti. Utopična obljuba prihodnosti je po padcu socializma prinesla apokalipso, a ne kot obet resnice, kakršen ima smisel apokalipsa v religiozni utopiji, marveč kot najdobesednejši izraz ideologije zločina. Modernistična ideja avtonomije književnosti, njen sistem nadzgodovinskih, nezgodovinskih in čezgodovinskih vrednot, njen estetski utopizem, [...] njeno prepričanje, [...] da v proizvajanju Lepote razvija *hermenevitiško Smisla* [...] vse to je razpadlo kot [...] nemočne [...] iluzije pred krvavim pohodom zgodovine [...]. (Kazaz, »Prizori« 138)

Zamenjala sta jo »postmodernistična književna polikontekstualnost in literarni angažma« (ibid. 139), v zvezi s katerim Kazaz izpostavi »*poetiko pričevanja*«: posebej ob romanu Tvrтка Kulenovića *Istorija bolesti* (1994) in pisateljevem poimenovanju te književnosti kot »*nove iskrenosti*«, ki »postaja dokument grozljivosti. Ta ne potrebuje *fiktivnih iger* niti družbene realnosti kot snovi, na osnovi katere se razvija fiktivna zgodba«, marveč »beleži fragmente vojne izkušnje in jih brez pomenljiveje izražene fikcionalizacije veriži v literarni tekst-dnevnik kot pričevanje o zgodovinskem kaosu« (ibid. 139). Kazaz pa pri tem opozarja, da »pisatelj«, ki postane pričevalec, s svojim moralnim angažmajem »ne zastopa nikakršne nove ideološke konstrukcije družbe, nobene nove utopije« (ibid. 139). Zdi se, da zavrnitev ideoloških konstruktov lahko velja tudi za mnoga sodobna bosanska literarna besedila, ki nastajajo izven korpusa t. i. vojnega pisanja, a se vsaj posredno prav tako nanašajo na izkušnjo vojne: »navzočnost in bližnjost [vojne] se manifestirata v nas v vsakem detajlu našega vsakdanjega življenja, tako da se vojna [...] skoraj več ne obravnava [...] kot neposredna tema [...]«. »Kot neka nova vojna«, ki pa je »ne vodi [...] destrukcija«, se odvija »dejanje artikulacij«: da »vso razcepljenost, razdvojenost resničnosti, ki se nam je zgodila in se še vedno dogaja, artikuliramo in imenujemo.« Zato je, »ko pišem o vojni, o resnični vojni, ki se je zgodila v Bosni [...] kot da se mi razletava sam čas, kot da se mi

nacionalno-identitetno oznako »bošnjaški književnik«. Nenazadnje »je bosansko-hercegovski roman diagnosticiral stanje umetnosti, sveta in posameznika v njem kot nostalgичnega pregnanca, eksilanta iz ideologije, politike, [...] zatem iz jezika, naroda, nacije« (Denić-Grabić 287). Vsi prevodi iz neslovenskih besedil so delo avtorice, če ni drugače označeno.

odvija vsa preteklost in prepleta s sedanjostjo. (Musabegović 11–12, 10–11) Hkrati pa niti v eksplicitno »etično angažirani literaturi«² »metapripovedi nikakor niso postale nelegitimne, marveč gre nenehno za preizpraševanje in izpodbijanje, preplet dominantnega nacionalističnega koncepta (neomitolgizirajoča velika zgodba) in šibkega, marginaliziranega (mikrozgodbe in odpiranje mesta za Drugega)«. Nenazadnje bosansko-hercegovski kontekst razkriva dvostranski diskurz o postmodernem: »[P]rvi je diskurz o dvomu in radikalnem obračunu z vsemi metapripovedmi [...], drugi pa je o retraditionalizaciji.« (Denić-Grabić 288, 7) Zdi se, da se prav vsi sodobni bosanski (bošnjaški) romani, ki se nanašajo na izkušnjo vojne in pričevanjski diskurz, vendarle – in razumljivo – ne izogonej rekonstrukciji nacionalne identitete, četudi pri tem aktivirajo metafikcijsko pripovedno strategijo: slednja lahko priklicuje drugačno podobo zgodovine.³ Metafikcijska strategija sicer večinoma rabi demitizaciji: »V regiji, kjer tekmuječe različice zgodovine še vedno težijo k temu, da bi se uveljavile kot velike nacionalne pripovedi, metafikcija lahko ponudi še kako potrebno distanco do totalizirajočih projektov v vladajočih ideologijah.« (Lukić 493) V vsakem primeru pa se, ob »postmodernem prestopanju žanrskih mej«, »poetika pričevanja [...] odkriva ne kot *redukcija literature*, marveč prav obratno – kot njena razširitev, pri čemer literarno besedilo vase požira celotno tekstualno prakso. Postaja neke vrste *pajkova mreža*, ki se obnaša ne le medbesedilno, marveč tudi medmedijsko.« (Kazaz, »Prizori« 139)

Z vsemi temi razlogi obravnava dveh romanov, ki tematizirata vojno v Bosni, tudi danes ne pomeni težnje k literarnozgodovinarski redukciji sodobne bosansko-hercegovske književnosti ali k zapostavljanju literarnosti njenih besedil. Prav nasprotno: tematizacija vojne v Bosni v romanih Dževada Karahasana *Nočni sbod* (2005) ter Zilhada Ključanina *Pričevalec* (izvirno: *Šehid*, 1998) ustvarja pomenljive, izvirne in kulturno-kontekstno specifične literarno-strukturne ter -stilne odgovore na vprašanje o pripovednih strategijah, s katerimi romana vodita bralca v soočenje z izkušnjo nasilja in etnocida. Članek torej primerjalno obravnava pripovedne strategije obeh romanov v kulturno- in političnozgodovinskih kontekstih jugoslovanskih vojn (1991–2001) (prim. Pirjevec) in v kontekstu nekaterih

² Način, v katerem »pripovedni subjekt govori v imenu tistih, ki ne morejo več«, povezuje sicer »v osnovi različne romane«, kot so Karahasanova *Sara in Serafina*, Kulenovičeva *Istorija bolesti*, *Konačari* Nenada Veličkovića ali *Milenijum u Beogradu* Vladimira Pištala (Denić-Grabić 288). Slednjega izpostavi tudi Kazaz.

³ S tega vidika avtorica obravnava Isnama Taljića *Roman o Srebrenici* (2002) v članku »Simbolne politike mita [...] v sodobni zgodovini zahodno- in osrednjebalkanskega prostora« (2016). Taljićev roman s pripovednima strategijama »kročnega« in »zlitega časa« in z motivno-tematsko strukturo »prikaznik« sicer korespondira s Ključaninovim *Pričevalcem* in delno s Karahasanovim *Nočnim sbodom*, ki ju obravnava pričujoči članek.

drugih romanov, ki se nanašajo nanje, z vidika transnacionalno-literarnega vprašanja, ki so ga reaktualizirale zlasti literatura *shoah* ter z njo povezane raziskave (mdr.) pričevanjskega in zgodovinskega diskurza: kako pripovedovati nasilje. Karahasanov roman delno in Ključaninov roman v celoti pripovedujeta o zgodovinsko predhodnem nasilju in vojnem etnocidu nad bosanskimi muslimani z literarnim nanašanjem na pričevanjski diskurz. S slednjim se povezujeta njuni pripovedni strategiji »krožne« in »zlite« časovnosti (prim. Richardson 48–51), ki osmišljata predstavljene dogodke (mejnega) prostora z nanašanjem na njihov specifični politično- in kulturno-zgodovinski kontekst in (prvi roman tudi, drugi predvsem) s kolektivno-identitetnim dejavnikom islamskega izročila: ta namreč oblikuje motivno-tematsko kategorijo »prikazni« v obeh sodobnih bosanskih romanih in s tem podpira etični angažma vojne književnosti, ki zoper »fašistične ideologije promovira [...] pogled od spodaj, vizuro žrtve, ki iz svoje grozljive pozicije motri in dekonstruira hierarhijo in brutalno moč političnih inštitucij,« utemeljenih na »zločinu«. (Kazaz, »Prizori« 137) »[V] bosansko-hercegovskem kontekstu vprašanje identitet nikakor ne more biti odpravljeno brez resne refleksije o travmatičnih posledicah identitetnih katastrof.« (Denić-Grabić 285) V obravnavi se zaradi upoštevanja identitetne tradicije pojem bosanski roman v enem od podpoglavij (Pričevalec) s premislekom nadomešča s pojmom bošnjaški⁴ roman. Z dejavnikom islamskega izročila pa je povezan drugi problem: reprezentacije Bosne v kontekstu Balkana.

Politika mednarodne skupnosti do jugoslovanskih vojn (1991–2001) in do vojne v Bosni (prim. Pirjevec 95) je pogosto izhajala iz predpostavke, da so te vojne sprožili zgolj medetnični in medreligiozni konflikti. Ta predpostavka se naslanja na tradicijo: ob koncu 1. svetovne vojne je nastal pojem »balkanizacija«, ki zlasti v povezavi s temi konflikti »najpogoste-

⁴ V obdobju avstro-ogrske oblasti v Bosni se je oznaka *bošnjaštvo* pripisala (tudi) bosansko-muslimanski skupnosti. Oblast je vzpostavljala imaginirano (B. Anderson) skupno identiteto bosanskih etničnih skupnosti tudi v sodelovanju z bosansko-muslimanskimi intelektualci, zbranimi okrog revije *Bošnjak* (1891): izdajal jo je Mehmed-beg Kapetanović Ljubušak (Vervae 198). Ime *Bošnjak* se nanaša na »prvotno«, religiozno bogomilsko prebivalstvo srednjeveške države Bosne. Namen *Bošnjaka* je bil, da preseže »antagonistična nasprotja med prebivalci Bosne in Hercegovine in privede do politične konsolidacije« (Rizvić, 1973; nav. po: Vervae 200), vendar tudi njegovi publicisti lahko ekskluzivistično »širijo podobo o muslimanih kot naslednikih bogomilov in s tem edinih pravih nosilcih bosanske državne tradicije« (Vervae 201). Poimenovanje *bošnjaštvo* za tudi ali izključno bosansko-muslimansko skupnost se je obnovilo po razpadu skupne države SFRJ. Karahasanov in Ključaninov roman reprezentirata zgodovinsko prisotnost te skupnosti na teritoriju današnje BiH, pri čemer Ključaninov roman izpostavlja kolektivno-identitetne specifikke bosansko-muslimanske skupnosti kot bošnjaške. A po izkušnji z militantnimi nacionalizmi ni nujno, da se oznaka bošnjaštvo literarno tematizira kot nacionalno-identitetni znak, zato se avtorica članka izogiba »samoumevni« opredelitvi obeh romanov kot bošnjaških.

je označuje proces drobljenja prejšnjih zemljepisnih in političnih enot na nove majhne nacionalne države« (Todorova 66). Ta pomen pojma »balkanizacija«, ki obsega negativno konotacijo medetničnega konflikta, so pogosto implicirale tudi zahodne družboslovne in humanistične obravnave vojne v Bosni. Tako so vzdrževale »balkanistični diskurz«, kot ga je prepoznala M. Todorova v *Imaginariju Balkana* (2001). Ali se »balkanističnemu diskurzu« lahko v tem pisanju izmaknemo? Karahasanov in Ključaninov (kot tudi omenjeni Taljičev) roman deloma zelo veristično predočata zgodovinske prakse nasilja ali vojnega etnocida nad bosanskimi muslimani oz. Bošnjaki (uporaba obeh pojmov bo odvisna od konteksta; gl. op. 4), ki jih je izpostavila morda osrednja tema zahodnega balkanističnega diskurza, t.j. krščansko imaginiranje preteklosti balkanskega teritorija kot predvsem »boja s Turki«. ⁵ Vendar sodobne analize dekonstruirajo mnoga imaginiranja tistih zgodovinskih praks bojev in religiozno utemeljenih vsakdanjih kultur balkanskih skupnosti (mdr. prakse »iztikanja oči«), ⁶ ki jih je zahodni balkanistični diskurz enoznačno povezal s »Turki«. Te povezave so skozi 19. in 20. stoletje zgodovinsko interferirale s konstrukcijo nacionalizmov na Balkanu, torej z nacionaliziranjem identitetnih znakov balkanskih etničnih skupnosti, ki jih je radikaliziralo in uporabilo kot simbolne reference za argumentacijo medetničnega nasilja in, konec 20. stoletja, za etnocid nad bosansko-muslimansko skupnostjo. Uporabo teh simbolnih referenc v zgodovinskih praksah nasilja in v etnocidu predstavljata mdr. oba obravnavana romana. Zato se članek ne more izogniti nanašanju na zahodni balkanistični diskurz kot tudi ne zarisu konstrukcije nacionalnih identitet v zahodno- in osrednjbalkanskih prostorih.

⁵ Zahodnobalkanistična opomenitev (shematično dojetih) pojmov »Vzhoda« in »Zahoda«, ki naj bi se neposredno soočala na Balkanu, se je nanašala na razliko z »drugim« (»Vzhodom«) z vidika religioznega izročila oz. njegove disperzije v različnost politik, mentalitet, inštitucionalnih praks in materialnih znakov vsakdanjih kultur. Različnost sta oblikovali dve perspektivi: prva zajema Zahodu »bližjo« razliko z balkanskimi skupnostmi, ki jih opredeljuje pravoslavno krščanstvo; druga zajema radikalneje dojeto razliko med krščanskim »Zahodom« in islamskim »Vzhodom«. (Prim. Todorova 46) V njenem součinkovanju je zahodni balkanistični diskurz mejnemu prostoru v odnosu do »civiliziranega« Zahoda podeljeval identiteto »divje Evrope« (Jezernik). Vidik »civiliziranosti« se je mdr. lahko vzpostavljala ob praksi krvnega maščevanja, ki naj bi jo gojile tudi krščanske balkanske skupnosti: opomenjajo jo sorodstvene vezi in se razteza k skupnim prednikom (prim. Geary 85), kar je utemeljevalo skupnosti zgodnjeresrednjeveških ljudstev.

⁶ S krščanstvom motivirani nacionalizem je izpraskane oči figur svetnikov in vladarjev iz upodobitev v pravoslavnih samostanih pripisoval »turškim« zavojevalcem teritorija. Sodobna etnologija Balkana ugotavlja, da so izpraskane oči posledica meniškega trgovanja z ljudskim »medicinskim« vraževerjem (prah naj bi zdravil očesna obolenja). (Prim. Jezernik 94–110) Imaginiranje preteklosti, vključno s pesniško tematizacijo »izkopanih oči« (prim. pesem *Szmonida* iz kosovskega ciklusa Milana Rakića [1876–1938]) je to stvarnost preinterpretiralo.

Konstrukcija⁷ bosansko-muslimanske/bošnjaške identitete in kontekst nacionalizmov

Sodobni bošnjaški zgodovinski roman o srednjeveški Bosni *Prosim te, zapiši* (2009) pisatelja in politika Jasmina Imamovića tematizira bogomilsko bosansko državno tradicijo (prim. op. 4), a zlasti v luči primerjave s predhodnim avtorjevim romanom o vojni v Bosni (*Ubijanje smrti*, 2000) se zdi, da Imamovićevega podoba bosanske preteklosti dejansko skuša preseči nacionalistične antagonizme in oznako bošnjaštvo povezuje s skupno identiteto etnično heterogene Bosne. To pa ni uspevalo avstro-ogrski oblasti oz. unitaristični politiki avstrijskega upravitelja Kállaya, ki je po berlinskem kongresu 1878 in umiku osmanske oblasti nad teritorijem pretežno današnje Bosne promovirala bosansko identiteto kot skupno za vse tri večinske veroizpovedne skupnosti v Bosni (muslimansko, katoliško in srbsko pravoslavno) in pri tem lahko uporabljala oznako *bošnjaštvo*.

Po Vervaetu (481) je bila »avstro-ogrška« Bosna »kolonija v neposredni bližini kolonizatorja (po R. Donia: *the proximate colony*)«, ⁸ torej centra (Dunaja), od koder delujejo unitaristična politika in hkrati njej opozicijski srednjeevropski nacionalizmi. Ob tem je velik del bosanske etnično heterogene populacije obsegal skupnosti, ki so bile večinsko, hrvaško oz. srbsko prebivalstvo v čezmejnih sosednjih deželnih oz. državnih enotah. Tako je bila Bosna tudi »periferija« pod močnim vplivom bližnjih *drugih* okoliških centrov, ki so distribuirali nacionalizme, npr. Zagreba, Novega Sada (ki je bil v prvi polovici 19. stoletja center za distribucijo srbske literature z nacionalno-angažiranim učinkovanjem) (prim. Carmichael 13), Beograda in Cetinja. V tem avstro-ogrskem kontekstu, v katerem so si skupnosti poleg teritorija delile (v različicah) tudi jezik in mnoge vidike ljudskega slovstva, posamezni pisatelji, ki so izhajali iz bosansko-muslimanske skupnosti, pa so si lahko pripisali ali hrvaško ali srbsko nacionalno-literarno identiteto, se zdi, da je akomodacija herderjanske »matrice' (narod – ljudstvo – jezik – kultura – zgodovina – ozemlje – država)« (Juvan 327) za bosansko-muslimansko skupnost predstavljala problem, ki to nacionalistično matrico tudi nekoliko razlomi. Za bošnjaško nacionaliziranje jezika (ali celo »izvora« skupnega jezika) (prim. Vervet 203 in 205, op. 203) do obdobja razpadanja SFRJ ni bilo posluha, to pa je problematiziralo tudi nacionalno-identitetni status bosansko-muslimanske literature. Problem je (že po vojni v Bosni) razreševal Esad Duraković: »Četudi se bošnjaška

⁷ Sodobni teoretični koncepti naroda in nacije (npr. E. Gellner, E. J. Hobsbawm, B. Anderson, Z. Bauman, J. Leerssen idr.) razkrivajo na mitizaciji sloneče »izvora« obeh konceptov, jima odvzemajo esencialistično osmislevo in argumentirajo njihovo konstruiranost.

⁸ Po Todorovi (45) je avtopercepcija Balkana »polkolonialnost«.

književnost ustvarja v nenacionalnih jezikih [sic!], je vendarle brez dvoma tudi nacionalna književnost, na podlagi občutja samih piscev o pripadnosti narodu in regiji, ker so dela podpisovali kot Bošnjaki, razen tega pa – so dovolj pogosto uporabljali nacionalne teme in lokalni kolorit.« (*Bošnjačka književnost u književnoj kritici*, 1998; nav. po: Esad Duraković 171) Kljub temu problemu bosansko-muslimanska književnost v avstro-ogrskem obdobju privzame status enega izmed identitetnih dejavnikov skupnosti,⁹ in sicer tako ljudska kot umetna.¹⁰

Dodaten problem je za akomodacijo »herderjanske matrice« v »mejnem prostoru« med »Vzhodom« in »Zahodom« predstavljal poudarjeni identitetni dejavnik religije. Protipol kállayevskemu bošnjaštvu je v bosansko-muslimanski skupnosti avstro-ogrške Bosne predstavljala religiozno utemeljena protizahodnjaška drža glede načina življenja (prim. Vervaeet 200). Islamski religiji, ki je sooblikovala predhodno, osmansko državno upravo in njen koncept mileta,¹¹ je bil geopolitični projekt, ki nacionalizira prostor v nacionalno državo, tuj. Ni pa bil tuj hrvaški in srbski akomodaciji »herderjanske matrice«, ki sta z vključitvijo religiozne identitete katolištva oz. pravoslavja skozi 19. stoletje mdr. spajala nacionalizem z zahodnim balkanističnim diskurzom z močno referenco »boja proti Turkom«. Ko je avstro-ogrška kolonialna politika v Bosni »manipuliral[a] z že obstoječo religiozno/etnično in družbeno asimetrijo« (Vervaeet 481) oz. vzdrževala

⁹ »Če bi [...] v preteklosti obstajala samo muslimanska ljudska književnost [...], bi se moral tej etnično-nacionalni skupnosti priznati njen književni izraz.« (Begić 56)

¹⁰ Ljudsko-slovstveno gradivo muslimanov iz BiH je l. 1887 pod naslovom *Narodno blago* zbral in izdal Mehmed-beg Kapetanović Ljubušak in s tem izvedel akt »kanonizacije muslimanskih narodnih pesmi« tega prostora. (Vervaeet 195) Povezuje se z »idejo o 'književnem bosanstvu«, ki jo Enes Duraković (27–28) razume kot »duhovno obračanje k južnoslovanskemu kulturnemu prostoru, a tudi spoštovanje lastne literarne preteklosti, ki bo postala osnova za novejšo bošnjaško književnost«. V kontekstu osmanske vladavine bosansko-muslimanska književnost oblikuje več tokov: književnost v »orientalskih jezikih«, t.j. arabskem, perzijskem in turškem (prvi pregled njenih pisateljev nastane l. 1912), »krajška pisma« (literarizirana poročila bosanskih vojaških funkcionarjev) ter ustno slovstvo. Slednje si deli literarne forme, vrste in motive z ljudskim slovstvom, pripisanim hrvaški ali srbski tradiciji oz. z »južnoslovanskim ljudskim slovstvom« (Vervaeet 195), vendar temu posplošujočemu stapljanju ugovarja Enes Duraković (25), ki izpostavi še književnost *al-hamiado* (27): ta sicer ni bosansko-muslimanska specifika, a se njena arabska pisava tudi v Bosni prilagaja govornim jezikom prostora.

¹¹ Milet je v imperiju obsegal posamezno religiozno skupnost z relativno avtonomijo pri organizaciji njenega družbenega življenja. Nadoblast islamske skupnosti so z dolžnim davkom sovzdrževale neislamske skupnosti. Lokalne ruralne neislamske skupnosti so opravljale tlačanska dela lokalnemu »turškemu« gospodu. Krščanske imaginacije osmanske preteklosti so ob tem izpostavljale »turško« represijo in hajduške upore v ljudskem epskem pesništvu in v umetni književnosti: v makedonski književnosti npr. Vidoe Podgorec v poetično-zgodovinskem romanu *Hajduški studenec*.

ekonomske elite (*»muslimanski begovat«*),¹² je stopnjevala nacionalizma hrvaške in srbske skupnosti, ki sta prepoznala »že« tradicionalnega (ekonomsko-)političnega nasprotnika v bosanskih muslimanih ter tako krepila nasilje nad lokalnimi muslimanskimi skupnostmi. To omenjata oba romana.

Sodobni romani o jugoslovanskih vojnah, epsko izročilo in zgodovina

V kolektivnih spomih balkanskih skupnosti se je pogosto konfliktno sobivanje vzdrževalo v ljudskem epsko-pesniškem izročilu od konca 14. stoletja naprej, po širitvi Osmanskega cesarstva na Balkan. Pri tem je potrebno razlikovati dva vidika (prvega sugerirata oba romana, drugega samo Ključaninov *Pričevalec*). Z vidika nemuslimanskih etničnih skupnosti je nastajalo izročilo, ki je opevalo ali meddržavnovojaške (kosovska bitka, 1389) ali lokalne hajduške »boje s Turki«, dejansko boje zoper korumpirane lokalne predstavnike osmanske državne uprave, ki so svojevoljno diskriminirali nemuslimansko prebivalstvo. Tako je etnično- oz. religiozno-konfliktno interpretirano hajduško uporništvu v kolektivnih spomih kot boj na »okopih krščanstva« ustvarjalo negativne stereotipe o »sovražni« muslimanski populaciji. Z vidika islamiziranih skupnosti v prostoru (*»Slovanski muslimani«*; prim. Carmichael 13) pa je ljudska epika tematizirala epsko-pesniške junake, ki lahko z upori npr. zoper istanbulsko, centralno osmansko upravo začnejo reprezentirati lokalne muslimanske skupnosti na Balkanu in se kot bošnjaška referenca okrepijo v času vojne v Bosni. Balkansko-muslimanska epsko-pesniška junaka Alijo Đerzeleza¹³ in Husein-kapetana Gradaševića oz. *Zmaja od Bosne* (zgodovinsko osebo iz prve polovice 19. stoletja) na izpostavljenih mestih omenjata dva od sodobnih romanov o vojni v Bosni: Taljičev *Roman o Srebrenici* (81) in (resignirano, saj se Alija v času vojne »ne prikaže«) Ključaninov *Pričevalec* (192). Ljudska pesniška epika, ki opravlja vlogo posrednika pri distribuciji skupne preteklosti med lokalnimi skupnostmi, torej ustvarja kolektivne

¹² Nacionalizma sta se nanašala tudi na avstro-ogrsko vzdrževanje osmanske ekonomske (agrarne) dediščine: »že obstoječi antagonizem med posestniki in kmeti [...] se je v realnosti izpolnjeval kot nasprotje med muslimani in (pravoslavni) kristjani,« Vervaeat (67–68) povzema Kraljačića (1987).

¹³ Verjetna referenca je zgodovinska oseba iz druge polovice 15. stoletja: Ali Bey Mihaloğlu, prvi beg Smederevskega sandžaka. V medkulturnem kontekstu večletnega zahodno- in osrednjbalkanskega prostora se zgodovinski lik preimenuje v skladu z jeziki hrvaške, srbske in bosansko-muslimanske epsko-pesemske tradicije. To preimenovanje je uporabil Ivo Andrić v noveli *Put Alije Đerzeleza* (1920). V povojni BiH je bila ponatisnjena v zbirki izbranih Andrićevih novel s pomenljivim naslovom *Turske priče* (Sarajevo, 2013).

spomine in z njimi sčasoma prepoznane etnične specifične. V 19. stoletju se z uvozom srednjeevropskih nacionalizmov v balkanske prostore (prim. Pirjevec, Geary, Carmichael idr.) izročila o skupni preteklosti posameznih etničnih skupnosti nacionalizirajo v »njihove« zgodovine. Na »konceptu zgodovine reduktivnega, folklornega, epsko kodiranega romantizma od 19. stoletja do danes je slonela književnost južnoslovenskega kulturnega prostora« (Kazaz, »Pozori« 140).

Iz umetno-literarnega polja učinkujeta na nacionalistično imaginacijo preteklosti kanonizirani romantični literarni besedili, ki opevata »boj proti Turkom«: epska pesnitev hrvaškega pisatelja in politika (sicer slovanofila in avstrijskega federalista) Ivana Mažuranića, *Smrt Smail-age Čengića* (1846), ter epska pesnitev črnogorskega *vladike* Petra Petrovića Njegoša *Gorski venec* (1847).¹⁴ (Prim. Neubauer 283) Sodobno nacionalistično uporabo mitiziranega črnogorskega »boja proti Turkom« prikazuje Andrej Nikolaidis v romanu *Mimesis* (2006): četniki, ki jih »podpira« kolektivna imaginacija preteklosti s strani večinske skupnosti, ponovno izvajajo pohod nad »podedovanega sovražnika« v komemoriranem pohodu. V Nikolaidisovi demitizaciji:¹⁵

Gorski venec je božič spremenil v nacionalni praznik, v simbol borbe proti Drugemu. [...] Zato je v Črni gori pravoslavje neločljivo povezano z ubijanjem. Božični večer je spremenjen v pokol, *Gorski venec* v Biblijo, krščanstvo je orožje v rokah nacije. Duhovnik ni samo duhovnik [...]. Duhovniki iz Nikšića so odhajali v Fočo in vodili prostovoljce iz Nikšića, da so po ulicah kotalili odsekane glave in nadzorovali rušenje džamij. Takrat je Nikšić prekrilo zlo kot črni oblak [...]. Ljudje so bili impresionirani. [...] Padali so duhovnikom pred noge in jih zaklinjali, naj jih rešijo. Vse je bilo zaman. Izganjali so zlo, vendar na nikšićkih ulicah ta dan ni bilo nikogar, ki bi zlo prepoznal. (Nikolaidis 77–78)

Na še en ubijalski pohod iz Nikšića v Fočo se sklicuje podedovano pričevanje (podedovani spomin) iz Karahasanovega romana *Nočni shod* (166). Med sodobnostjo in preteklostjo, 18./19. stoletjem in koncem 20. stoletja, nastaja emotivna identifikacija: v (kolektivnem) spominu obujeni prizori preteklega nasilja nad muslimanskimi skupnostmi se časovno »zlivajo« s pripovedno sedanostjo vojne v Bosni. (Prizori iz avstro-ogrske preteklosti pa »zlivajo« čase v Taljićevem *Romanu o Srebrenici*, to so štiri vložno-metafikcijske »memoarske« pripovedi pripovedovalčevega deda, bošnjaškega vojaka.)

¹⁴ Nanaša se na konec 17. stoletja, »ko so se črnogorska plemena pod vodstvom metropolita Danila odločila, da bodo s pokolom na cetinjski planoti zaustavila širjenje islama med lastnim ljudstvom in tako ohranila neodvisnost od osmanskega cesarstva ter etnično čistost« (Pirjevec, *Jugoslovenske* 11, prim. Jezernik 119).

¹⁵ Temu nasprotno obnavljata tradicionalni zgodovinski roman, v katerem veliko zgodbo komunizma zamenja nacionalizem, hrvaški pisatelj Ivan Aralica in srbski pisatelj Dobrica Ćosić. (Prim. Lukić 483)

Drugo referenčno obdobje za kolektivni spomin na nasilje nad muslimansko skupnostjo je obdobje 2. svetovne vojne, v kateri del Bosne pripade novo začrtanim mejam ustaške Neodvisne države Hrvaške. Ustaška politika spodbuja istovetenje »svojih« muslimanskih prebivalcev s hrvaštvom (Carmichael 36) zoper četniško srbstvo, kar bo l. 1991 nacionalistično-srbska referenca zoper referendum o avtonomni državi BiH (Pirjevec 115–6) in dodatna krepitev stereotipa »Turka« kot »podedovanega sovražnika«: v Ključaninovem *Pričevalcu* to reprezentirata dva duhova prednikov, »pokojni« ded Ale in »ubiti« sovaščan Huska. V partizanskem odporu proti okupatorjem je odnos do muslimanske skupnosti dvoumen: v kolektivni imaginaciji srbskih in hrvaških partizanov »zgodovinsko« deluje podoba muslimana kot osovraženege »Turka« in s tem otežuje politično-ideološko integracijo muslimanov v večnacionalni partizanski odpor in revolucijo (prim. npr. mladinski roman Branka Ćopića *Doživljaji Nikolettine Bursaća*, 1955). V tem kontekstu so se posamezni bosanski muslimani pridružili »domobranskim« ustaškim enotam oziroma vstopili v nacistično »handžar divizijo« oz. 13. divizijo SS (kot reprezentira Ključanin v *Pričevalcu*). Ta delež v kolaboraciji po koncu 2. svetovne vojne dodatno problematizira položaj bosansko-muslimanske skupnosti v SFRJ. Niti jugoslovanska politika »bratstva in enotnosti« oz. socialistična ideološka konstrukcija zgodovine se v svoji reduktivni unifikaciji preteklosti ni izognila nacionalističnim referencam »boja zoper Turke«; »Naš socializem [...] je bil pravzaprav nekakšen čuden spoj Kardeljevih *Smeri razvoja socialističnega samoupravljanja* ter epskih pesmi o kraljeviču Marku in njegovih težavah s Turki,«¹⁶ piše Miljenko Jergović (*Oče* 10).

V sodobnem romanopisju, ki se nanaša na jugoslovanske vojne, delujejo »potlačeni spomini« kot imaginacija različnih oblik nasilja nad posamezniki, najpogosteje v smislu njihove pripisane pripadnosti nacionalni skupnosti, npr. v romanopisju Daše Drndić (prim. *Canzone di guerra*, 1998)¹⁷ ali v Jergovičevih romanih, posebej v romanu *Pleše v somraku* (*Srda pjeva, u*

¹⁶ »Težave s 'Turki« je junaku tega epskega cikla pripisal proces etniziranja in nato nacionaliziranja preteklosti: kot zgodovinski kralj Prilepa konec 14. stoletja je kraljevič Marko vazal Murata II. in bi se moral v kosovski bitki boriti na turški strani, a se »očitno ni«. Celo v ljudski epiki so njegove konfrontacije z etnično označenimi nasprotniki (Beg Kostadin, Filip Madžar, Alil-Aga) malokdaj, »če sploh kaj, pogojene z rodom«. (Neubauer 282) Ljudska epika ne zanika Markovega turškega vazalstva, izpostavlja pa njegov boj za pravico oz. zaščito šibkih zoper nasilje turških oblastnikov. (Prim. Ravbar, Janež 569–570)

¹⁷ Del besedila »citera« begunce iz jugoslovanskih vojn; tudi pripovedovalka se iz Beograda izseli na Reko in občuti hrvaški nacionalizem v vsakdanjem življenju. »Na koncu romana [...] piše 'ni konec', kar lahko razumemo v vsaj dveh smereh – ni konec davorij, teh rodoljubnih pesmi, ki vzbujajo narodno navdušenje (pravzaprav pa pomenijo vojne pesmi) [...] in ni konec mučne zgodbe o preganjanju zaradi drugačnosti.« (Strsoglavac 157)

sumrak, na duhove, 2007). »V tistih dneh so se ljudje naglo spreminjali. Na obraze je padal nekakšen mrak, iz katerega bodo eni pobjiskavali z očmi, polnimi sovraštva, drugim pa se bodo od strahu širile zenice.« (Jergović, *Pleše* 193) Protagonisti romana so peterica Zagrebčanov: Srb iz hrvaške Like, vojni begunec iz Banjaluke, ki zraste v fašista, Bosanec z ustaškimi predniki, begunec iz vojnega Sarajeva, ki nosi priimek svojega češkega deda, in naposled begunec iz predvojne Srbije, kamor so njegovi starši zbežali pred ustaštvom, zdaj pa v prikrivanju »spornih« podedovanih identitet prevzame pradedov madžarski priimek. Roman groteskno sooča njihove pripisane nacionalne identitete, dejanskost njihovih heterogenih etničnih »izvorov« in, v žalostni posmeh obojemu, neprepoznavno identiteto mrtve plesalke: pomenljivo »prazno mesto«, ki simbolizira arbitrarno »naravo« vseh identitetnih označevalcev. V Jergovičevi avtobiografski prozi, ki se spopada s »podedovanim spominom« pod simbolnim naslovom *Oče* (*Otac*, 2010), se nacionalne identite povežejo še s politično-ideološkimi. Ustaška babica pusti sina partizana, da umira: »Kot v ljudski epiki.« Ta spomin se potlači: »Prizor matere, ki napol mrtvega sina dolži izdaje Boga in domovine, ni mogoč. In ni doumljiv. [...] Nič, česar si ni mogoče predstavljati, se tudi ne more zgoditi.« (Jergović, *Oče* 21, 25–26) Zavesti je nepredstavljivo. V iztirjeno zavest v iztirjenem svetu katastrofe pa se lahko v »zlitem času« (po)doživljanja travmatične izkušnje vrne to, kar se je nekoč že zgodilo, na površje: kot privid ali »prikazen«.

Ključaninov roman *Pričevalec* (Šehid) in Karahasanov roman *Nočni shod* predstavljata vojno dogajanje s pripovedno strategijo »nemimetične« časovnosti: v pripovednem okvirju (Ključanin) oz. na spoznavno-etično prelomni točki dogajanja (Karahasan) imaginarno posedanjata preteklost. V tem se nanašata na pričevanjsko pripoved. V živem pričevanjskem govoru zamolki opomenjajo pripovedovano resničnost z enako ali večjo močjo kot besede. (Prim. Matajč 302) Zdi se, da v zapisani literarni pripovedi etnocida to »slišnost« zamolkov v obeh romanah utelesijo »prikazni« pojav, ki hkrati je in ni; izkustveno resničen za tega, ki jih vidi, a zunaj dometa *vsem* znane dogovorne resničnosti. V obeh romanah se vdor nadnaravnega nanaša na islamsko religiozno izročilo: ali na prepajanje onostranske in tosvetno-zgodovinske stvarnosti v pojavih *šehidov* in prikazni ali pa s premikom na mejo z onostranstvom (*berzab*), ki živemu opazovalcu ustvarja fantastično resničnost mrtvih »prividov«. »Privid« in »prikazen« priklicujeta potlačene kolektivne spomine na zgodovinske dogodke etničnega nasilja, jih obnavljata in utelešata spoj preteklega nasilja z vojno resničnostjo v doživljajski »zliti čas« groze.

Pričevalec: »prikazni«, »krožni in »zliti čas«, religiozni in magičnorealistični kod

Premik iz dogovorne resničnosti (vsaj z vidika recipienta, čigar resničnost se ne nanaša na *Koran*) vodi celotno pripoved Ključaninovega romana, kar sugerira že njegov izvirni naslov, Šehid: to je »[p]o muslimanskih legendah mrtve nedolžen človek z nadnaravnimi močmi, ki pod pazduho nosi svojo glavo«. ¹⁸ Legende se navezujejo na *Koran*. Upošteva »Indeks koranskih pojmov« v bosanskem prevodu, ki religiozno korektno ¹⁹ predoča tudi izvirnik v arabski pisavi in latinični transkripciji, se *aje* (dokazi, verzi) v treh surah nanašajo na *šehide*. ²⁰

I ne recite za one koji su na Allahovom putu poginuli: »Mrtvi su!« Ne, oni su živi, ali vi ne znate! (»Krava – El Bekare«, 2/154. *Kur'an* 24)

Nikako ne smatraj mrtvima one koji su na Allahovu putu izginuli! Ne, oni su živi i u obilju su kod Gospodara svoga [...]. (»Imranova porodica – Āli 'Imrān«, 3/169. *Kur'an* 72)

Oni koji su poslušni Allahu i Poslaniku biće u društvu vjerovjesnika, i pravednika, i šehida, i dobrih ljudi, kojima je Allah milost Svoju darovao. A kako će oni divni drugovi biti! (»Žene – En-Nisā'«, 4/69. *Kur'an* 89)

Šehidi so torej umrli sledeč veri, vendar z religioznega vidika ne veljajo za mrtve; naklonjena jim je milost in umeščeni so med glasnike vere. Roman sugerira to povezavo tudi z osebnim, a v tem primeru nearbitrarnim imenom (»Zilhad«): to je ime tistega vidika pripovedovalca, ki z referencami na avtorja in s prvoosebno pripovedjo usmerja k branju v domeni »avtobiografske pogodbe« (Philippe Lejeune). V pripovedovalčevi lokalni skupnosti njena vaška verska avtoriteta interpretira pripovedovalčevo ime iz pomenke kombinacije arabskih besed »zil« (»*znanilec napotitve*«, »*igra svetlobe in teme*«) ter »had« (»*meja*«) (Ključanin 14). Osebo ime v razvoju dogajanja simbolno razkriva, kot se zdi, vnaprejšnjo določenost pripovedovalčeve usode, tj.

¹⁸ To razlago poda prevajalec D. Šinigoj. (V: Ključanin, 2001, 17, op. 1.)

¹⁹ Arabščina je jezik, v katerem »je Alah neposredno razodel Mohamedu« *Koran* (Thoraval 29, 115), zato v religiozno potrjenih prevodih *Korana* v lokalne jezike islamskih verskih skupnosti predhajajo izvirna besedila sur v arabščini, zapisani v arabski pisavi.

²⁰ Naveden je bosanski prevod, ki skupaj z besedili in v indeksu beleži pojem šehid (v prevodu eksplicitno v 69. *aji* 4. sure). Slovenski prevod *Korān* (2014) ga namreč ne beleži: »In o tistih, ki so bili ubiti na Allahovi poti, ne govorite, da so mrtvi. Ne! Živi so, pa se tega ne zavedate.« (»Krava (Al-Bákara)«, 2/154, 38); »Ne misli, da so tisti, ki so padli za Allaha, mrtvi! Niso! Živi so in preskrbljeni pri svojem Gospodarju [...].« (»Imranova družina (Āli Imrān)«, 3/169, 69); »Kdor uboga Allaha in Poslanca, bo skupaj s tistimi, ki uživajo Allahovo milost: s preroki, resnicoljubnimi, mučenci in tistimi, ki delajo dobro. Kako lepo je biti v njihovi družbi!« (»Ženske (An-Nisā)«, 4/69, 79). Prav tako pojma šehid ne beleži predhodni prevod, *Koran* (2005).

konkretizacijo predstave o šehidu (kot novorojenec je bil začasno pokopan, »mrtev«, in nato rešen iz teme groba, »oživel«): to je usoda preživelca, ki se vrača v resničnost in pričuje o resnici. S šehidsko prezenco v apokaliptični resničnosti vojne se roman – ne: »začenja«, marveč *odpira*, in sicer kar v dveh pomenih. V dobesednem pomenu »odpiranje« teksta (*opening*)²¹ oz. »otvoritveni« govor šehidskega pripovedovalca medbesedilno (nevtralno) odpira tekst romana v drugo besedilo: v *Koran*. V prenesenem pomenu pa ta »otvoritev« izpostavlja nanašanje prav na *Koran* in s tem ustvarja možnost religioznega koda branja: odpiranje romana v svetovje, ki ga v islamski religiji zaobsega *Koran*. Odpiranje oz. otvoritev romana se namreč nanaša na uvodno, 1. suro (»El-Fātihah«), prevedeno kot (bosansko) »Pristup« (*Kur'an* 1) oz. (slovensko) »Odprtje knjige« (*Koran* 11) ali »Otvoritev« (*Korán* 23).

Bismillahir-rahmanir-rahim. / Molim k Alabu, Gospodarju svetov, tako vidnih kot nevidnih, da me usmeri na pravo pot, na pot tistih, ki jim je daroval milost Svojo, in ne tistih, ki so nase priklicali bes, niti tistih, ki so zašli! (Pričevalec 9)

1. U ime Allaha, Milostivog, Samilosnog / 2. Tebe, Allaha, Gospodara svetova hvalimo, / [...] / 6. Uputi nas na pravi put, / 7. Na put onih kojima si milost Svoju darovao, / a ne onih koji su protiv sebe srdžbu izazvali, / niti onih koji su zalutali! / Amin (*Kur'an* 1)²²

Z nanašanjem na 1. suro se govorec identificira kot izpovedovalec oz. glasnik vere. Jezikovno zaznamovano, v arabščini kot jeziku *Objave* izpisano nanašanje na 1. *ajo* 1. sure pa še dodatno poudarja nadčasno posvečenost pričevalčevega govora, saj se 1. *aja* 1. sure v islamski sveti knjigi ponovi pred *ajami* vsake naslednje sure. Čeprav se šehidski govor formalno, s poševno pisavo, razlikuje od govora avtobiografskega pripovedovalca, se slednji kompozicijsko integrira v šehidski, mdr. otvoritveni govor in govor (prav tako odprtega) izteka dogajanja. Slednje se s tem širi čez robove besedila in onkraj zgodovinskega kronotopa.

Motiv glasu v romanu priklicuje kolektivni spomin, časovno zavest skupnosti, ta pa je neločljiva od prostora, ki ga naseljuje. Šehidska prezenca v razrušenem in izpraznjenem prostoru, po katerem blodi pripovedovalec, ohranja (religiozno-skupnostno) identiteto tega prostora, iz katerega

²¹ Eksplisitna medbesedilnost onemogoča locirati začetek oz. »izvor« besedila, saj ga citati in parateksti razpršujejo (prim. Bennet in Royle 2–8), potencialno v neskončnost.

²² Slovenski prevod iz leta 2014 1. *ajo* 1. sure (»V imenu Allaha, Vsemilostnega, Vseusmiljenega!«) (*Korán* 23) že v tej, 1. suri, in ne šele od vključno 2. sure dalje, navaja pred oštevilčenimi *ajami*. Število *aj* v bosanskem in obeh slovenskih prevodih je sicer enako (7), vendar zato 1. *aja* v tem slovenskem prevodu (»Hvala Allahu, Gospodarju svetov«) ustreza 2. *aji* bosanskega prevoda (»Tebe, Allaha, Gospodara svetova hvalimo«) in 7. *aja* bosanskega prevoda se v tem slovenskem prevodu razdeli na 6. in 7.

je vojna v Bosni izbrisovala muslimansko skupnost. Na religiozno izročilo *Korana*, ki ga je prenesel glas islamskega Odposlanca, se nanaša tudi vrnitev blodečega šehida v nebo ob izteku romana: šehid, hkrati mrtev in živ (in s tem tudi simbol smrtne ogrožene skupnosti), v skladu z izročilom nosi svojo glavo pod pazduho. Izpustil jo bo lahko šele tedaj, ko ga bo »nekdo« iz njegove skupnosti identificiral kot njenega člana oz. »poklical po imenu« kot znak, da je skupnost še vedno ali ponovno navzoča v tem, tudi njenem zgodovinskem prostoru. Avtobiografski vidik pripovedi, ki simbolno izmenjuje edninski in množinski²³ prvoosebni govor (posameznika in vaškega kolektiva), s tem reprezentira neločljivost individualnega in kolektivnega spomina (Maurice Halbwachs) in z njim zlite sedanjosti, ta časovnost pa se nanaša na realen zgodovinski prostor, vas Trnova. Navzočnost bošnjaške skupnosti v tem in širšem prostoru Bosne v romanu še v dogajalnem času SFRJ zanikuje »avtoriteta« (po narodnosti »srbske«) učiteljice s pripombo, da »Bosna ne obstaja«. »Ni« – a hkrati jo otrok percipira kot resničnost, ki »je«. Negotovost, ki nastaja med izkustveno resničnostjo in pripisanimi identitetami, celo sam (etnično heterogeni) prostor Bosne reprezentira kot prikazen: »Moja dežela je privid.« (Ključanin 174)

Prostor, ki ga bošnjaška skupnost imaginira v religiozni podobi resničnosti, poseljujejo (z vidika za *ne* veljavne dogovorne resničnosti) mnoge »prikazni«, ki pa so za verujočo skupnost naravni del resničnosti: ob npr. umrlih sovaščanih, ki jih vaška verska avtoriteta tudi s komičnim pretiravanjem v predvojnem dogajalnem času razglašja za šehide, skupaj z živimi soobstajajo tudi duhovi rodbinske oz. kolektivne preteklosti. Politično-ideološko povojno represijo nad bošnjaško skupnostjo reprezentira »duh« v hiši, ded Ale. Uradna socialistična zgodovina SFRJ ga spreminja v potlačeni rodbinski spomin, kajti zanjo je ded Ale »ustaš« in s tem moteča intervencija preteklosti v državno politiko »bratstva in enotnosti«. Kot pripadnika muslimanske vaške straže ga je med 2. svetovno vojno ubil – in »križal« – star prijatelj, ki si identiteto najde v četniškem nacionalizmu. Ded se kot potlačeni spomin ponovno vrne v sanjski dialog med »dedi« in »avtobiografskim« pripovedovalcem tik po pripovedovalčevem soočenju z obglavljenimi četniškimi žrtvami v času vojne v Bosni in tik pred njegovim lastnim obglavljenjem: »Hodil sem dolgo, vse dokler me noge same niso pripeljale pred vrata sna. Vrata mi je odprl ded Ale [...]. 'Ste vi v mojem ali jaz v vašem svetu?' [...] 'Niti mi v tvojem niti ti v našem' [...]. 'Ampak, dedki, nekje moramo biti' [...]. 'To se ti le dozdeva. Socialistične knjige, ki morajo za vsako stvar najti svoje mesto, so te pokvarile [...]. Uspavali so vas, da bi vas lažje poklali.'« (Ključanin 213–214)

²³ »Skladje med 'mi'-obliko pripovedi in reprezentacijo tesno povezane skupine posameznikov, katere skupne izkušnje vodijo v skupne načine mišljenja« (Richardson, *Unnatural* 136), pripovedovalca poisti s skupnostjo.

Tudi etnično utemeljeni umori rodbinskih članov se namreč zgodovinsko-ciklično ponavljajo v vsaki novi generaciji. V času vojne v Bosni pripovedovalčevega brata umori prijatelj, zdaj četnik (ibid. 167–192). Mnogi predočeni umori, s katerimi usoda rodbinske mikroskupnosti reprezentira četniško nasilje nad sosedsko, bošnjaško skupnostjo v zahodni Bosni, se nanašajo na zgodovinske prakse iz časa bojev med »Turki« in balkanskimi krščanskimi skupnostmi, ki jih nacionalistična preinterpretacija »izvorno« pripisuje »Turkom« in jih prevzame sama (obglavljanje, iztikanje oči) (prim. Jezernik). Drugi umori se nanašajo na nasilno-prekrščevalski »vpis« religiozno-identitetnih simbolov v/na telo umorjenca (križ) ali na nacionalistično obuditev ritualne prakse klanja žrtve za »obnovo« skupnosti, ki izvrši zločin. Nasilje je zaradi bližnjosti, sosedskosti in s tem toliko intenzivnejše motečnosti Drugega v romanu včasih predstavljeno kot izrazito individualiziran umor, »prilagojen« umorjencu: njegove individualne posebnosti je vaška muslimanska skupnost v predvojnem času dojemala kot groteskno-komične, agresorski sosed, ki jih dobro pozna, pa transformira te groteske v grozljivo resničnost, tako brutalno, da tudi pojavnost morilcev spreminja v »nemogočnost« nastopijo kot prikazni. »Iz najtemnejših kotov stoletij so se prikazali, zdaj že do zob oboroženi, pošastni prividi. To je bila nekakšna pisanost likov in oblačil, sosedov, botrov, sodelavcev v sivoolivnih uniformah, poluniformiranih, s titovkami, četniškimi kokardami [...]« (Ključanin 198) Obenem pa so ti »prividi« iz onkraj-dogovorne resničnosti tudi zgodovinska resničnost. Ta pripovedni postopek literalizacije,²⁴ ki obsega mdr. »materializacijo spominov in psiholoških stanj v obliki duhov in prikazni« in ga Anja Mrak (31) razume kot enega izmed treh značilnih postopkov magičnorealističnega literarnega načina (modusa), v Ključaninovem romanu deluje kot materializacija preteklih travmatičnih izkustev, potlačenih v kolektivnem spominu skupnosti. V vojnem času jih vrne v zavest obnovljena konkretizacija njihovih vsebin oz. ponovitev »identičnih« dogodkov nasilja v pripovedni strategiji »krožne« časovnosti, tako da so hkrati čez-verjetna in zgodovinska resničnost, katerih čas se metaforično »zlije«. Ključaninova grozljiva pripoved s tem prevprašuje porazsvetljenski humanistični diskurz Zahoda²⁵ in mu zoperstavlja alternativno, na islamski religiji in legendah utemeljeno razlago sveta.

²⁴ Po ugotovitvah Anne Hegerfeldt (*Lies that Tell the Truth*, 2005) v »tehnikih« literalizacije (»literarization«; prev. A. Mrak) »[m]etafore, psihološka stanja in abstraktni pojmi [...] postanejo fizično prisotni« (Mrak 31).

²⁵ Ključaninove »prikazni« ustrezajo magičnorealistični vlogi literalizacijskega postopka, ki »razkrije, da je mogoče svet dojemati izven danih dihotomij«, kot jih vzpostavlja vladajoči diskurz. (Prim. Mrak 33)

Kljub tej (za magični realizem značilni) alternativni podobi resničnosti, z njeno »razrešeno antinomijo med nadnaravnim in naravnim« vred (Beatrice Chanady; prim. Virk 127), pa Ključaninov roman pripoveduje nedvoumno resnico o resničnosti etnocida. V medvojnem (mdr.) *četniškem etničnem čiščenju prostora* so muslimanska pokopališča kot muslimanski identitetni znaki v skupnem prostoru razdejana in izbrisana: prostor se pripovedno širi v prostor celotne bošnjaške skupnosti, slednjo pa predstavlja nepreštevna množica umorjencev brez grobov. Mnogi v besedilu niso spremenjeni v utelešene »prikazni«, marveč so navzoči *in absentia*, kot ime in osebna zgodba v spominu teksta – romana. Slednji pa se, kot rečeno, medbesedilno odpira v islamski sveti tekst in kontekst *Korana*: umorjenci se nizajo označeni z muslimanskim znakom za »umrl« in ta niz regularno prekinjajo *aje* iz koranskih sur. Morda jih izgovarja *šehidski* pripovedovalec (pisani so poševno, kar označuje njegov govor), skupaj z njim pa jih izgovarja besedilo samega romana kot pričevanje preživelca oz. zapisanost v kolektivni spomin. Pričevalec/besedilo romana z izgovarjanjem *aj* tako opravlja vlogo molilca nad grobom: nanaša se na islamski pogreb, ki je bil umorjencem odvzet, in jim vrača možnost prehoda v nebo. Kot se na nebo vrača *šehidski* pričevalec: »*In vse je pokril glas, kakor velik, bel mrtvaški prt. / Bismillahir-rahmanir-rahim!*« (Ključanin 277), s čimer se besedilo vrača v svojo citatno otvoritev: vodilna pripovedna strategija »krožne« časovnosti kljub teleološkemu vidiku »avtobiografske« zgodbe oz. njene »mimetične časovnosti« obvlada pričevalsko, šehidsko besedilno celoto. Roman se medbesedilno odpira v sveto besedilo, ki svojo skupnost seznanja z resnico.

Po Esadu Durakoviću je besedilo *Korana* odločilno poseglo v predhodne reprezentacije sveta v arabski književnosti: »[N]a mesto distanciranega opisa puščave, s katerim se je postavljala predislamska poezija, je stopil ponotranjeni opis Dženeta [*rajskih vrtov*] [...]. Težišče se je iz vidnega obzorja, ki ga je predstavljal paralelizem, preneslo v nevidno onostranstvo, ki ga je predstavila metafora.« (Esad Duraković 177–78) S sklicem na osmislitev stiliziranega izražanja v 55. suri, ki govori o »čudežnosti jezika in sloga v Tekstu«, Esad Duraković razume koransko osmislitev jezika kot neločljivo povezanost literarno-estetske, umetniške moči jezika – sposobnost, da posreduje bogastvo vsebinskih slojev – in temu nadrejenega »religioznega spoznanja« (ibid. 179), kjer »pozitivno, racionalno spoznanje« odpo-ve. »Čudežnosti in nadnaravnosti vseh svetov« je izrazno dorasla samo metafora: kot jezikovno-stilni posrednik svetega besedila ima »bistveno spoznavno funkcijo«. Koranska »metafora se je *spustila* v ta svet, da bi [...] ga odrešila« (ibid. 181–182). V tej razlagi torej metaforično-izrazna in -spoznavna moč *Korana* povezuje tostranstvo in onostranstvo z jezikom/v jeziku. Sveto besedilo, »Tekst«, ima v islamskem religioznem kontekstu, ki

podeljuje kolektivno identiteto živim in mrtvim muslimanske skupnosti, status resnice. Vanj se medbesedilno odpira besedilo romana z molitvijo nad – »tekstno«, spominsko ohranjenimi – grobovi. Če roman razumemo kot (tudi teološko utemeljeno) »metaforo« zgodovinske situacije, artikulira resničnost »zlitega« časa oz. »zlitih« kronotopov: tako zgodovine kot onkraj zgodovine. Ključaninov *Pričevalec* torej dopušča branje v dveh kodih, religioznem in magičnorealističnem. Pričuje o imaginarni in empirični prezenci bošnjaške skupnosti v prostoru in s tem omogoča preseganje njene etnocidnega izbrisa: potrjuje njeno zgodovinsko resničnost, četudi se razkriva kot tekst in se s šehidskim govorom pripovedovalca vrača v nebo.

Nočni shod: »krožni« in »zlit čas«, »prikazni« in fantastični kod

Karahasanov *Nočni shod* časovno umešča dogajanje v začetke vojne in prostorsko v vzhodno Bosno: Fočo in okolico, ki ju poseljujeta bosansko-muslimanska in srbska skupnost. Kot mejno področje ob Drini je bila tudi Foča z okolico že l. 1992 prizorišče »etnične čistke« nad muslimani. (Pirjevec 143) Drugače od Ključaninovega romana pa se Karahasanov *Nočni shod* šele proti izteku dogajanja nanaša na pričevanjski diskurz, ki retrospektivno dopolnjuje poročilo o dogajalni sedanjosti. Slednjo predstavlja pretežno v perspektivi nekdanjega domačina, zdaj prišleka iz tujine, Simona, ki izhaja iz srbske skupnosti, vendar etničnega vidika svoje identitete ne jemlje v ozir, prav tako kot zanj ni pomembna bosansko-muslimanska etnična identiteta prijateljev in sosedov. Status *domaćinskega tujca* omogoča »famiarni pogled od zunaj«: je distanciran in hkrati posvečen v preteklost prostora, subjektivno vpleten in hkrati objektivno zaznavajoč začetke etnocida. Prav ta »famiarni pogled od zunaj« naposled simbolno sugerira tudi možnost za osebno podoživetje oz. prenos potlačenih vsebin z vidika žrtve iz kolektivnega spomina bosansko-muslimanske skupnosti v ozavešeni skupni (»shared«)²⁶ kolektivni spomin *obeh* sobivajočih skupnosti oz. v skupni spomin mejnega prostora.

Potlačene in znova obujene vsebine preteklega četniškega nasilja v *Nočnem shodu* najprej najavi motiv rodbinske preteklosti: starši pravkar umorjenega dekleta Zuhre iz begovske družine Čengićevo so se s selitvijo v Sarajevo sicer še »izognili velikemu pokolu foških muslimanov 1942. leta«, a so se vrnili »z enim bremenom več – z veliko vedenja, številnimi zgodbami in številnimi strahovi, povezanimi z večdnevni klanjem muslimanov na drinskem mostu, ki ga ni bilo mogoče pozabiti, čeprav se o njem ni

²⁶ Po analogiji s historiografsko sodobno metodo skupne zgodovine (*shared history*). Kolektivni spomini (»memorije«) implicirajo emotivno vživljanje oz. posedanje preteklosti.

smelo govoriti 'zaradi miru med našimi narodi', ker ga niso zakrivili okupatorji, ampak četniki» (Karahasan 26–28). Kakor Ključaninov *Pričevalec* tudi *Nočni shod* reprezentira uradno zgodovino SFRJ kot potlačitev, ki se bo v kolektivnih spominih reaktivirala kot neobvladljiva travma.

Simon kot prišlek zaznava obnovljene znake četniškega nacionaliziranja prostora: brade, ki skrivajo obraz, kot da za njimi ni obraza (ibid. 100), ali guslarja, ki na grotesknem pijansko-deliričnem »nočnem shodu« lokalnih in »velikosrbskih« oblasti emotivno tolmači sodobno situacijo z velikosrbskim mitologemom, ljudsko epsko-pesemsko podobo bitke na Kosovem polju (ibid. 137) kot »boja proti Turkom«. Oba motiva sta objektivno-stvarna, a v svoji grotesknosti že spominjata na prikazni. Oba motiva pa sta tudi zgodovinsko-stvarna vzporednica drugih znakov, s katerimi se Simonu odpira »druga«, skladno s fantastičnim kodom (Tzvetan Todorov) dvoumna resničnost. Antinomija med naravnim in nadnaravnim (B. Chanady) ostaja nerazrešena: nenavadni znaki v prostoru so lahko Simonova subjektivna blodnja ali nadnaravna resničnost, a zanj v nobenem primeru ne manj resnična od vsem zaznavne, dogovorne stvarnosti. Središče fantastičnih znakov (tuljenje psov, vonj po orehih, dim iz ogledala, fantastični »nočni shod«) je Simonova hiša kot sinekdoha, ki znakovno »govori« potlačeno preteklost skupnega prostora in jo »zliiva« s sedanjostjo: pripoved se začne nanašati na pričevanjski diskurz.

Edino posebno, kar o njej vem [pripoveduje Ibrahim], je to, da je petkrat, šestkrat prešla iz rok ene družine v roke druge [...]. Tukaj so bile druga ob drugi štiri hiše [...] družine, ki se jim je, kot po kakšnem zakonu, dogajalo, da so jih v njihovih lastnih hišah vse do zadnjega pobili, tako da je bila s pokolom družina izkoreninjena. Petkrat, šestkrat, in vsakič isto. Jaz vem za tri takšne primere, iz pripovedovanja vem še za dva, govorilo se je, da je bil celo še tretji, vendar zanj ni bilo priče. Prvi, za katerega vem, se je dogodil 1919. leta, kmalu po prvi svetovni vojni. Sem so spadli neki uniformiranci iz Nikšića [...]. (Karahasan 166)

Uradna državna zgodovina SFRJ je v konceptu »bratstva in enotnosti« izbrisovala tudi hiše oz. arhitekturne muslimansko-identitetne znake kulturnega prostora in simbolno premeščala muslimanske domove v last ljudi iz druge (v tem primeru srbske) etnične skupnosti. (Prim. ibid. 167) Alternativo selektivno-izbrisovalski politični zgodovini predstavlja vloga pričevanja v kolektivnih spominih človeških skupnosti, ki si delijo prostor. Pomen pričevanja izpostavljata roman *Canzone di guerra* D. Drndić in Karahasanov *Nočni shod* v svojih iztekah dogajanja, Ključaninov *Pričevalec* in Taljičev *Roman o Srebrenici* pa v besedilnih celotah. Za razliko od zgodovine pa travmatično pričevanje subvertira časovno-ireverzibilno strukturo pripovedovanega dogajanja.

Ko fantastična »govorica« hiše prevlada nad Simonovo zaznavo zgodovinske stvarnosti, Karahasanova pripoved iz časovno-ireverzibilne strukture prestopi v strategijo, kakršna oblikuje tudi celoto Ključaninovega *Pričevalca*. Ta strategija »ciklične« časovnosti, v kateri se potlačeni pretekli dogodki prostora dobesedno (fantastično) ponovijo, se nadgradi²⁷ v »zlito časovnost«, ki »odseva ubeseditev travmatičnih izkušenj in spominov«: v tej strukturi se časovno/zgodovinsko različne vsebine medsebojno zlivajo, tako da »se ruši razlika med posameznimi dogodki [... oz.] 'sedaj' in 'takrat' ne opisujeta več jasno razmejenega časa« (Richardson 51; slo. prevod: Mrak 192) v pripovedi travmatične izkušnje. Ko skupnost kolektivno-spominsko posedanja travmatično preteklost, posedanje temelji na (sicer neregularno) cikličnem ponavljanju »istih« travmatičnih dogodkov in metaforično »zliva« njihovo časovnost. Strahovitost nasilnih dogodkov je za posameznika- ali skupnost-žrtev tako totalna, da prestopi mejo verjetnosti in s tem možnost razporejanja zgodovinskih sekvenc v pregledno kontinuiran zgodovinski proces: ireverzibilna časovnost je ukinjena. Taljičev *Roman o Srebrenici* govori o »gluhoti gluhega časa« (18), ki ga uprostori v umirajoče mesto. Ključaninov *Pričevalec* »zliti čas« uprostori v polja in vasi, v katerih se dogajajo predsmrtna mučenja in množični poboji. Namesto razporedbe v zgodovinske sekvence se dogodki in njihove žrtve podoživljajo kot srečanje s »prikaznimi«: z odposlanci in prividi, ki so integrirani v posedanjen preteklost, ta pa se reprezentira kot onkraj-dogovorna resničnost. Karahasanov *Nočni shod* se odpre v to možnost po prehodu v fantastični prostor-čas: pripoved uprostori izstop iz linearne časovnosti v Simonovo, nekdanje muslimansko hišo in znotraj hiše z motivom, ki je znan iz mitologije in religiozne epike: *vrata preboda*.

»Šel je [...] svečano, kot da bi bil njegov spust del nekega obreda [...] še naprej svečano vstopal v klet, [...] ko so se s škripanjem in treskom odprla tista železna vrata, ki so se nekega dne pojavila.« (261) V podzemlju Simon sreča Enverja, mrtvega prijatelja z iztaknjenimi očmi (!), v vlogi vodnika. (Vodnik nastopi tudi v Ključaninovem in Taljičevem romanu, vendar tam kot poslanec z referenco na suro »Jasin« [»Jā-Sīn«]. A tudi v *Nočnem shodu* vodnik simbolno odpira iz zgodovine izbrisane, potlačene travmatične vsebine in jih vrača v podedovani spomin pričevalcev sodobnosti.) Vodnik protagonistu raztolmači »prostor« z religioznim izročilom pobite skupnosti: duša »po telesni smrti, ko si zapustil prostor in čas, nisi pa še prišel v večnost, kjer boš počakal na poslednjo sodbo,« vstopi v

²⁷ Ciklična časovnost vodi pripoved »namesto v zaključek v svoj lastni začetek in se tako nadaljuje v neskončnost« (Richardson, *Narrative* 48). To velja za protagonistovo doživetje ponovljenih dogodkov preteklosti, a Simon ponovitev nato prekine in nase vzame trajno zavedanje teh smrti.

islamski *berzab*: »območje med dvema prostoroma«, »vmesni svet«. »Edino pred velikimi katastrofami in pokoli se vznemirijo duše [...] tistih, katerih kri so okusili drugi ljudje, in morajo se vrniti tja, kjer so trpele in našle smrt.« (263) Kam? V romanu se mrtve »prikazni« vrnejo v sinekdohični prostor Simonove hiše. Ko Simon sledi »pogledu« vodičevih *iztahnjenih* oči, vidi figuro:

približala se je, kakor da je priklicana [...] gre za človeka, pribitega na križ, ki ima kožo odrto [...] prevlečeno čez obraz do pod očmi [...] tako da je nesrečnik dobil nekakšen zar [...]. Na hrbtu mu je [...] visela deska z napisom »Najboljša muslimanka«. Po nesrečnikovih očeh se je videlo, da so mu vse to naredili pri živem telesu in da tudi zdaj trpi vse muke, ki jih je pretrpel takrat, ko je bil umorjen. (Karahasan 265)

Simon ga prepozna po imenu, »kot poznaš ljudi v sanjah – poznal ga je pač. Njega in podatke o njem, njegove misli in občutke.« (266) Nato *vidi* umorjeno deklico in njeno zgodbo. *Vidi* tudi njeno mater. Drugo mučeno deklico. Umori in predsmrtne muke umorjenih so posedanjeni v Simonovi zaznavi prostora, ki si ga zdaj, v prividni vrnitvi preteklosti, tudi dobesedno deli z umorjeno muslimansko skupnostjo: »Vsi so iz tvoje hiše.« (274) Prostor ponovno naseli kolektivni spomin z vidika izbrisane žrtve, ki vstopi v spomin protagonista iz druge etnične skupnosti in postaja skupni (*shared*) spomin.

Privid, mrtvi prijatelj, Simona nagovarja k vrnitvi iz tega fantastičnega, »zlitega« prostor-časa z ritualno gesto ponovnega umora, ki simbolizira (začasno) pozabo in (začasno) »očiščenje« skupnega prostora. Izbris travmatične zgodovine iz posameznega in kolektivnega spomina se ponuja kot »odrešujoča« pozaba: »Kako boš živel, če boš vedel zanje [...]. Ali bi se rad vrnil v življenje z očmi, polnimi njihovih slik? [...] Če pa jih pobiješ, boš na vse pozabil, na vse!!!« (275) Vendar ponovni »umor«/pozaba s svojo vpetostjo v mitsko-ciklično koncepcijo časa implicira brezkončne ponovitve umorov oz. »pokolov«. Kot je pokazala Vervaeetova postkolonialna skupna zgodovina avstro-ogrške Bosne ali uradna zgodovina SFRJ pod geslom »bratstva in enotnosti«, so moderni historiografski diskurzi oblasti, delujoči po principu selektivne pozabe nasilja, s tem le vzdrževali njegove obnovitve.

Karahasanov Simon se zgodovinopisni »pozabi« in s tem novemu krogu smrti upre (277) – tudi za ceno dejstva, da so umorjeni sosedje iz oddaljenih časov zdaj »zasedli« njegovo psiho (281). Izbere »tretjo pot, in ta se mu je razkrila v polsnu: odšel bo mednje, da bo z njimi trpel, živ, toda zmožen čutiti in razumeti« (287). Ko se vrne iz fantastičnega prostor-časa, reflektira strahote »prividov« iz preteklosti v zavest osebneg odgovornosti. »Treba je prekiniti verigo, treba je rešiti mrtve ali jim vsaj

olajšati trpljenje. Zaradi tebe,« piše sinu.(285) Karahasanov Simon ostane pričevalec podedovane preteklosti prostora, ki si ga delijo različne skupnosti, in ponovitev nasilja s tem več ne prenaša v generacijo potomcev. Enako zavest osebne odgovornosti, ki išče potlačeno resnico preteklosti, pa sicer brez pripovedne strategije »zlitega časa«, fantastičnih »prikazni« ali nanašanja na pričevanjski diskurz tematizira sodobni slovenski roman Gorana Vojnovića *Jugoslavija, moja dežela* (2012). Ko oče – bivši polkovnik JLA, zdaj vojni zločinec –, zagovarja svoja dejanja z rodbinsko, podedovano, kolektivno-spominsko travmo ponavljajočega se medetničnega nasilja (med hrvaško in srbsko skupnostjo), sin zavrne ta zagovor. Tudi Vojnovičev pripadnik sodobne generacije iz zavesti osebne odgovornosti eksplicitno zavrne tisti vidik svoje kolektivne identitete, ki bi ga tiral v obnavljanje nasilja. Zavest, ki ne pozablja in sprejme njej neznane (kolektivne) spomine »drugega«, odpira možnost empatije: v Karahasanovem romanu jo eksplicitno pojasnjuje »tretja pot«, soočenje s »prikaznimi« v pripovedni strategiji »zlitega časa«. Posredno pa jo lahko motivira literarna pripoved, kakršna je Ključaninov *Pričevalec*, ki se, prav tako s strategijo »zlitega časa« ter motivno-tematsko kategorijo »prikazni«, nanaša na pričevanjski diskurz.

Vojna v Bosni je obnovila potlačene kolektivno-spominske travme medetničnega nasilja, ki so ga akomodacije zahodnega balkanističnega diskurza v uvožene balkanske nacionalizacije preteklosti interpretirale kot boj krščanskih skupnosti zoper »Turke«. »Krščanski podton odrešujoče moči krsta« naj bi vsebovala tudi domnevno prva uporaba besede »očistiti« v povezavi s pobojem muslimanov, v Beogradu l. 1806, piše Carmichael (23, op. 21) ob pojmu »etnično čiščenje«. Kot izbris muslimanskih kulturno-identitetnih znakov iz skupnega prostora ga tematizirata Karahasanov *Nočni sbod* in Ključaninov *Pričevalec*. Kako govoriti o izkušnji etnocida? Na to odgovarjata Karahasanov in Ključaninov roman, prvi delno in drugi v celoti z nanašanjem na pričevanjski diskurz, s pripovedno strategijo »zlitega časa« ter motivno-tematsko kategorijo »prikazni«, tj. vdora fantastike oz. možnosti magičnorealističnega koda, ki pa ga lahko razveljavlja medbesedilna odprtost v onkraj-dogovorno resničnost, kakršno oblikuje islamski religiozni kontekst.

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Narrative Strategies in the Representation of Violence: two contemporary Bosnian novels about the Bosnian War

Keywords: Bosniak literature / contemporary Bosnian novel / war in Bosnia (1992–1995), Yugoslav wars (1991–2001) Ključanin, Zilhad: *Šehid* / Karahasan, Dževad: *The night council* / the fantastic / narrative strategies of temporality

The breakup of the Socialist Federal Republic of Yugoslavia unravelled concomitantly with the Yugoslav Wars (1991–2001), which exercised the politics of ethnic cleansing (ethnic communities and their identity material symbols) in the territories of today's Croatia, Bosnia and Herzegovina, Serbia, etc. by referring to the nationalist-ideological understanding of territory as ethnic space. The aggressor's "argumentation" of ethnocide against the Muslim communities that inhabited Bosnian territory is grounded in the Balkanist discourse about the historical site of confrontations between "East" and "West" or between (Catholic and Orthodox) Christianity and Islam, which contributed to the formation of an ethnically heterogeneous space following the expansion of the Ottoman Empire into the Balkans. In the 19th century, the idea of nationalism (nationalisms), supported by the collective memories of referential ethnic communities, perpetuated especially in folk epic poetry, portrayed the violence as interreligious or as interethnic conflicts deriving from them. Through a comparative reading of two contemporary Bosnian novels (Zilhad Ključanin's *Šehid* and Dževad Karahasan's *Noćno vijeće* (The Night Council), which recount the Bosnian War (1992–1995) by (partly) employing testimonial discourses, and in the context of novels also referring to the Yugoslav Wars (written

by the authors such as Vojnović, Jergović, Nikolaidis, Drndić, Imamović, Taljić), the article attempts to apprehend how and with what narrative strategies is it possible to narrate the practices of ethnocide in a space between fiction and a brutally experienced history: from the revived collective memory of the Bosniak community, which narratives shape into motifs and themes of “spectres” from the historical repetitions of violence against Muslim communities and their culmination in a “circular” and “melded” temporalities which bind the past to the present of the war experience. In the context of the Islamic religion and its central text (*Quran/Qur’an*), images of horror and attempts to overcome the horror through narration in Ključanin’s intertextual novel *Šehid* can also step out of the interpretative field of the magical realism and into the domain of the religious real. On the other hand, the fantastic “spectres” and spatial reference to the Islamic *berzah* in Karahasan’s *Noćni shod* serve as narrative device which, together with narrative strategy of the “melded time”, suggests a chance of forming the common collective memory, shared by different ethnic communities.

Literarni atlas kot »oživljeni« zgodovinopisni žanr

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Študija obravnava »oživljeni« žanr literarnega atlasa ne le kot sredstvo hevristične dokumentacije in izobraževalne turistike, temveč tudi kot metodološki impulz modernega literarnozgodovinskega raziskovanja. V svoji presoji se opira na slovensko publikacijo Literarni atlas Ljubljane (2014). Atlas, ki je idejno izšel iz teorije »kulturnega prostora« in geopoetičnih konceptov, razume literarni prostor slovenske metropole kot specifičen izraz kulturnega spomina, kot antropološki fenomen, predmet raziskovanja moderne biografistike in kulturne zgodovine. Na splošno ustvarja Atlas kot nesižejski žanr dogodkovne historiografije alternativno literarno zgodovino, utemeljeno na personalizaciji in intelektualizaciji literarnih vrednot. Koncept slovenskega Atlasa sodi v paradigmo postmoderne literarne vede, metodološko povezane s t. i. obratom k prostoru (spatial turn), ki od polovice minulega stoletja klasični temporalni model kulture nadomešča s prostorskim konceptom.

Ključne besede: slovenska literarna zgodovina / literarni prostor / kulturna identiteta / slovenska književnost / literarni atlas / Ljubljana / literarna topografija

Literarni atlas, popotniški »bedekerji« in žanrsko raznoliki turistični vodiči, ki enciklopedično predstavljajo osebnosti s področja kulture, niso prav pogost predmet zanimanja moderne znanosti. Nasprotno: pozitivistični pridih metodologije njihovega nastajanja je te priročnike potisnil na obrobje sodobne teoretične obravnave in jih tako iz akademske sfere odrinil v sfero popularizirajoče in zgolj komercialno-reklamnim namenom sledeče publicistike. Večpomenski in semantično zapleteni pomen izraza »atlas« se za povrh denotativno nanaša predvsem na shematiziran izbor ikoničnih predmetov, najpogosteje zemljevidov, fotografij ali didaktično urejenih ilustracij s kratkimi komentarji. A treba se je spomniti, da je že klasična poetika razvila na uravnoteženi komplementarnosti topografskega in prozopografskega načela temelječe slogovne načine. Ti nesižej-

sko kompozicijo usmerjajo v umetniški opis, ki naj bralcem konkretno in sistematično, a v čutno nazorni podobi, predstavi umetnikovo osebnost in njegovo delo, umeščeno v določen časovni, generacijski in prostorski kontekst. Vključevanje žanra atlasa kot prvotno kartografskega termina v sfero literarne vede je zato potekalo v smeri absolutizacije geografskega pristopa. Ta je v povezavi z biografskim »ozadjem« pogosto vodil v nefunkcionalno razumevanje slovstvenega regionalizma, v skrajnem primeru v avtonomistični separatizem, tj. v razumevanje konkretnega artefakta kot specifičnega produkta in mehanskega »odtisa« zemljepisnega ali kulturnozgodovinskega areala, ki da obligatorno determinira vse oblike kakršnegakoli umetniškega ustvarjanja. Na Češkem večkrat ponatisnjeni *Literární vodník za turiste* (Literární průvodce pro turisty) Jaroslava Nečasa (1962) je tako npr. izhajal iz mehanske ugotovitve, »kako sta pokrajina in njeno življenje prodrli v delo naših najznamenitejših pisateljev,« (Nečas 3) pri čemer je poudarjal izključno tematski princip (vezanost literarne zgodbe na kulturno regijo) in biografske okoliščine (mesto pisateljevega delovanja ter njegov rojstni kraj).

Študij literarnega opisa prostora oziroma literarne topografije nas je v preteklosti zalagal z obsežnim biografsko-faktografskim gradivom, a v literarnokritičski praksi kljub temu ni razložil notranje povezanosti konkretnega prostora ali regije z izborom pripadajoče poetike, izraznega sredstva ali s formiranjem specifičnega tipa avtorja, ki se logično včlenjuje tudi v nadredne kontekste, tj. v širše kulturno-geografske enote. Na drugi strani avtorjeve poetike ni bilo mogoče mehansko izpeljevati iz narave in družbene ureditve obdajajočega ga prostora že zgolj na osnovi dejstva, da razpolaga literarna zgodovina s primeri drugih avtorjev, ki so živeli in ustvarjali v isti regiji, medtem ko so v njegovem lastnem delu motivi in teme iz tega okolja morda zgolj obrobni. Zdi se, da ima zato največjo določevalno vrednost besedilno-ikonično razmerje: npr. natančna »tipologija« oseb, ki temelji na konstantnih topografskih karakteristikah, abstrahiranih iz literarnega dela, in simbolizira dani osebnostni tip, doživi materializacijo v prostoru (kot muzej, spomenik, javno dostopna rojstna hiša, poprsje, kip, informacijska tabla ipd.), s tem pa retroaktivno ponuja relevantno informacijo o zgodovinsko spremenljivi konstrukciji kolektivne narodne identitete. Te geografsko lokalizirane in kartografsko urejene informacije – pogosto v digitalizirani ali tiskani podobi – omogočajo nastanek zemljevidov in atlasov (vključno s popularizirajočimi aplikacijami za mobilne komunikacijske naprave in tablične računalnike, priključene na sistem GPS). Jasno je, da je literarni atlas specifičen intertekstualni in interikonični stvarni žanr moderne literarne historiografije, saj po svoji strukturi in funkcijski usmerjenosti uporabnika nagovarja z besedilnimi in vizualnimi znaki, katerih pomen

se – kljub njihovi siceršnji samostojnosti – v dialoški in interdisciplinarni komunikaciji le utrjuje.

Rehabilitacije žanra literarnega atlasa kot sprejemljivega kompromisa med modernim teoretskim pojmovanjem literarne topografije oziroma kulturne geografije in recepcijskimi zmožnostmi širše izobraženske bralne publike se je lotila skupina strokovnjakov z ZRC SAZU: Marjan Dolgan z Inštituta za slovensko literaturo in literarne vede ter Jerneja Fridl in Manca Volk z Geografskega inštituta Antona Melika. Rezultat njihovega dolgoletnega dela je *Literarni atlas Ljubljane: Zgode in nezgode 94 slovenskih književnikov v Ljubljani*. Gre za faktografsko in konceptualno vzorno pripravljeno publikacijo, ki je tudi po grafični plati – tisku na krednem papirju – pravi mali oblikovalski kulturni artefakt. Nastala je v okviru znanstvenega projekta *Prostor slovenske literarne kulture*.¹ Atlas je kompozicijsko razdeljen na tri osnovne dele. Prvi vsebuje pojasnila in legendo za orientacijo po publikaciji, drugi – najobsežnejši – prinaša poleg izbrane bibliografije s področij literarne zgodovine in zgodovine Ljubljane ter ostalih informacijskih virov obsežne, abecedno urejene geselske članke o slovenskih pisateljih, tretji pa predstavlja enajst zemljevidov z najpomembnejšimi mestnimi lokacijami, genetično povezanimi s pisatelji, navedenimi v predhodnem delu. Semantično in sintaktično povezanost drugega in tretjega dela opredeljuje skupni sistem numeričnih in grafičnih simbolov, ki se pojavljajo tako v besedilu kot na barvni površini fizičnih zemljepisnih kart. *Atlas* zato lahko uporabljamo v obeh smereh: na diahroni in sinhroni osi. Geselski članek o izbranem pisatelju oziroma njegovo življenje in delo lahko povežemo z izbrano geografsko lokacijo na zemljevidu, navezujočem se na določeno literarno smer. Ali pa obratno: na zemljevidu poiščemo ljubljanske lokacije, v katere so umeščeni pisatelji po časovnih obdobjih (literarnih smereh), in potem s pomočjo grafičnih in numeričnih simbolov dešifriramo njihove individualne »zgodbe«.

Povedali smo, da je uvodni del knjige instruktivni »vstop« v strukturo *Atlasa*. Začne se z izborom Ljubljani posvečenih pesniških in proznih refleksij, ki mu sledijo podatki o strukturi publikacije in kriteriju izbora pisateljev. V *Atlas* so bili izbrani tisti, ki so se v Ljubljani rodili, tam živeli, delali, umrli ali bili pokopani, in to v časovnem razponu od srednjega veka do sedanjosti. Obsežni seznam arhivov kaže, da se Dolgan kot avtor geselskih člankov ni zadovoljil z obstoječim stanjem poznavanja, temveč se je lotil hevristične raziskave, ki je dokumentacijo o prostorski lokalizaciji z Ljubljano povezanih pisateljev obogatila z novimi odkritji. Osnovni kri-

¹ Podatki o projektu *Prostor v slovenski literarni kulturi*, vključno z *Atlasom*, so v elektronski podobi dosegljivi na naslovu <http://pslk.zrc-sazu.si/sl/#/layer/1>.

terij razvrstitve konkretnega literata je postal empirično dokazljivi kontakt s slovensko metropolo. Ta kriterij je zamenjal nejasne in težko določljive vidike, kot sta tematski (Ljubljana kot literarna tema) in recepcijsko-funkcijski (usmerjenost k lokalnemu recipientu). Genetični moment je seveda dopolnjen z ustaljenim zgodovinskim »pomenom« tega ali onega avtorja, lahko se ozre tudi k šolski praksi. V primeru nekaj geselskih člankov gre vseeno tudi za manj znane ali celo pozabljene pisatelje, ki pa so pomembno sooblikovali literarno topografijo Ljubljane. Izbor biografskega pristopa v Dolganovi metodologiji vseeno ne pomeni niti inovacije niti vrnitve k pozitivizmu, ampak uporabo metod moderne biografike in kulturne zgodovine, ki postajata personalizirana in intelektualna alternativa globalizaciji masovne kulture, v kateri se izgublja historičnost, nadosebna razsežnost ustvarjalnega individua. Nastanek specifičnega *Atlasa*, ki geografsko simbolizira z literarno-kulturno dediščino povezane kraje, tako v zamisli njegovih avtorjev intencionalno prispeva k ustvarjanju narodne kulturne identitete, ki je ne razumejo le kot narativno konstrukcijo, ampak tudi kot sklop diskurzivnih in predvsem institucionalnih praks s pozitivno normotvorno funkcijo.

Dolgan, ki je napisal geselske članke o vseh 94 pisateljih, metodološko izhaja iz teorije »kulturnega prostora« in geopoetičnih konceptov, temelječih na raziskavah možnosti in modifikacij kulturne identitete kot antropološkega fenomena. Pri tem geopoetika pomeni naravnost v raziskovanje načina, na katerem človek utemeljuje svojo eksistenco. Posamezna tematska gesla v drugem delu zato spoštujejo tradicionalno leksikološko strukturo (zaglavje z osnovnimi življenjepisnimi podatki in majhno fotografijo, lasten biografski tekst, prostorsko povezan z literarnimi zemljevidi Ljubljane, ki dokumentirajo določeno obdobje in umetnostno smer, navedba relevantne strokovne literature). Shematizirani profil vsakega avtorja dopolnjujejo interpretacijske karakteristike, ki faktografsko strogost življenjepisne okrajšave poživijo z individualizirano »minizgodbo«, zanimivim dogodkom, spreminjajočim nesižejsko kompozicijsko strukturo v biografsko plastičen portret. Geselske članke ustvarja Dolgan po metodi sinhronih »rezov«. Osredotoča se na prelome in spremembe, mejnike življenjske in profesionalne usode. Tak pristop ne pomeni le sledenja obvezni faktografski dokumentaciji dogodkov in dejanj. S poustvaritvijo »lokalne« atmosfere, povezane s konkretnim ustvarjalnim individuom in dobo, preoblikuje tradicionalno življenjepisje v moderno zgodovino posameznikovega in družbenega razmišljanja, kjer ni pomembno biološko življenje, temveč antropološka zasidranost ustvarjalnega individua v dialogu z nadčasnostjo. Usoda posameznika in njegove družbe je tu razumljena kot znakovni izsek zgodovinskega spomina. Ne gre torej za empirično

ugotavljanje znotraj- in zunajbesedilnih povezav in odvisnosti med avtorjem in determinirajočim teritorialnim tipom: geografsko in morda tudi naravno regijo je sicer res mogoče natančno določiti, v kulturnem kontekstu pa je treba opazovati spreminjajoče se zgodovinske razmere. Življenjepisi pisateljev, njihova besedila, dejanja in subjektivno doživeti dogodki sicer nastajajo v konkretnem socioprostoru, a ga tudi presegajo in tako učinkujejo kot normotvorni simboli in vrednote, ki relativizirajo »smrt« avtorja iz postmoderne misli. Semiotično postane konkretni portret fizične osebnosti umetnika aksiološka paradigma kulture, specifičen žanrski tip dogodkovnega zgodovinskega. Veliko, pogosto »izpraznjeno« zgodovino je zato mogoče skozi emocije, čustveno doživetje dojemati tudi mikroskopsko.

Kot je bilo že povedano, v tretjem delu, *Zemljevidih* (Dolgan, Fridl in Volk, 259–295), enajst zemljevidov v merilu 1 : 10000 z risbo in grafičnimi ter numeričnimi simboli zajame pojavljanje in delovanje pisateljev na ljubljanskih lokacijah v določenih časovnih obdobjih. Zanimivo je, da s približevanjem sedanosti frekvenca – gotovo zaradi boljših možnosti dokumentiranja – narašča, zato so zemljevidi logično razdeljeni na sever in jug mesta. Diahrono sega razpon zemljevidov od srednjega veka, reformacije in protireformacije čez 18. in 19. stoletje do postmoderne na prelomu 20. in 21. stoletja. Delitev na literarne smeri v osnovi ponavlja splošno uporabljano periodizacijo slovenske literarne zgodovine. Posamezne ljubljanske lokacije, povezane z atributi kulturnega in mestnega načina življenja (gostilne, hoteli, bolnišnice, srednje in visoke šole, univerza, pokopališča, kavarne, gledališča, uradne in zasebne stavbe ipd.) so izpostavljene glede na relevantnost v njih pojavljajočih se umetnikov. Za kartografsko označitev predstavljenih lokacij so avtorji uporabili preproste znake, dopoljene s črkovno-numerično kodo. Zaradi teh znakov je orientacija po zemljevidih *Atlasa* nekoliko zapletenejša, saj mora bralec za identifikacijo kateregakoli znaka vedno listati do pojasnil. Zlasti kadar gre za pomembne mestne lokacije, bi bile lahko uporabljene kartografske metode, ki bi že na prvi pogled bolje zajele in izrazile njihovo funkcijo (npr. z barvo ali pragmatičnim znakom). Je pa treba dodati, da je v primeru tako velikega števila zasledovanih pojavov na sorazmerno majhnem prostoru izbor kartografskega znaka vedno precej zapletena naloga.

Koncept slovenskega *Atlasa* se vklaplja v paradigmo postmoderne literarne vede, metodološko povezane s t. i. obratom k prostoru (spatial turn), ki klasični temporalni model kulture zamenjuje s prostorskim konceptom. Spacialna razsežnost ima sicer v humanističnih disciplinah starejše korenine, ki izvirajo iz prve polovice 20. stoletja (Gaston Bachelard, Mihail Bahtin idr.). Foucaultov pojem heterotopija tako npr. označuje specifične realno obstoječe prostorske strukture, ki so v raznih vzporednih ali kon-

taminiranih odnosih s prostorskimi kulturnimi shemami, v okviru katerih modificirajo tudi kategorijo časa (Foucault 9). Nemška teoretičarka kulture Doris Bachmann-Medick umešča ta obrat v obdobje razpada novodobnih kolonialnih teritorijev, ko so bile pod vprašaj postavljene meje in vzajemno prenikanje med Zahodom in Vzhodom. S tem postavi ta »obrat« neposredno v kontekst umika ideoloških konceptov, ki so bili večinoma utemeljeni na temporalni stabilizaciji (Bachmann-Medick 286–289). Pod pojmom prostor se v okviru »spatial turn« razume dinamični, strukturno in vrednostno diferencirani sistem kulturnih fenomenov, ki se kažejo v različnih diskurzivnih vrstah, kot so znanost, umetnost, ekonomija, politika ipd. To v bistvu pomeni vzpostavljanje in hierarhizacijo teh »razmerij« v obliki nekakšnih »zemljevidov« in »mrež«, za kar lahko štejemo tudi sam besedni tekst – kot sistem grafično urejenih znakov z določenimi lastnostmi. Konkretno v literarni vedi gre lahko (ob uporabi modernih geoinformacijskih in digitalnih tehnologij) za problematiko predstavitev topografskih (realnih in fiktivnih) ali drugih prostorskih konfiguracij skozi umetniško delo; npr. pri študiju literarne migracije ali prenosu fiktivnih svetov na standardne zemljevide. Če gre za prikaz zgodovinskih, v preteklosti obstajajočih realnih pojavov – kot v primeru slovenskega *Atlasa* – je treba ceniti prizadevanje avtorskega kolektiva za standardne kartografske mape, tj. trud za transformacijo empirične topografije v kartografsko platformo, ki lahko kljub določenim pomislekom funkcionalneje reflektira heterogenost kulturnega prostora.

Kompleksni premislek o *Atlasu* nas pripelje do ugotovitve, da gre za redke založniški dosežek na področju sodobne biografistike, ki idealno povezuje izhodiščno literarnovedno naravnost z didaktičnimi in komercialnimi cilji. Da bi se izognili pozitivističnemu zbiranju podatkov in imen ali regionalnemu »lokalpatriotizmu«, so si morali avtorji odgovoriti na številna metodološka in praktična vprašanja. V slovenski literarni historiografiji – pa gotovo ne le v njej – gre za prvo publikacijo tega tipa, ki žanr »atlasa« rehabilitira za moderno literarno zgodovino in priča o visoki ravni teoretskega mišljenja na Inštitutu za slovensko literaturo in literarne vede. Knjiga tako ne bo služila samo primarnemu turistično-propagandemu namenu, ampak jo bo mogoče uporabljati tudi kot dokumentirano overjen priročnik, servisni katalog seznamov podatkov, imen, lokacij ipd. za nadaljnje raziskave izvirne zapuščine »ljubljskih« pisateljev. Morda le nekaj ne prav pomembnih pripomb: seznam pisateljev bi lahko vključeval tudi najpomembnejše znanstvene raziskovalce literature, na primer Antona Slodnjaka, Franceta Koblarja, Antona Ocvirka ali Janka Kosa. Prav tako bi lahko izbor pisateljev zajel tudi tuje in jugoslovanske pisatelje, živeče v Ljubljani in pišeče v drugih jezikih. S tem bi preseglj etno-jezikovno

ali biografsko omejitve definicije »slovenski« ali »ljubljski« pisatelj in jo usmerili k funkcijskim aspektom (ni pomembno, katero regijo upodablja literarno delo, temveč kateri služi), pa tudi vrednostnim (če avtor deluje izven »centra«, avtomatsko velja za vrednostno »regionalnega«) ali recepcijskim (bralci iz določene regije imajo avtorja za »svojega« ne glede na njegovo lokalno pripadnost ali umetniško vrednost).

Edinstvenost slovenskega *Atlasa* temelji predvsem na tesnem prepletu besedilne (literarne) in slikovne (kartografske) komponente. Če ta projekt primerjamo s svetovno ali evropsko produkcijo, je jasno, da se od nje razlikuje po večjem poudarku na kakovosti kartografske obdelave. Literarni atlasi so običajno predvsem antologije izbranih besedil in pregledi pisateljev, dopolnjeni s preprostimi ilustracijskimi zemljevidi brez kakršnegakoli analitičnega presežka. Npr. *The Atlas of Literature* (1996) predstavlja razvoj literature na posameznih celinah, k čemur so le mehanično pripojeni ilustrativni zemljevidi (Bradbury 2003). Šele v zadnjih letih so se z razvojem digitalnih kartografskih metod pojavili projekti literarnih atlasov, ki že izraziteje poudarjajo vizualni in predvsem kartografski koncept. Navedemo lahko npr. *Digital Literary Atlas of Ireland 1922–1949*² in predvsem *A Literary Atlas of Europe*,³ ki se od prejšnjih izdaj žanrsko loči po svoji usmerjenosti v kartografsko analizo fikcijskih svetov literarnih besedil in je bil že s svojo strukturno zasnovno utemeljen na sistematičnem iskanju kakovostnih kartografskih izraznih sredstev za analitične literarne atlase.

V češko-slovaškem kontekstu žanrsko analognega dela ni, čeprav na primer pomen in kulturna prepoznavnost literarne Prage naravnost kličeta ne le po »vodniku«, temveč po konceptualno modernem in grafično reprezentativnem atlasu v več zvezkih. Tu se lahko spomnimo klasične, a danes popolnoma pozabljene dvodelne publikacije *Češko-slovaški literarni atlas: zgodovina naše literature v slikah* (Literární atlas československý: obrazová historie naší literatury) Bohumila Vavrouška (v sodelovanju z Arnejem Novákom, 1932–1938). Ta ni bila urejena po geografskem, ampak po tematsko-področnem načelu. A ker slednje ni bilo upoštevano dosledno, knjiga žanrsko bolj kone prehaja v enciklopedični leksikon s prevladujočo faktografsko dokumentacijo. Po Arneju Novaku *Literární atlas československý* vseeno ni bil le »družinski album osebnosti« (Novak XIII), temveč sociološki pogled na časovno razporejeno literarno dogajanje: »Pogledi na rodne kraje in mesta delovanja pisateljev [...] naj pojasnijo, katera mesta in kraji postopoma prispevajo k izobraženskemu delu,« (Novak XIII) situiranemu večinoma v kulturnem središču. »Mogoče je reči, da

² Projekt je dostopen na <http://www.tcd.ie/trinitylongroomhub/digital-atlas/>.

³ Projekt je dostopen na <http://www.literaturatlas.eu/en/>.

lahko prav literarni atlas zelo nazorno poučuje o družbeni strukturi književnosti.« (Novak XIII) Poznejši dragoceni priročniki Vladimíra Kovaříka *Literarna potepanja po Češkem* (Literární toulky po Čechách) (1977), *Literarna potepanja po Moravskem* (Literární toulky Moravou) (1978) in *Literarna potepanja po Prazi* (Literární toulky Prahou) (1980) ter Jaroslava Rezníka *Po literarnih stopinjah na Slovaškem* (Po literárných stopách na Slovensku) (1982) so sicer že izhajali iz prostorskega koncepta, a so, če nanje pogledamo danes, že prekoračili svoj recepcijski zenit, saj so bili usmerjeni predvsem v literarni »opis mesta« in njegovo popularizacijo, ne pa v nadaljnje literarnovedne raziskave. Ti priročniki so pogosto nastajali iz reklamnih razlogov (npr. kot del turistične propagande) ali zaradi potreb domoznanskega pouka (usmeritev na regionalno literaturo). Danes že klasične monografije močne pozitivistične generacije, med katerimi je treba na prvem mestu navesti *Literarno Moravsko 1849–1885* (Literární Morava 1849–1885) Miloslava Hýska (1911) ali *Literarni Plzeň v obrisih I–II* (Literární Plzeň v obryse I–II) Emila Felixa (1930–1933), so se zavestno odpovedale slovarskemu karakterju in bile zasnovane kot resna alternativna zgodovina regije ali določenega kulturnozgodovinsko zaokroženega območja. Če *Literarni atlas Ljubljane* ovrednotimo v diahroni liniji tipološko različnih enciklopedičih publikacij, na katere je bilo skromno opozorjeno, je jasno, da gre za pregleden in izviren slovarski priročnik z maksimumom informacij, ki lahko postanejo vodnik v globlje estetsko razumevanje ključnih del slovenskega leposlovja.

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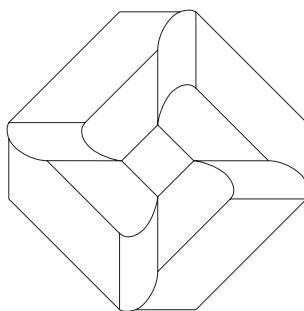
The Literary Atlas as a “Revived” Historiographical Genre

Keywords: Slovene literary history / literary space / cultural identity / Slovene literature / literary atlas / Ljubljana / literary topography

This article describes the ‘revived’ genre of literary atlas not only as a means of heuristic documentation and instructive tourism but as a methodological impulse for modern research in the field of literary history. Its valuation is inspired by *Literarni atlas Ljubljane* [*The Literary Atlas of Ljubljana*] (2014), a Slovenian Academy of Sciences and Arts team publication authored by M. Dolgan (The Institute of Slovenian Literature); J. Fridl and M. Volk (Anton Melik Geographical Institute) which contains

entries for 94 Slovenian writers and 11 maps documenting life and works of the profiled luminaries of Ljubljana from the Middle Ages to the present day. The textual and geographical sections of the Atlas being interconnected through graphical and numerical symbols enables the reader both diachronic and structural reference (i.e. study of historical periods and literary movements as well as geographical location, respectively). The Atlas presents the area of the Slovenian capital city as a specific manifestation of cultural memory, as an anthropological phenomenon researched within modern biographical studies and cultural history. In general, the Atlas, as a non-fiction genre of event historiography, creates an alternative literary history based on the personalisation and intellectualisation of literary values. The concept of the Slovenian Atlas corresponds with the paradigm of post-modern literary scholarship, methodologically linked with the “spatial turn”, as since the 1950s the classical temporal model of culture has been substituted with the spatial concept.

Poročilo / Report



Prva mednarodna študentska konferenca primerjalne književnosti v Ljubljani – *Prva stran*

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Konec preteklega leta (1.–4. decembra) je v Ljubljani potekala prva študentska konferenca primerjalne književnosti, naslovljena *Prva stran*, projekt Društva študentov primerjalne književnosti. Projekta so se lotile tri študentke, ki delujejo znotraj društva – organizacijo sta prevzeli Julija Ovsec in Katarina Rakušček, vodenje odnosov z javnostmi pa Lara Paukovič. Konferenco so zastavile kot štiridnevni dogodek, ki je poleg striktno strokovnega dela obsegal tudi spremljevalni program z raznolikim naborom dejavnosti, kakršne so denimo filmski večer, literarni zajtrki, pospremljeni z branjem poezije in proze slovenskih ustvarjalcev, vodenje po literarnih poteh Ljubljane, nastop češkega pesnika Jana Těšnohlídka, okroglo mizo na temo knjige v urbanem prostoru, odprto branje poezije ter izlet v Kulturno središče evropskih vesoljskih tehnologij v Vitanju.

Za rdečo nit konference je bila izbrana tematika *Literatura in prostor*, ki sta jo organizatorki označili kot »dovolj odprto, da lahko zajema različne perspektive in podusmeritve, vendar s tem ne izgubi koherentnosti«. Tematiko sta nadalje razdelili še v tri sklope, *skupni prostor*, *namišljeni prostor* in *odsotni prostor*. S svojimi prispevki se je na konferenco prijavilo 20 študentov predavateljev, od tega 15 iz tujine (Srbija, Hrvaška, Češka), k sodelovanju pa so bili kot gostujoči predavatelji povabljeni tudi opaznejši domači in tuji profesorji in avtorji: prof. dr. Boris A. Novak, doc. dr. Gašper Troha, Aljaž Koprivnikar, dr. Igor Žunkovič, dr. Louis Armand in dr. David Vichnar.

Prvi konferenčni dan se je začel s filmskim večerom v Trubarjevi hiši literature, na katerem so si zgodnji obiskovalci konference lahko ogledali kulturni slovenski film *Ples v dežju*. Študentskim in večini gostujočih predavanj sta bila nato namenjena drugi in tretji dan konference, četrti pa je bil rezerviran za izlet v Kulturno središče evropskih vesoljskih tehnologij. Drugi dan so se tako zvrstila predavanja v okviru sklopov *Skupni prostor* in *Namišljeni prostor* (prvi del), tretji dan pa tista, ki so se navezovala na *Namišljeni prostor* (drugi del) in *Odsotni prostor*.

Predavanja v sklopu *Skupnega prostora* so raziskovala koncept skupnega prostora kot pluralne kategorije. V prostor vselej vstopamo z drugimi sub-

jekti – z Drugim. Vprašanj, ki se v povezavi s tem pojavljajo, je nešteto. Kako je s kiberprostorom kot pravim prostorom postmoderne? Kje je mesto politike in družbene kritike v sferi literature? Pa postkolonializem ter njegove posledice – se kulturni prostor (e-)/ (i)migracije dojema kot skupen? Preizpraševanje je ključnega pomena, ko v globaliziranem, prepovezanem, spreminjajočem se vsakdanu ozemlja trčijo, prekrivajočim se kategorijam pa so pripisani novi pomeni.

Uvod v sklop je predstavljalo predavanje prof. dr. Borisa A. Novaka z naslovom »Topos in u-topos – Prostorski paradoks *Zemljevidov domotožja*«. *Zemljevidi domotožja* so prva knjiga eposa *Vrata nepovrata*, ki ga pesnik označuje za svoj opus magnum, in je medtem že dobila nadaljevanje z naslovom Čas očetov. Sledi še tretja, *Bivališča duš*, vse tri pa bodo skupaj obsegale dobrih 30.000 verzov. Novak je prikazal, da gradbena logika *Vrat nepovrata* ni linearna, temveč mozaična, podobna flamskim tapiserijam, na katerih množica likov ustvarja celoto sveta. Kataloška kompozicija, v kateri vsak spev obravnava svoj (u)topos ali prevozna sredstva, tvori trdno ogrodje ter olajšuje branje današnjim bralcem, ki niso več navajeni brati ali poslušati tisočih verzov. Ta inovativna zgradba na sodoben način obnavlja prastare vzorce epike – zvrsti, za katero literarna teorija trdi, da je mrtva. A Novak verjame, da nobena zvrst ni tako živa kot tista, ki ji je bila dana milost večstoletnega počitka.

Prva od študentov predavateljev pa je poskusila na zgoraj omenjena vprašanja odgovoriti Františka Zezulakova Schormova (Karlova univerza v Pragi) s prispevkom »'Druga Amerika': oblikovanje ameriške literature od 1948 do 1956«. Njen prispevek je raziskoval, kako je bil kulturni »Drugi« v obdobju hladne vojne predstavljen v drugi kulturi; natančneje, osredotočila se je na podobo Amerike, ki so jo poskušale ustvariti uradne strukture na vzhodni strani železne zavese. Kristina Lekić in Maja Mrgić (Univerza na Reki) sta model razlage kulturne identitete posameznikov iz druge generacije migrantov, ki ga je vpeljala Shehrazade Emmambokus, v predavanju »Prekrivanje prostora in identitete v ameriških kratkih zgodbah Shermana Alexieja« aplicirali na primere iz sodobne ameriške književnosti. Tatjana Ristić z Univerze v Beogradu se je zatem nekoliko odmaknila od geopolitičnih vprašanj, ko je v predavanju z naslovom »Veliko pričakovanje prostora v Dickensovem bildungsromanu« analizirala tri tipe prostora v Dickensovem *Velikem pričakovanju*: zasebne in javne prostore ter univerzalni prostor romana – zapor (tako v fizičnem kot metaforičnem smislu). Gregor Inkret (Univerza v Ljubljani) pa se je v predavanju »Zgodba o biljardnici O'Connell's: vloga prostora v romanu Zadie Smith *Beli zobjek*« ukvarjal s strukturo prostora v omenjenem romanu in njegovem vplivu na poetiko v romanu.

Po sklopu štirih predavanj je sledil odmor, za njim pa nastop drugega gostujočega predavatelja, doc. dr. Gašperja Trohe. V prispevku z naslovom »Partljičeva komedija *Moj ata, socialistični kulak* in vprašanje recepcije v nekdanji Jugoslaviji« se je Troha spraševal, kakšna je bila recepcija omenjenega dela na različnih koncih nekdanje skupne države. So jo dojemali kot kritiko režima ali zgolj kot dobro napisano komedijo? Kaj je ta dramski tekst pomenil za recepcijo slovenske dramatike v naslednjih letih? Odgovore na vprašanja je iskal s pomočjo analize odzivov na omenjene uprizoritve, ki jim je dodal še obe slovenski uprizoritvi iz osemdesetih let prejšnjega stoletja.

Za predavanjem Gašperja Trohe se je zvrstil nov študentski sklop s štirimi predavateljmi. Veronika Šoster (Univerza v Ljubljani) se je v predavanju »Recepcija prevodnega slovaškega leposlovja na Slovenskem od leta 2000 do danes« podrobneje posvetila prevodnim delom, izdanim po letu 2000, v ozir pa vzela tudi posamezne založbe in prevajalce, najaktivnejše pri posredovanju slovaških literarnih del v slovenski prostor. Ivan Kovač, prav tako z Univerze v Ljubljani, se je predstavil s prispevkom »Teritorialna literatura«. Poudaril je, da je književnost neločljivo povezana s teritorijem, a je po njegovem ne bi smeli teritorialno zamejevati ali se pretvarjati, da ena manjšina nima nič skupnega z drugimi – tudi v dobro celotnega človeštva in strpne družbe. To je bila gotovo ena izmed tem, ki so v tem trenutku še posebej aktualne.

Problem kiberprostora je bil že omenjen med tistimi, za katere je bilo pričakovano, da bodo svoje mesto našli v sklopu *Skupnega prostora*, in res je kiberprostor v sodobnem diskurzu obravnaval Mislav Živković z Univerze v Zagrebu. Živković kiberprostor vidi kot postmoderen prostor v sodobni literaturi, prostor, ki temelji na ideji interneta kot prostora, kjer so resnica (resnice) in resničnosti ustvarjene s pomočjo pripovedovanja zgodb. Sklop *Skupnega prostora* je zaključil Tim Verstovšek (Univerza v Ljubljani) s predavanjem o nacionalni zavesti mladoslovenskih literatov. Analiziral je predvsem njihov odnos do nemškega naroda in slovanskih narodov, na osnovi ugotovitev in zgodovinskega ozadja njihovega ustvarjanja pa tako raziskal, kako se je pri posamičnem avtorju izoblikovalo pojmovanje Slovencev kot naroda.

Naslednji sklop, *Namišljeni prostor*, je vseboval študentska predavanja, ki so izhajala iz domišljije in fantazije kot ključnih komponent fikcije. Fantastično postane edinstven tip literarnega prostora – prostor tako imaginacije in fantazije kot groze, norosti, čudežnega in nerazložljivega. Mitske dimenzije neznanega, radikalizacija prostora kot orodje reinterpretacije, pripovedovalec kot ključen dejavnik fikcije ter njen subverziven potencial so le nekatere izmed tematik, ki jih je sklop zajemal.

Prve so bile »Pokrajine strahu v zgodbah E. A. Poeja in H. P. Lovecrafta« v predavanju Marije Stanojevič z Univerze v Beogradu. Stanojevič je primerjala tematsko podobni zgodbi Edgara Allana Poeja in Howarda Phillipsa Lovecrafta s pomočjo analize njunih literarnih prostorov. Sledilo je predavanje Ajde Gabrič (Univerza v Ljubljani), »*Mesto sanjajočih knjig* in Lotmanova teorija semiosfere«. Roman Walterja Moersa *Mesto sanjajočih knjig* je bil napisan z ozirom na predstavljeno teorijo, saj se osredotoča na pripovedovalčevo popotovanje skozi dve različni sferi, dva različna dela enega mesta. Mesto in katakombe pod njim predstavljajo središče in periferijo iste semiosfere; stiki med prostoroma pa predstavljajo prehode meje med njima. Zadnja v sredinem sklopu *Namisljenega prostora*, ki se je nato nadaljeval v četrtek, se je predstavila Olivera Margetić z Univerze v Beogradu (»Poetika prostora: Literarni prostori nenavadnega in čudežnega v Gogoljevem *Nos*«). Pri analizi se je oprla na Todorova, ki deli fantastično v podžanra »nenavadnega« in »čudežnega«. Postavila je hipotezo, da lahko to klasifikacijo apliciramo tudi na literarne prostore, ki se pojavljajo znotraj žanra fantastičnega, in jo dokazovala na primeru Gogoljeve novele *Nos*.

Posebej pester je bil drugi dan konference, poleg študentskih predavanj smo namreč slišali kar tri gostujoče predavatelje. Prvi med njimi, Aljaž Koprivnikar, sicer doktorski študent slovanskih literatur Karlove univerze v Pragi, pesnik in literarni kritik, je v prispevku z naslovom »Branje Prage – Praga kot literarna zgodba« izhajal iz Prage kot primera mesta, ki se je v začetku 20. stoletja arhitekturno razraščala znotraj literarnih besedil prek imaginacije, fantastike, groze, norosti, čudežnega in nerazložljivega. Tako se bralcu prikazuje kot prostor multikulturalizma, hkrati pa kot prostor zastrašujoče atmosfere izgubljenih človeških stikov in iskanja osebne identitete. Izredno zanimivi sta bili tudi predavanji dr. Louisa Armanda in dr. Davida Vichnarja, obeh predavateljev na Karlovi univerzi v Pragi. »Na robu prostora: prostorska poetika«, prispevek dr. Louisa Armanda, je v odgovor na to, čemur Antoine Cazé pravi de-formalizem, obravnaval razlikujoče, diagramatske in ponavljajoče strukture v delu izbranih avtorjev, katerih poetika izvira iz postmallarmejevskega ukvarjanja s konkretnostjo skupaj z lingvističnim obratom vizualnih umetnosti v Ameriki (in drugje) od petdesetih let 20. stoletja vse do protohipertekstov devetdesetih in prav tistih prostorsko-časovnih paradigem pisanja, ki so predvidele (ter pokopale) vznik literarističnih digitalnih poetik. Tudi dr. David Vichnar se je ukvarjal s poezijo. Njegovo predavanje »Multi/trans/meta-lingualizem? Češka konkretna poezija« je zgodovinsko ovrednotilo nastanek tega, kar antologija *Anthology of Concrete Poetry* Emmeta Williama iz leta 1967 označuje kot novo mentaliteto, v njem pa je Vichnar preverjal njene glavne

predpostavke, da v jeziku, ki je konkretiziran skozi prostorsko razporeditev, ideogram seže dlje kot paket kasnejše abecede. Za analizo si je izbral poezijo čeških konkretnih pesnikov Ladislava Nováka, Jiříja Kolářja, Josefa Hiršala, Bohumile Grögerove in Václava Havla ter jih umestil v nemški ter francoski lingvistični kontekst.

V četrtkovem sklopu *Namišljenega prostora* so se zvrstila še štiri predavanja. Kristijan Mavri (Univerza v Ljubljani) je v prispevku »Spreminjajoča se pokrajina Zahoda Cormaca McCarthyja« odkrival različne prikaze prostora ameriškega Zahoda v McCarthyjevih vesternih, predvsem v romanih *Krvavi poldnevnik* (1985) in *Vsi ti lepi konji* (1992). »Toponimi in topografski premiki v štirih kratkih zgodbah Alice Munro: možnost za roman?«, prispevek Ljubice Anđelković Džambić z Univerze v Zagrebu, je preučeval možno interpretacijo omenjenih kratkih zgodb kot delov obsežnejšega literarnega dela: romana. Ta pogled je bil podprt z avtoričino rabo dveh fiktivnih toponimov v vseh štirih zgodbah. Zorana Simić in Jovan Bukumira z Univerze v Beogradu sta se predstavila s prispevkom »Prostori *Propada biše Ushers*«, v katerem sta se osredotočila predvsem na psihoanalitične interpretacije prostora v zgodbi, pomembne tudi za interpretacijo kratkega črno-belega filma z istim naslovom, ki ga je leta 1982 posnel znani češki režiser Jan Švankmajer. Cilj prispevka je bil slediti prenosu prostora iz medija literature v medij filma; to vprašanje je še posebej zanimivo, ker ima v obeh primerih prostor pomembno vlogo pri ustvarjanju identitete literarnih oseb in pri pozunanjenju njihovega notranjega jaza. Sklop je zaključila Karla Dolencič, študentka Univerze na Reki, s prispevkom, naslovljenim »Življenje umetnika, ki se odraža v prostoru: Filip Latinovicz in Henry V. Miller«. V primerjalni morfologiji dveh romanov, *Vrnitve Filipa Latinovicza* Miroslava Krležje in *Rakovega povratnika* Henryja Millerja se je osredotočila na umetnika/protagonista ter na njuno okolico: hrvaško podeželje in meščanski Zagreb proti temnemu, mračnemu Parizu.

V zadnji sklop študentskih predavanj, *Odsotni prostor*, ki je zadeval prostor kot negacijo, kot ne-prisotnost in predano ozemlje in torej zajemal vprašanja, kot je to, ali je izguba (intimnega) prostora vredna obžalovanja, se je sicer umestilo najmanj predavanj – pet; a obravnavane tematike zato niso bile nič manj raznolike. Ivana Korpar z Univerze v Zagrebu je v prispevku »Amerika, propadla utopija, v delih Dubravke Ugrešić *Američki fikcionar* in Maše Kolanović *Jamerika trip*« raziskovala skoraj mitski konstrukt Amerike, ki je prisoten v javnem diskurzu (post)socialistične države, in njegov razpad v že omenjenih literarnih delih. Urška Obal z Univerze v Ljubljani se je ukvarjala s slikanicama *Rabbits* in *Memorial* in poskušala v predavanju z naslovom »Spremembe fizičnega prostora in njihov vpliv na kulturne pripovedi, upodobljene v slikanicah *Rabbits* in *Memorial*« ana-

lizirati izraze odnosa in prehoda med prostorom in krajem v obeh delih. Čeprav se obe zgodbi nanašata na avstralsko zgodovino, hkrati opisujeta univerzalno izkušnjo premestitve v svetu, ki je postal tuj, in preizprašujeta občutek pripadnosti. Na vrsto za obravnavo je prišel tudi Franz Kafka, in sicer v predavanju Irene Bočkai z Univerze v Zagrebu, »Potovalna kultura in Kafkova modernistična proza – nekateri vidiki potovalnih navad in družbene mobilnosti Kafkovih junakov«. Po mnenju Irene Bočkai lahko dve noveli Franza Kafke, *Preobražbo* in *Gladovalca*, povežemo s potovalnimi navadami sodobnega časa. Elizabet Kovačeva (Karlova univerza v Pragi) pa se je v prispevku »'V nekem nevtralnem prostoru': tolažba Drugega in soočenje z njim v drami ENGLAND Tima Croucha« osredotočila na procesa konkretizacije in zavračanja kulturnega Drugega v Crouchevi drami. Študentska predavanja so se zaključila s prispevkom Kristine Eiviler z Univerze v Novem Sadu (»Izginotje 'privilegirane prostora' ali: pojmovanje prostora v sodobnih slovanskih dramskih besedilih, ki se ukvarjajo s tematiko družine«), ki je na podlagi treh sodobnih dramskih besedil z družinsko tematiko analizirala dojemanje prostora in prikazala njegov pomen, saj gre po njenem mnenju za enega najbolj pomembnih indikatorjev človekovega odnosa do sveta, njegovega mesta v svetu in občutja jaza.

Tretji dan konference so študentje predavatelji preživel v Kulturnem središču evropskih vesoljskih tehnologij v Vitanju, kjer so si ogledali razstavo o zgodovini tolmačenja vesolja in njegovega raziskovanja. V Ksevtu skrbijo za kulturalizacijo vesolja – ukvarjajo se tako z njegovimi kulturnimi kot tudi s sociološkimi in filozofskimi vidiki. Kako pa je vesolje povezano z literaturo, je v svojem predavanju »Literatura in vesolje«, ki ga je imel v okviru ogleda razstave, razložil asist. dr. Igor Žunkovič. Literatura ni le pogled v prihodnost in preteklost, temveč tudi pogled v globino človeške duše. Zato je podobna odkrivanju vesolja, človeškemu vstopu v breztežnostni prostor in v breztežnostno bivanje, v nepredstavljive razdalje vesoljskega časa/prostora, kjer se razgali naša neločljiva navezanost na okolje, v katerem živimo. Človeštvu je usojeno bivati v vesolju, a način, kako bomo to počeli, je prepuščen naši »literarni« svobodi in domišljiji.

Prostore za konferenčna predavanja sta prijazno odstopila Trubarjeva hiša literature in Društvo slovenskih pisateljev, kar se je izkazalo za boljšo izbiro, kot če bi ta potekala na fakulteti, kakor je za konference običajno v navadi. Ločena dvorana za predavanje in predprostor v obeh inštitucijah sta namreč omogočala večjo mobilnost; udeleženci so imeli možnost, da so se po potrebi umaknili in pripravili na svoje predavanje, kar v fakultetni predavalnici ne bi bilo mogoče, poteka konference pa niso motili niti tisti,

ki so se določenega sklopa udeležili malo pozneje – v predprostoru so lahko v miru počakali na začetek prihodnjega predavanja.

Nekoliko bolj podrobno se je treba osredotočiti tudi na spremljevalni program, ki se je prav tako v veliki meri odvil na omenjenih dveh mestih, z izjemo literarnih zajtrkov in odprtega branja poezije *Parkiraj pesem*, sklepnega dejanja konference. Literarni zajtrki, organizirani v sodelovanju z Literarno-umetniškim društvom Literatura, so na vsako jutro konference od osme ure dalje potekali v Ziferblatu, »časovni kavarni«. Tako študentje predavatelji kot preostali obiskovalci konference so imeli možnost, da so dan začeli s kavo in zajtrkom v družbi slovenskih literarnih ustvarjalcev Ane Svetel, Jasmina B. Freliha in Leonore Flis, ki so (vsak od njih en dan) brali iz svojih pred kratkim izdanih del. Če je na obiskanost literarnih zajtrkov nekoliko vplivala neprijetno zgodnja ura, pa je bil izredno dobro obiskan literarni večer s posebnim gostom konference, češkim pesnikom Janom Těsnohlídkom ml. Avtor je dvorano Društva slovenskih pisateljev napolnil do zadnjega kotička, kar priča o tem, da se slovenski komparativisti (in ostala zainteresirana javnost) ne zanimajo le za poezijo v lastnem jeziku, temveč njihov interes sega dlje, čez meje sosednjih držav in naprej. V spremljevalni program sta bila vključena tudi sprehod po literarnih poteh Ljubljane in okrogla miza *Knjiga v urbanem prostoru*, na kateri so arhitekt Matevž Granda, pobudnica projekta Knjigobežnice Nina Kožar in vodja Knjižnice pod krošnjami Tina Popovič s kritičarko Ano Geršak kramljali o tem, kako sprememba prostorskega konteksta preobraža našo ustaljeno, statično podobo knjige kot predmeta in jo spreminja v sredstvo komunikacije. Projekti, kakršne ustvarjajo udeleženci okrogle mize, so za bralno kulturo velikega pomena, kajti ljudje delujemo na različne načine in če bodo nekatere v branje prepričale knjige, o katerih se res veliko govori, druge pa priporočilo prijatelja, bo za tretje morda ključen prav urbani prostor, ki jim ponuja opcijo, da se usedejo in preberejo knjigo, po katero se sicer ne bi nikoli odpravili v »klasično« knjižnico.

Študentska konferenca primerjalne književnosti je gotovo nekaj, kar je študentom literarne vede do sedaj manjkalo. Z njo so namreč dobili možnost, da predstavijo svoje raziskovalno delo pred mednarodnim občinstvom, dobijo odziv na to, kar počnejo, in se povežejo s študenti drugih univerz. Poleg tega bo projekt dolgoročno gotovo pripomogel k prepoznavnosti slovenske primerjalne književnosti kot vede, podobni študentski projekti so namreč v bližnjih državah, kot so Hrvaška, Srbija in Makedonija, praksa že dlje časa. Pomembno je, da se primerjalna književnost kot veda razvija in da svoj glas dobiva mlada generacija, ki si na takšnih dogodkih pridobiva nujno potrebne izkušnje. Pohvaliti je treba tudi natančno organizacijo konference, praktično vsa predavanja so se na-

mreč odvijala po urniku, enako velja za spremljevalni program, morda so bili ob obilici dogodkov nekoliko prekratki le odmori med njimi. Če se bo dogodek organiziral tudi letos, bo predavanj najverjetneje manj, med njimi pa več časa za proste diskusije in izmenjave mnenj med študenti.

UDK 177.6

Bernhard Waldenfels: Odzivna ljubezen

Ljubezen opisujemo z vidika responzivne fenomenologije. Pojavlja se kot oblika patosa, kot podvajanje posameznikove želje, kot izkušnja, zaznamovana s tujostjo sebe in drugega. Kot vsak kreativen odziv je tudi ljubezen treba izumiti. Pomeni dajanje nečesa, česar nimamo.

UDK 177.6

Alexandru Matei: Ljubezen kot krepost: *non vouloir saisir* ali utopija naklonjenosti v delu *Fragmenti ljubezenskega diskurza* Rolanda Barthesa

Fragmenti ljubezenskega diskurza so bili eno najbolj branih besedil o ljubezni ob koncu 20. stoletja. V okviru Barthesovega dela so *Fragmenti* nekakšna napoved osrednje utopije čustvovanja, h kateri je stremel: Nevtralnost, istočasno bližina in distanca. Najpomembnejša spodbuda za Barthesovo vročično raziskovanje Nevtralnosti je njegov koncept čustva, ki ga je mogoče ločiti od koncepta moči. Ljubezen, ki ne obremenjuje drugega. Eden od izvorov tega koncepta je morda njegova lastna drugačnost: homoseksualnost v družbi brez institucij, ki bi varovale istospolno naklonjenost.

UDK 82.091:177.6

Špela Virant: Literary Definitions of Love

Definitions of love in fiction imitate a rational, scientific approach to the question, what love is. The analysis of chosen passages shows that in this way they – in contrast to non-fictional definitions – enhance the ambiguity of the word love and subvert the dualistic thinking of reason and emotion.

UDK 821.134.2«14«09:177.6

Maja Šabec: Between Mercy and Lechery: The Courtly Love Codex in Spanish Literature of the Fifteenth Century

The article is focused on the role of mercy being the element which determines the disentanglement of the love process in Spanish literary texts of the fifteenth century. This emotional attitude, most often expressed in the Christian context, also makes an appeal in the courtly codex. The selected examples of literary works show how ambiguous metaphoric of mercy in the dialogue between the two potential lovers opens up interpretations dominated by salacious urges of both participants.

UDK 82.091:177.6

Peter V. Zima: Ljubezen in hrepenenje: absolutna želja od romantike do modernizma

Prispevek raziskuje razliko med ljubeznijo in hrepenenjem. Čeprav sta obe čustvi po svoji naravi erotični, se bistveno razlikujeta, ker je ljubezen usmerjena v objekt, hrepenenje pa je narcističnega izvora, usmerjeno v subjekt sam. Narcistični subjekt se izogiba navidezno zelenemu objektu, ker je ta nezavedno povezan z otrokovo željo po nedostopni materi, ki jo brani prepoved incesta. Želja zaradi izogibanja objektu postane sama sebi namen in se sprevrže v željo po želji sami. Ta vrsta želje – ki jo tu poimenujemo »hrepenenje« – prevladuje v delih romantičnih avtorjev kot so Novalis in Nerval, ponovno pa se pojavi v Baudelairovi predmodernistični poeziji in v modernističnih romanih Marcela Prousta in Jamesa Joycea.

UDK 82.091-312.7:177.6

Stefan Lindinger, Maria Sgouridou: Iskanje ljubezni v *Wertherju*, *Jacopu Ortisu* in *Leandru*: primerjalna analiza treh romantičnih pisemskih romanov iz Nemčije, Italije in Grčije

Članek raziskuje koncept ljubezni v treh pisemskih romanih, ki so medbesedilno povezani: *Trpjenje mladega Wertherja* (1774) Johanna Wolfganga Goetheja, *Le ultime lettere di Jacopo Ortis* (1802) Uga Foscola in *O Leandros* (1834) Panagiotisa Soutsosa. Grško besedilo se umešča v tradicijo nemških in italijanskih predhodnikov, istočasno pa se vzpostavlja kot prvi roman moderne grške literarne zgodovine.

UDK 821.112.2.09-2:177.6

Ljubinka Petrović-Ziemer: Družinski ljubezenski diskurz v sodobni nemški dramatik in gledališču

Analizo družinskega ljubezenskega diskurza v sodobni nemški dramatik in gledališču uvaja kratek pregled razvoja meščanskih družinskih formacij in diskurzov, povezanih z družino, v nemški dramski in gledališki tradiciji 18. stoletja. Njen cilj je ugotoviti, na katero gledališko in dramsko tradicijo se dramatik s svojim delom navezujejo in kako jo modificirajo v post-dramskem okviru. Vodilo prispevka je vprašanje, ali je subjekt ljubezni v sodobni dramatik, ki groteskno karikira družinske odnose, izpostavljen le kot fantazma, ali pa morda mračne družinske drame, pisane in uprizarjane od devetdesetih let prejšnjega stoletja naprej, nudijo alternativne vizije ljubezni, ki bi bila uresničljiva in prizanesljiva.

UDK 82.091:177.6

Željko Uvanović: Moški, zaljubljeni v umetne ženske: »Peščeni mož« E. T. A. Hoffmanna, *Stepfordske ženske* Ire Levina in njune filmske priredbe

Članek predlaga novo branje romantične novele »Peščeni mož« E. T. A. Hoffmanna in postmodernističnega znanstveno-fantastičnega romana *Stepfordske ženske* Ire Levina v kontekstu filmskih priredb. Pigmalionizem in agalmatofilija, znana od časov grške antike do danes, oblikujeta mrežo analogij z literarnimi deli. Poleg tega je pojav, pri katerem moškega privlačijo umetni, neodzivni, ženski nadomestki, znan v kontekstu diagnosticiranja aspergerjevega sindroma in narcizma. Medbesedilna, intermedijska primerjalna analiza omogoča nova spoznanja o Hoffmannovi noveli, Levinov roman pa je tu prvič predmet takšne analize. Primerjava pokaže zanimive podobnosti med njima. Posebno pozornost posvečamo problemom spolne odtujitve in shrljivim posledicam določenih tendenc v razvoju digitalne agalmatofilije.

UDK 7:82.091

Anna Lucia Beck, Maria Luiza Berwanger da Silva: Krvaveče besede: Podobe ljubezni v delih Louise Bourgeois in Josėja Leonilsona

Ko poskušamo razumeti ljubezen in njene upodobitve v delu Joseja Leonilsona, lahko odkrijemo vrsto vidikov in pomenov, ki se navezujejo na delo Louise Bourgeois zlasti kar zadeva medčloveške odnose. S primerjavo poetik teh umetnikov ugotovimo, da ljubezen ni nikoli preprosta in da moramo besede, ki jih razbiramo v vizualnem diskurzu teh umetnikov ali jih polagamo vanj, vedno razumeti v širšem kontekstu ljubezni in literarnih podob.

UDK 82.091:111.852

821.112.2.09

Dominik Pensel: »Vzemi si k srcu te pesmi«: ljubezen, eros in umetniška produkcija v 19. stoletju

Ljubezen, eros in umetnost so v produktivnem razmerju, ki ga je zgodnje 19. stoletje razumelo kot kreativni izvor umetnosti. Prispevek najprej rekonstruira romantični model umetniške produkcije, nato pa prikaže, da je ta model umetnosti in erosa, ki temelji na ljubezni, referenčna točka literature in glasbe vse do konca stoletja, ki odraža ne le poetološka, temveč tudi temeljna družbeno-zgodovinska vprašanja.

UDK 75Rembrandt: 27-23

Jurij Selan: *The Parable of the Prodigal Son* Between Words and Pictures: Formal Analysis of Rembrandt's Painting

In the article the author explores how the Bible could be art theoretically "read" in biblical paintings. Most hermeneutical approaches towards the problem are art historical in nature, focusing on standardised visual symbols in biblical artworks. However, less research is concerned with the formal nature of biblical artworks, that is with the understanding how in biblical paintings, the Bible could be "read" through shapes and their spatial and compositional relations. In the article the author exemplifies this hermeneutical problem by comparing *The Parable of the Prodigal Son* and Rembrandt's painting *The Return of the Prodigal Son*.

UDK 821.163.4(497.6).09

Vanessa Matajic: Narrative Strategies in the Representation of Violence: Two Contemporary Bosnian Novels about the Bosnian War

The article looks at the narration of ethnocide through a comparative reading of two contemporary Bosnian novels (Ključanin's *Pričevalec* and Karahasan's *Nočni sbod*) about the Bosnian War (1992–1995) against the historical and literary backdrop of other selected novels that thematize nationalisms in the Yugoslav Wars and their effects. The comparison reveals recourse to testimonial discourse and the attendant use of "non-mimetic" narrative strategies of temporality ("circular," "melled") as a common narrative strategy. These are attended, moreover, by the specific treatment of the motif and theme of "the spectre," which evokes the Islamic religious context and the cultural-historical embeddedness of the narrative and which at the same time facilitates the intrusion of the fantastic or even a reading in the magical realist code.

UDK 82.0(497.4):821.163.6.09

Michal Vančura, Miloš Zelenka: The Literary Atlas as a "Revived" Historiographical Genre

The article describes the "revived" genre of literary atlas not only as a means of heuristic documentation and instructive tourism but as a methodological impulse for modern research in the field of literary history. Its valuation is inspired by *Literarni atlas Ljubljane* [*The Literary Atlas of Ljubljana*] (2014). This atlas presents the area of the Slovenian capital city as a specific manifestation of cultural memory, as an anthropological phenomenon researched within modern biographical studies and cultural history. In general, the Atlas, as a non-fiction genre of event historiography, creates an alternative literary history based on the personalisation and intellectualisation of literary values. The concept of the Slovenian Atlas corresponds with the paradigm of post-modern literary scholarship, methodologically linked with the "spatial turn," as since the 1950s the classical temporal model of culture has been substituted with the spatial concept.

NAVODILA ZA AVTORJE

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Prispevke pošiljajte na naslov: marijan.dovic@zrc-sazu.si.

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Naslovu razprave naj sledijo **ime in priimek, institucija, naslov, država in e-naslov** avtorja oziroma avtorice.

Razprave imajo **sinopsis** (do 300 znakov) in **ključne besede** (5–8), oboje naj bo v *kurzivi* tik pred besedilom razprave. Sinopsis in ključne besede so v slovenskem in angleškem jeziku. Razpravi sledi **daljši povzetek** (do 2000 znakov) v angleškem jeziku (preveden naj bo tudi naslov razprave).

Glavni tekst je obojestransko poravnan; lahko je razčlenjen na poglavja s podnaslovi (brez številčenja). Med odstavkoma ni prazne vrstice, prva beseda v novem odstavku pa je umaknjena v desno za 0,5 cm (razen na začetkih poglavij, za citati in za ilustracijami).

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– monografije:

Juvan, Marko. *Literary Studies in Reconstruction. An Introduction to Literature*. Frankfurt am Main: Peter Lang, 2011.

– zborniki:

Leerssen, Joep, in Ann Rigney, ur. *Commemorating Writers in Nineteenth-Century Europe*. Basingstoke in New York: Palgrave Macmillan, 2014.

– poglavja v zbornikih:

Novak, Boris A. »Odmevi trubadurskega kulta ljubezni pri Prešernu«. *France Prešeren – kultura – Evropa*. Ur. Jože Faganel in Darko Dolinar. Ljubljana: Založba ZRC, 2002. 15–47.

– članek v spletni reviji:

Terian, Andrei. »National Literature, World Literatures, and Universality in Romanian Cultural Criticism 1867–1947«. *CLCWeb: Comparative Literature and Culture* 15.5 (2013). Splet. 21. 5. 2015.

– knjiga v podatkovni bazi:

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– drugi spletni viri (URL dodati v primeru zahtevnejše identifikacije):

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