

Primerjalna književnost

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TEMATSKI SKLOP / THEMATIC SECTION

Knjige in gore
Books and Mountains

Uredil / Edited by: Jernej Habjan

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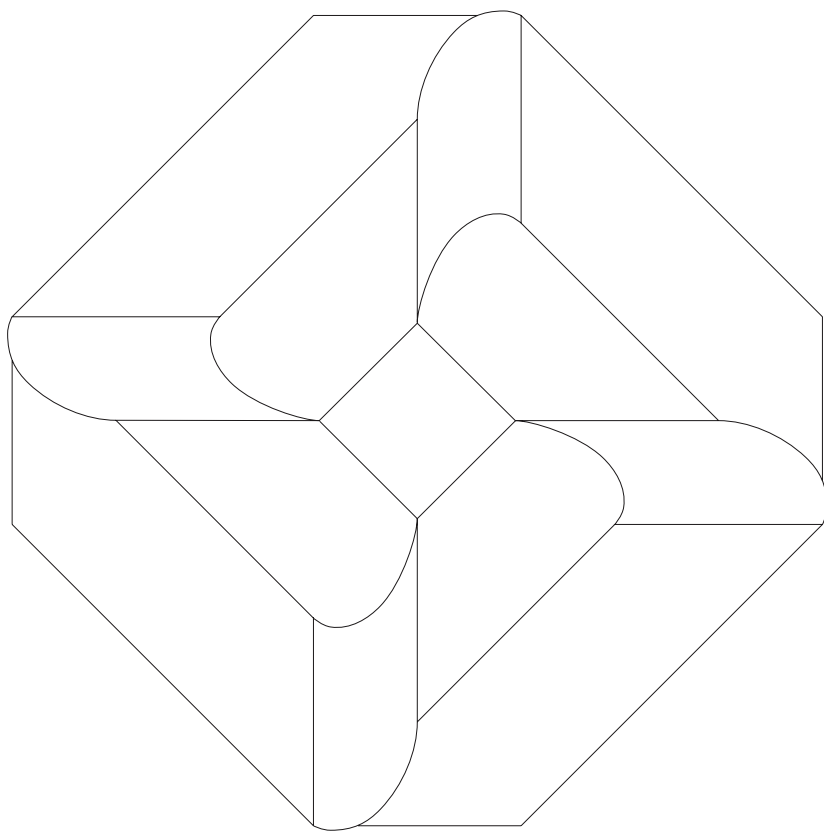
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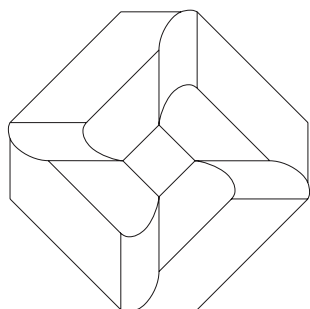


Tematski sklop / *Thematic section*

Knjige in Gore

Books and Mountains

Uredil / *Edited by*: Jernej Habjan



Knjige in gore (predgovor)

Jernej Habjan

Moderna prevzetost nad gorami in gorništvom je našla mesto v klasičnih tekstih kulturne zgodovine, med katerimi so »Alpenreisen« Georga Simmla, *Mythologies* Rolanda Barthesa, »L'alpinisme« Paula Veyna, *The End of History and the Last Man* Francisa Fukuyame in *Landscape and Memory* Simona Schama. Tako je bil alpinizem obravnavan v povezavi z »množičnostjo uživanja narave« (Simmel 377), s »starim alpskim mitom [...], ki ga je Gide povezoval prav s švicarsko-protestantsko moralo« (Barthes 105–106), z »odkritjem in inventarizacijo sveta« (Veyne 41), z »željo, da smo pripoznani v svoji superiornosti« (Fukuyama 319), in z »nenavadno zmesjo samopotrjevanja in samoizničjenja« (Schama 498). Niti malo tovrstne pozornosti pa ni deležna gorniška literatura. Medtem ko alpinizem že zdavnaj velja za sestavni del moderne sfere kulture, ostaja alpinistična literatura v veliki meri neraziskana, in sicer kljub njenemu očitnemu potencialu za kulturno zgodovino gora in gornišva.

Še več, raziskave literarnega upodabljanja gora obstajajo, a se večinoma omejujejo na kanonične pesniške tematizacije gorske pokrajine. V literarni vedi so gore še vedno predvsem tematika, ne pa strukturirajoči element pisanja. Poudarek je na kanoničnih pisateljih in njihovi tematizaciji gora, ne pa na alpinistih in njihovem avtobiografskem upovedovanju izkustva, kjer alpinizem ni le ena od mogočih tematik, ampak sama praksa, ki strukturira pripoved, se pravi, smoter pripovedi, ne pa njen povod.

Tematski sklop »Knjige in gore« je namenjen posegu v to stanje raziskav. Prinaša rezultate raziskav, namenjenih tako premisleku o literarnem kanonu kakor predstavitvi nekanoniziranih spisov. Pesniki so prikazani brez njihove zaslepljujoče avre, alpinisti pa so sprejeti v vrste piscev. Kanon je s tem problematiziran tako zaradi tega, kar vsebuje, kakor zaradi onega, kar v njem manjka. Gore, ki so doslej veljale le za enega od mogočih virov navdiha, pa postanejo sam razlog za obstoj določene vrste književnosti. Navsezadnje se določen tip avtorja in bralca, namreč nacionalni, umakne novi, potencialno mednarodni književni skupnosti.

Sklop začenja članek Aleksandra Bjelčeviča o konstitutivnih potezah alpinistične avtobiografije, med katerimi avtor izpostavlja sintetično-analitično zgradbo pripovedi, kontrastiranje motivov, metaforiko, dinamičnost pripovednega tempa, refleksivnost, mnoštvo pripovedovalskih perspektiv, dramski dialog in žargon. Na tem ozadju lahko članek Delphine Moraldo beremo kot kontekstualistično dopolnitev Bjelčevičeve tekstualne analize, saj razvije literarno sociologijo britanske

in francoske alpinistične avtobiografije ter njune vloge pri konstruiranju moderne ideologije odličnosti. Nemščino, tretji osrednji jezik zgodnje alpinistične literature, obravnava Johann Georg Lughofer, ki pokaže, da sodobna literarna demitologizacija Alp v tem jeziku pripada starejši tradiciji, ki jo vidno sooblikujeta že Joseph Roth in Ödön von Horváth. Sledi niz študij primerov, ki ga začenja članek Jerneja Habjana o *Poti Nejca Zaplotnika* kot o ključnem tekstu slovenske alpinistične literature in značilnem primeru pripovedi, utemeljene v igri med dobesednim iskanjem plezalne smeri in metaforičnim iskanjem smisla. Podobna igra med fizično in metafizično pustolovščino strukturira tekst *Le Mont Analogue (Gora Analog)*, nedokončani roman Renéja Daumala iz leta 1952, ki pripoveduje o skupini alpinistov, ki se podajo na pot iskanja nevidne gore Analog; genezo romana predstavi članek Martine Kopf. Članek je umeščen med dve razpravi o poljskih alpinističnih tekstih. Prva – prispeva jo Przemysław Kaliszuk – oriše izoblikovanje haptičnega sublimnega, estetike, s pomočjo katere so poljski alpinistični pisci premoščali vrzel med prevzetimi literarnimi konvencijami in konkretnostjo izkustva plezanja. V drugi razpravi pa Marek Pacukiewicz Kaliszukovi obravnava modernizma doda študijo primera iz sodobne poljske gorniške književnosti, s tem ko razvije latourovsko analizo zadnjega dnevnika Jerzyja Kukuczke, enega najpomembnejših himalajskih alpinistov.

Ker avtorji in avtorice člankov k alpinističnim spisom pristopajo z gledišča literarne vede, jih tudi navajajo v izvirniku, navedkom pa dodajajo bodisi svoje bodisi že objavljene prevode v jezik njihovega članka.

Tematski sklop je bil pripravljen in urejen na Inštitutu za slovensko literaturo in literarne vede ZRC SAZU v okviru raziskovalnega projekta *Alpinistična literatura: Slovenija in onkraj (16-1808)* in raziskovalnega programa *Literarnozgodovinske, literarnoteoretične in metodološke raziskave (P6-0024)*, ki ju je iz državnega proračuna sofinancirala Javna agencija za raziskovalno dejavnost Republike Slovenije.

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Books and Mountains (An Introduction)

Jernej Habjan

The modern fascination with mountains and mountain climbing has been noticed in such classical texts of cultural history as Georg Simmel's "Alpenreisen," Roland Barthes' *Mythologies*, Paul Veyne's "L'alpinisme," Francis Fukuyama's *The End of History and the Last Man*, and Simon Schama's *Landscape and Memory*. In the process, mountaineering has been associated with "the wholesale opening-up and enjoyment of nature" (Simmel 95), the "old Alpine myth . . . which Gide rightly associated with Helvetico-Protestant morality" (Barthes 74), "the discovery and inventory of the world" (Veyne 41), "the desire to be recognized as superior" (Fukuyama 319), and "a peculiar mixture of self-affirmation and self-effacement" (Schama 498). No such interest exists for mountaineering literature. Whereas mountaineering has long been recognized as a feature of modern culture, mountaineering literature remains underresearched, despite its obvious potential for a cultural history of mountains and mountaineering.

Worse still, there is a scholarly interest in literary approaches to mountains, but it seems to be limited to canonical poetic thematizations of mountain landscapes. In literary studies, mountains are a theme rather than a form-giving element. The focus is on canonical writers and their thematization of mountains, not on mountaineers and their autobiographical informing of experience where mountaineering is not just one of a myriad of possible themes but the very praxis that informs the narrative, the narrative's end rather than means.

This cluster of essays aims to remedy this state of affairs. It brings together work by scholars who are interested in both rethinking the literary canon and unearthing the uncanonical. The poets are stripped of their aura, while the mountaineers are acknowledged for their writing. As a result, the canon is questioned both for what it includes and for what it does not. Mountains cease to be one possible source of literary inspiration and instead become the very reason for the existence of one kind of literature. Ultimately, one type of author and reader, the national one, makes way for a new, potentially international community of letters.

The cluster opens with Aleksander Bjelčević's article on the constitutive properties of mountaineering autobiographies, including

narrative flashbacks and flash forwards, juxtapositions of motives, metaphoricity, dynamic narrative tempos, reflexivity, multiple narrators, dramatic dialogue, and jargon. Against this backdrop, Delphine Moraldo's article can be read as a kind of contextualist complement to Bjelčevič's textual analysis, as it provides a literary sociology of British and French mountaineering autobiographies in order to trace their role in the construction of the modern ideology of excellence. German, the third major language of early mountaineering literature, is covered by Johann Georg Lughofer, who shows that the contemporary German-language demythologization of the Alps belongs to an older tradition dating at least back to the literary writings of Joseph Roth and Ödön von Horváth. This is followed by a series of case studies, starting with Jernej Habjan's article on *Pot (The Path)* by Nejc Zaplotnik, a key text of Slovenian mountaineering literature and a characteristic example of a narrative built on the interplay between the literal search for the climbing route and the metaphorical search for meaning. A similar relation between a physical and a metaphysical adventure is at work in *Mount Analogue (Le Mont Analogue, 1952)*, René Daumal's unfinished novel about a group of mountaineers who set out to find an invisible mountain, the Analogue; the genesis of the novel is provided by Martina Kopf. Kopf's article is both preceded and followed by analyses of Polish mountaineering texts. The first one, by Przemysław Kaliszuk, sketches the development of the haptic sublime as the aesthetics that has helped Polish mountaineering writers to reconcile perceived literary conventions with the concreteness of the climbing experience. The second article, by Marek Pacukiewicz, adds to Kaliszuk's focus on modernism a case study on contemporary Polish mountaineering literature, as it develops a Latourian reading of the final diary of one of the most accomplished climbers in the Himalaya, Jerzy Kukuczka.

Approaching mountaineering writings from the perspective of literary studies, the contributors are careful to cite them in their original languages, which they then also translate into the languages of their respective articles if they cannot provide published translations.

The editorial work on this cluster of essays has been funded by the Slovenian Research Agency in the framework of the research project *Mountaineering Literature: Slovenia and Beyond* (J6-1808) and the research program *Studies in Literary History, Literary Theory and Methodology* (P6-0024), both of which have been hosted at the ZRC SAZU Institute of Slovenian Literature and Literary Studies.

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O lastnostih alpinistične književnosti

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Alpinistična književnost so pripovedi o svojih, tujih in fiksijskih alpinističnih dejanjih in doživetjih. Vrste alpinistične književnosti so autobiografije (Zaplotnik), biografije (Svetina), odpravarski potopisi (Grošelj), fikcije (Jelinčič), semi-fikcije (Cedilnik), kratke zgodbe (Dular), satira (Deržaj) in komentirane fotomonografije (Mejovšek in Škamperle). V nekaterih se prepletata autobiografija in zgodovina (Škarja) ali autobiografija in etnologija (Joža Mihelič). Smisel alpinistične književnosti je pripoved o doživetjih in čustvih do sebe, soplezalcev in narave, okvirne tematike so avantura, prijateljstvo, ljubezen, (sublimna) lepota in presežno. S tradicionalno književnostjo jo družijo veliko elementov sloga in kompozicije: osebna izpovednost in refleksije, sintetično-analitična zgradba, kontrastiranje, izvirna metaforika, različni pripovedovalci in pripovedne perspektive, pripovedni tempo, dialogi; Škamperletova, Zaplotnikova in Mahkotova autobiografija pa imajo obliko razvojnega romana.

Ključne besede: literatura in alpinizem / alpinistična literatura / avtobiografija / lepota / sublimno / metafora

Članek ima tri dele:¹ suhoparni definiciji sledijo razlogi, čemu alpinisti pišejo, nato razpravljam o slogu alpinistične književnosti in zaključim z nekakšno tipologijo alpinistične književnosti (ki bi lahko bila tudi drugačna).²

¹ Razprava je nastala v okviru raziskovalnega programa *Literarno-primerjalne in literarno-teoretske raziskave* (P6-0239), ki ga je iz državnega proračuna sofinancirala Javna agencija za raziskovalno dejavnost Republike Slovenije.

² Za pripombe na tipkopis se zahvaljujem Miretu Steinbuchu in Andražu Ježu. Osebni slog prispevka izhaja iz sproščenega kolokvija o Nejcju Zaplotniku v organizaciji Slovenskega planinskega muzeja in ZRC SAZU, na katerem je bil 10. 2. 2022 predstavljen.

Definiranje alpinistične književnosti

Alpinistična književnost (odslej AK) so tiste knjige in »kratke zgodbe«,³ ki jih za AK štejejo alpinisti in planinci, torej bralci, za katere je alpinist pisal. Naslednjo definicijo sem razbral iz ankete med 20 prijatelji, iz desetletij pogovorov in branja ter iz Strojina (Strojin, »O alpski kulturi«; »Od pravljice«). Alpinistična književnost so pripovedi oziroma zgodbe o svojih, o tujih in o izmišljenih/fikcijskih alpinističnih dejanjih (plezalskih, smučarskih in gorsko-tekaških)⁴ in doživetjih: njeni bistveni temi sta dejanje in doživetje, bistveni izrazni način pa zgodba. Tipična predstavnik prve (o svojih) sta Zaplotnikova *Pot* za avtobiografijo in knjige Vikija Grošlja (mdr. *V prostranstvih črnega granita*) za odpravarsko literaturo, tipični predstavnik druge (o tujih) je Svetinova *Stena*, tretje (o izmišljenih) pa Jelinčičeva kriminalka *Umor pod K2*.

Za alpinistično literaturo uporabljamo štiri izraze, od širšega pomena k ožjemu pomenu oziroma ožji množici so to literatura, književnost, leposlovje in fikcija, pri čemer sta srednja dva lahko sinonima. Alpinistična literatura vključuje tudi strokovno literaturo, kot so plezalski vodniki, alpinistično zgodovino, strokovni priročniki o plezalni tehniki ali o nevarnostih v gorah. Ko strokovno izločimo, po kriteriju zgodbenosti dobimo književnost ali leposlovje, pri čemer je ta pojma mogoče stopnjevati: bolj ko imajo bralci (ne strokovnjaki) občutek, da je delo napisano tudi z umetniškimi ambicijami, kot so napetost, dramatičnost, zabavnost in poetičen slog, bolj bo leposlovno. Zato nekateri (od anketirancev) v AK štejejo tudi tovrstno privlačne opise v plezalskih vodnikih, denimo v znamenitih Miheličevih *Slovenskih stenah* ali Arnejškovih *Grebenih slovenskih gora*, plezališča pa imajo svojega humorista v Juriju Ravniku (*Kraški rob*).

Najožja in najredkejša množica pa je seveda fikcija.

Kolikšen delež naj bo namenjen alpinizmu? Tolikšen, da imamo občutek, da je alpinizem ena od glavnih snovi knjige. Zato je AK tudi v tem oziru stopnjevalni pojem:⁵ manj ko je te tematike, manj je delo alpinistično (npr. Deržajeva knjiga *Pod špiki* je križanec alpinistične in vaške povesti).

³ Članke v *Planinskem vestniku* in podobnih revijah bom imenoval kratke zgodbe, saj so v resnici zgodbe, ki so omejene na enega ali par povezanih dogodkov.

⁴ Slovenskega gorsko-tekaškega primera se ne spomnim, sicer pa *Nevidna meja* Killiana Jorneta in *Rojeni za tek* Christopherja McDougalla (prijateljema hvala za podatek).

⁵ Literarne vrste in žanre lahko dojemamo kot koncentrične kroge: na sredi so tipični predstavniki žanra, navzven pa vedno manj tipični.

Zakaj alpinisti pišejo knjige?

Zelo malo nogometašev ali na primer kolesarjev piše knjige o svojem športu, celo planinci redkeje od alpinistov. Zakaj torej alpinisti, kakšna je funkcija alpinistične književnosti, zakaj jo pišejo in zakaj jo beremo? Izhaja iz razlogov, zakaj plezamo. Ne le zaradi športnih dosežkov in avanturizma ter »mladostne vere, da je vse mogoče« (Biščak 104), ampak tudi iz lepotnih in prijateljskih ter religioznih doživetij in čustvovanja. V hribih je doživljanje avanture, sebe samega, prijateljstva, različnih vrst lepote in nečesa presežnega oziroma religioznega (gl. Škamperle; Virk) izjemno intenzivno in čustveno, alpinizem je »zadeva srca in čustvovanja« (Oblak 194). Bistvena sestavina estetskih, etičnih in presežnih/religioznih alpinističnih doživetij so močna čustva in strasti: »Od ene ture smo živeli ves mesec, leto ... Zdaj je teže priti do teh občutkov.« (Škamperle 132; prim. Virk; Biščak 100) Zato je vsakemu alpinistu to obdobje eno najlepših ali najlepše v življenju: »Ko danes gledam slike z vrha Burela, mi že solze v očeh povedo, da je tam zgoraj minilo nekaj lepega in nikoli do konca doumljenega [...]. Tisti štirje fantje s slike [...] so doživeli vrhunec nekega čustva.« (Biščak 102)⁶ Zato se alpinisti pogovarjajo o skoraj vsakem vzponu, talentirani pa napišejo kratko zgodbo ali knjigo,⁷ o čustvenem dojemanju alpinizma pričajo že njihovi naslovi, na primer *Korak do sanj*, *Objem na vrhu sveta*, *Igra in biseri*, *Kjer tišina šepeta*, *Klic gora*.

Da so dosežki in avantura tema AK, ni treba razlagati, lahko pa nekaj rečem o presežnosti, prijateljstvu in lepoti. Doživljanja **presežnosti** ni mogoče zajeti z enim citatom, saj prežema mnoge knjige, ki jih imamo za poetične (Kugy, Biščak, Romih, Škamperle). Na primer Škamperle uporablja izraze, kot so »čudežni dan«, »romanje«, »mir«, »molitev« (36), plezanje je »[p]esnjenje! Božja igra!« (94), »kot bi prihajal v svet nirvane« (123), šumenje Soče, ki seže do vrha Razorja, »je polno tiste oddaljene, uglašene ubranosti, kot bi njeni zvoki v resnici ne prihajali iz struge, ampak od nekod drugod« (44).

⁶ Rado Kočevar je knjigo, ki jo je pisal na starost, naslovil *Tista lepa leta*, Tone Škarja svojo prvo *Stene mojega življenja*.

⁷ Najbrž ni športa, v katerem je toliko umetnikov: pesnikov (Iztok Osojnik, Iztok Tomazin, Milan Romih), pisatelj (Tone Svetina, Dušan Jelinčič, Igor Škamperle, Tadej Golob), glasbenikov (Marijan Lipovšek, Tine Mihelič, Milenko Arnejšek, Urban Golob), slikarjev (Jože Cesar – tudi scenograf –, Edo Deržaj, Danilo Cedilnik, Cene Grilj), kiparjev (Marjan Keršič – Belač), fotografov (Bogumil Brinšek, Jaka Čop, Matevž Lenarčič, Janez Skok, Matej Mejovšek, Marko Prezelj), filmarjev (Janko Ravnik), navsezadnje novinarjev (Mahkota) ter umetnostnih in literarnih zgodovinarjev (Rajko Ložar, France Zupan, Tomo Virk).

Prijateljstvo je drugačno od drugih prijateljstev, saj nevarne situacije zahtevajo usklajeno delovanje, potrpežljivost, predvsem pa močno zaupanje, zanašanje, tovariškost, odrekanje, ljubezen. Zato je prijateljstvo eden od pomembnih razlogov za plezanje in s tem ena glavnih tem AK: »Ravno pri njem sem našel tisto skrito povezavo med gorami in prijateljstvom, brez katerega ostajajo gore še vedno lepe in odprte za vse – veličastne, nikoli pa ti ne dajo najlepšega, najtoplejšega, kar se skriva v njih,« pravi Romih o Jušu Zupanu na prvi strani knjige *Takrat me počakaj, sonce* (9). Mahkotova *Sfinga* se začne s stavkom: »Če ne bi bilo gora in prijateljtev, tudi te knjige ne bi bilo.« (7) Škamperle pripoveduje o »drobnih obredjih, ki smo jih gojili in začenjali varovati s pravo pobožnostjo [...], obljubam podobnih navadah, za katere se je zdelo, da nam v pravilno odmerjenem sozvočju poleg varnosti in razpoloženja varujejo tudi smisel« (122–123), roman pa zaključí s temle dialogom: »'In koliko stvari se je zvrstilo okrog nas!', dodam. 'Samo ena! Samo ena!' prišepne Tomaž, tiho, komaj slišno. 'Ljubezen.'« (217)

Prijetna in sublimna **lepota**. Lepi niso le visokogorski travniki in gozdovi in pasočí se tropi gamsov, lep je vsak posamezen macesen,⁸ lepši od tega za našo hišo. A tudi gladke in zaledenele stene, stebri, grape, gorski kraški podi in ledeniki so lepi. (Zato stene in smeri izbiramo predvsem po lepoti.) Toda lepi so drugače, sublimno ali strašljivo lepi oziroma vzvišeno strašljivi. Travniki, potoki, gozdi in živali so lepi, ker je bila taka afriška savana, iz katere smo davno prišli (gl. Dutton 13–28; Dissanayake). Strašljive stene pa so postale lepe, ko smo šele nedavno nanje pogledali z drugačnimi očmi. S kakšnimi, pa nam povejo ravno umetnosti: alpinistična književnost, slikarstvo in fotografija. Angleški dramatik John Dennis je sublimna občutja na potovanju čez Alpe leta 1688 opisal takole: »Povzpeli smo se do samega roba Uničenja [...]. Vse to je v meni vzbudilo kopico občutij, nekakšno prijetno Grozo, mučno Radost[...]« (nav. po Macfarlane 73) Dokler so bili nevarnost, tveganje in naporí za divje lovce, pastirje in rudarje nujno zlo njihovega poklica, v gorah niso iskali lepote. Meščanom, zlasti izobražencem pa so postali cilj sam po sebi, zaželeli so si gibanja »na robu samo-uničenja« – do katerega pa ne bo prišlo, tako da je vzbujalo prijetno grozo (gl. Macfarlane 75); in to je bistvo alpinizma. Premik v dojemanju gora od strašljivo grdih (mrzlih, nerodovitnih, nevarnih, skratka, protipola raja, primerljivega s puščavami in tečajema) v strašljivo lepe se je

⁸ »Zdajci se pokaže osamljen macesen. Sam sredi skalne divjine. Skrivenčen in žilav kljubuje zimi in soncu, steni in viharjem. Šele starost ga upogne in strohnel bo sredi skalnatih razbitin, na melišču pod steno. Jasnejša in svetlejša postaja podoba macesna. Ozek pramen svetlobe posije v trpko sivino. Barve ožive.« (Dular 5)

godil od konca 17. stoletja zlasti med znanstveniki, denimo geologi in botaniki (Scopoli, Hacquet, Zois, pri Francozih Horace Bénédict de Saussure), ki so odkrivali, da Zemlja ni stara 6.000 let in taka, kot jo je enkrat za vselej ustvaril Bog, ampak so njene oblike nastajale milijone let. Začelo se je torej s fascinacijo nad tem skrivnostnim dolgim procesom (gl. Macfarlane 14–16, 71–77).

Sublimnost se kaže že v metaforiki (gl. Lozar); gore in stene so hkrati sveti prostor in pekel: so »kraljestvo bogov« (Zaplotnik 153), »bela katedrala«, »nebeški oltarji« (Knez 30, 81) ter alpinistov drugi dom (»v stenah, med katerimi smo doma«, Škamperle 120) in hkrati pekel (»Toda ni časa, samo navzdol, ven iz tega prekletega, hudičevega pekla«, Zaplotnik 93),⁹ zvok stene je »koncert nebeških orgel«, kdaj drugič pa »zadonijo ledene orgle [...] in zazvoni mrtvaški marš« (Knez 72).

Tine Mihelič svoj *Klic gora* posveti prav »svetu večne lepote« (13), njegov »edini namen je poklon večno lepim goram« (11), beseda »lepota« je raztresena po celi knjigi, na primer: »V zasneženih gorah sem iskal predvsem lepoto. Vedno znova me očarajo zasnježene poključke smreke, šumeča hoja po kristalnih ivja, fantastične barve sozvočja snega in sonca [...], predvsem pa nadzemeljski blesk zasneženega visokogorja.« (110)¹⁰ Tako je za Josipa Oblaka alpinizem »umetniško doživetje« (194), enako za Škamperleta: »*Alpinizem*: hotel sem ga živeti scela, od baročnega izigravanja do rokokojske lahkotnosti, od zapri-sežene klasike do modernih preizkusov, in iskal novih poti, kot bi se duh, ki je prihajal vame iz neznanih globin, moral izraziti prav v tem početju.« (112) Za Miheliča »ima gora dušo! Seveda ne dobesedno, gori vdihne dušo človek, a ne vsak; le tisti, ki jo spoštuje in ima rad« (12). Za Oblaka pa pokrajino »[č]lovek estetskega duha obda z vsem čarom svoje fantazije« in »*poduševi*« (194).

In beremo prav zaradi naštetega in zaradi zgodb, ki tičijo v stenah; kar smo med branjem videli v domišljiji, hočemo doživeti, hočemo vedeti, kje se je zgodba vršila. Če bi ne bilo epske zgodbe o vzponu Jože Čopa in Pavle Jesih po osrednjem stebru Triglava (gl. Lovšin), bi bil slavni Čopov steber morda le ena od mnogih njunih smeri. Nekateri so iz planinstva ali drugega športa prešli v alpinizem prav zaradi knjig (gl. Biščak 20). AK so reklama za alpinizem. Prvi, ki je uspešno reklamiral smeri v Julijskih Alpah, je bil v prvi tretjini 20. stoletja Kugy; denimo smer po Viševih policah, ki jih je poimenoval Božje police in jih sam ni zmožgal v celoti preplezati, je opisoval tako vneseno,

⁹ Naveza Kneza, Kara in Jegliča je epohalno smer po zajedi v Fitz Royu krstila za Hudičevo zajedo, markantni steni v ostenju Prisojnika pa je ime Hudičev steber.

¹⁰ Tu pomislim na Prešernov sonet »Na jasnem nébi mila luna sveti«.

da je k dokončanju spodbudil italijanske plezalce: »'Skloni glavo, tvoja noga stopa po poteh, koder se sprehajajo bogovi!' Tega ne pravi noben napis tam zgoraj, to ti bo v spoštljivem strahu govorilo srce, ko se boš po vrtočlavo ozkih, lepo vklesanih okrajkih skozi sence severnega ostenja Gamsove matere vzpenjal v svetli vrh Viša. Pozdravljam te, veliko si upaš! Naj te spremlja sreča na božjih stezah.« (Kugy, *Julijske* 287)

Slogovne in kompozicijske lastnosti alpinistične književnosti

Omejil se bom na alpinistične avtobiografije, saj so za večino najbolj tipičen primer alpinistične književnosti. Med njimi ne bom obravnaval tistih, kjer je avtor zbral svoje že objavljene kratke zgodbe (Avčin, Potočnik, Kozjek), saj praviloma opisujejo en sam vzpon, in sicer kmalu po dejanju, povrhu pa je opisan tehnično podrobneje kot v monografijah, tako da so te knjige kompozicijsko in slogovno manj raznolike (izstopa npr. Dular). S »pravim«, tj. fikcijskim leposlovjem alpinistične avtobiografije družijo veliko slogovnih in kompozicijskih postopkov: sintetično-analitična zgradba, kontrastiranje, izvirna metaforika, menjava pripovednega tempa, osebna izpovednost in refleksije, kritična distanca, različni pripovedovalci in pripovedne perspektive, dialogi; Škamperletova, Zaplotnikova in Mahkotova¹¹ knjiga imajo celo obliko razvojnega romana. A tako kot nima vsak roman vseh slogovnih lastnosti iz učbenika literarne teorije, jih tudi vsaka alpinistična knjiga nima.

Zglede za slog sem izbral deloma naključno: namesto Škamperleta, Mahkote, Kneza, Zaplotnika in Štremflja bi lahko izbral Kugyja, Avčina, Miheliča, Romiha, Biščaka, kar pomeni, da so skoraj vse alpinistične knjige odlične, saj so vrhunski alpinisti praviloma tudi inteligentni.¹²

1) **Sintetično-analitična** zgradba oziroma časovni in krajevni preskoki z različnimi funkcijami: v zgledu iz Mahkote za ustvarjanje *dramske napetosti in suspenza*, v zgledu iz Zaplotnika za izpostavljanje *bistva* alpinizma.

¹¹ Za *Sfingo* mislim, in nisem edini, da je stilistično še boljša kot Zaplotnikova *Pot*.

¹² Plezanje prvenstvenih smeri v skali in mešanem terenu (skala, sneg, led) zahteva občutek, kje v od petsto- do tritisočmetrski steni najti prehod; zahteva strateško oceno, kaj in koliko opreme se za dva, tri ali dvanajst dni v steni potrebuje, da bo naveza imela zadosti hrane, pijače in varnostnih pripomočkov, a da bo hkrati maksimalno lahka in hitra; zahteva strategijo potencialnega umika ob minimumu klinov in z memoriranjem preplezanih raztežajev ali po neznanem himalajskem pobočju; ipd.

Napetost in suspenz: Nadja Fajdiga, Mahkota in pridruženi Avstrijec Peter so v večdnevem sneženju obtičali v steni gore Aiguille des Grands Charmoz. Mahkota pripoved začne tako:

Petru sem ponudil, naj gre z nama v Charmoz. Nadji sem rekel:

»Če je bil dober takrat, ko si bila bolna, ga ne moreva pustiti na cedilu zdaj, ko se obeta lepo vreme«.

Po tihem pa sem si želel, da bi bili v troje. Bal sem se stene, v kateri je šlo letos vse narobe. [...] Nisem se oziral na to, da trojna naveza pleza počasneje [...] Zjutraj se nisem zmenil ne za višinomer, ki je čez noč padel za pet črt, in nisem se brigal za svarilne oblake. Zgodaj popoldne nas je v steni ujel vihar. Šlo nam je za glavo.

Ko smo se vrnili v Chamonix, sem bil razjeden in obklesan.

II

Dopoldne sva se z Nadjo potepala po Šamu. Bil je avgust, vreme pa aprilsko. Najprej sva pogledala, kaj bo zvečer v kinu, potem sva zavila še v butiko »Marianne«[.] (265–266)

Prvi odstavek, načrtovanje ture, se sprva dogaja v mestu Chamonix. Sledi sunkovit preskok na drug kraj, v steno Charmoza, in v prihodnji čas, prihodnjih pet dni, ki pa so zgoščeni v vsega dva kratka stavka: »Zgodaj popoldne nas je v steni ujel vihar. Šlo nam je za glavo.« Potem spet časovni in krajevni preskok naprej v Chamonix.

Napetost ustvarja tudi z delitvijo na odstavke, kajti konec odstavka pomeni mini pavzo: za stavkom »Šlo nam je za glavo.«, torej za mini pavzo, je nov odstavek in ker novi odstavki po navadi napovedujejo novo temo, pričakujemo izdatnejši opis petdnevne drame v Charmozu. Toda odstavek je dolg le eno poved, drama pa zgoščena v zgolj dve besedi, »razjeden in obklesan«: nič o plezanju, neurju in mislih na samomor. Namesto tega celo odpre novo, drugo poglavje o španciranju po trgovinah. – Vse skupaj je popoln suspenz, nad katerim sem bil kot bralec navdušen, saj dramo prepušča moji domišljiji. Ko pa gresta Fajdiga in Mahkota na obisk k znamenitima alpinistoma Terrayju in Herzogu, med klepetom počasi, v dialogih, prekinjanih s Terrayjevimi in Herzogovimi vprašanji, preskoči v času in kraju nazaj v Charmoz ter vso zgodbo vendarle pove.

Ti časovni in krajevni preskoki so za Mahkoto značilni, z njimi je morda vplival na Nejca Zaplotnika. Vzemimo precej naključno izbran izsek iz Zaplotnikove *Poti*, kjer je vloga preskokov tudi *kontrastiranje*: Zaplotnik v prijetnem soncu pleza Wisiakovo smer v Triglavu in »na svetu je le še sonce, septembrsko sicer, a vendar toplo«. Sledi kontrasten odstavek, ki se začne z: »Mraz me grize v prste na nogah« (Zaplotnik

40) – pripoved tu preskoči v nočno prezebanje v drugi steni, v zimskem letnem času in z nekom drugim, pri čemer Zaplotnik niti ne pove, v kateri in s kom,¹³ očitno je pomembno samo občutje in ne športni dosežek. V naslednjem odstavku je tudi noč, ampak z nekom drugim, drugje in v drugem letnem času, z ženo Mojco v topli Paklenici na Hrvaškem. Dva odstavka pozneje spet z drugim, Mišom Jamnikom, v drugi, neimenovani poletni steni,¹⁴ v naslednjem odstavku spet druga, zimska gora, Loška stena, z drugimi prijatelji. Kar pa povezuje različne vzpone, ni poročilo o uspehih, ampak isto občutje in isti smisel: občutje napora in nevarnosti v kombinaciji s sublimno lepoto Alp v kontrastu z obmorsko uživaško Paklenico ob ženski, ki jo ljubi.

Časovno-krajevni preskoki in kontrastiranje (zima – poletje, nevarno – prijetno, prijatelj – žena) krasijo, najbrž pričakovano, knjigo Zaplotnikovih soplezalcev Andreja in Marije Štremfelj. Zgodba se začne *in medias res* z Marijinim padcem pod vrhom Daulagirija, torej s témo smrti: »Mica, Mica, Micaaaa, ustaaav seeee!« (Štremfelj in Štremfelj 7) Opis njegove groze se konča s stavkom »Konec?«, s stavkom »Začetek?« (8) se pa začne nov odstavek, ki pa ni več o Daulagiriju, kot bi pričakovali, ampak skoči 30 let nazaj v druge kraje in čase, v Slovenijo k začetkom njunega alpinizma in ljubezni, da bi se za stavkom »Postala sva par.« spet vrnil v Daulagiri in v nasprotje stavka »Začetek?«, v verjetni konec para: »Telo zadene ob skale[.]« (10) Marija preživi in zatečeta se v šotor k Marjanu Manfredi, kar sproži asociacijo na Marjanov in Andrejev vzpon drugje in v drugem času, 25 let prej čez Eiger, kjer je takisto šlo za življenje, spet *in medias res*: »Škrtanje derez po skali in vzdihovanje z nekaj kletvicami [...]. V prihajajočo noč se zareže ropotanje železja [...]. Zlovesči zvoki se zaključijo s topim udarcem telesa v steno nekaj metrov nižje.« (13) Padli je preživel, naveza noč preživlja v steni; sledi kontrasten preskok v kranjsko porodnišnico k Mariji: iz bitke za življenje k rojstvu novega življenja. Spet nazaj v Eiger, kjer je ponoči začelo deževati, pa asociativno v času še bolj nazaj in drugam, k poroki na deževen dan v Vratih. Učinek ni le dramatična napetost in kontrast, ampak Andrej že s samo (simetrično) kompozicijo Marija – hribi – Marija – otrok – hribi – Marija pokaže prepletenost njunih življenj, kar postane glavna tema knjige.

2) **Kontrastiranje**, tj. protipostavljanje različnih vrst nasprotij v različnih funkcijah: zgoraj pri Zaplotniku so v kontrastu drugačni

¹³ Zaradi nočnega visenja na vrvi sumim, da opisuje zimski vzpon v Dolgem hrbtu v Kamniških Alpah.

¹⁴ Andreju Štremfju se zahvaljujem za podatek, da gre za Aschenbrennerjevo smer v Travniku nad Tamarjem.

človeški odnosi (prijateljski s »soborci« in erotični z ženo, torej *eros – tanatos*) in nasprotni situacije (naporno in nevarno proti lahkemu in uživaškemu), podobno pri Štremflju (kontrast življenje – smrt – novo življenje). Spodaj pri Mahkoti pa služi humornemu presenečenju: ko sta z Nadjo Fajdiga preplezala eno najtežjih smeri v Dolomitih, Livanosovo zajedo v Cimi su Alto, je njeno plezalsko izvirnost in svojo navidezno banalnost opisal v dveh odstavkih, izvirnost v daljšem, banalnost v kratkem. Ta odstavka je hkrati osamosvojil v ločeni poglavji, zato da bo zaradi pavze med poglavjema kontrast še močnejši. Nadjino poglavje (skrajšano):

VII

Ko mi je zvečer v najinem šotorčku z obkladki in obliži lizala rano, so prišli na obisk trije fantje, ki so bili v steni pred nama. Bili so Avstrijci [...] Nadjji so čestitali za »erste Damenbegehung«. Drugo jutro sva se oglasila pri Armandu da Roitu. [...] Pri njem sva se vpisala v knjigo vzponov. In ko je Livanos v svoji knjigi opisoval, kako je preplezal in kdo je vse preplezal Su Alto, je zapisal, da še ni videl tako odločne pisave, kot je bila Nadjina. (Mahkota 159)¹⁵

Konec Nadjinega poglavja, njene podobe, in s tem pavza, da se podoba učvrsti. Potem pa novo, le eno poved dolgo Antejevo poglavje, njegova podoba, toda junak, ki je navezo ves čas vodil, ni opisan na dolgo in široko, nasprotno: je anti-junak, zreduciran na eno samo lastnost, izraženo v eni sami povedi, hkrati s preigravanjem dobesednega pomena z metaforičnim v besedni zvezi »prašič pri kmetici«:

VIII

V Benetkah sem zaudarjal po plesni, zakaj ves tisti čas, ko sva plezala Su Alto, je v *prašiču* pri kmetici v Listoladah plesnela srajca, moja *montgomerijevka*, polita s kompotom iz *weckovega* kozarca. (Mahkota 159)¹⁶

Torej dvojni kontrast in nasprotje: obširno o junakinji in minimalno o anti-junaku, pri čemer je dejanski junak on, ker je Fajdiga ves čas plezala druga v navezi. Povrhu še ideološki kontrast imenitne srajce ameriške vojske s plesnijo, ki je nemškega izvora (smer sta plezala deset let po koncu vojne).

3) Premišljena **metaforika** za izražanje čustev, občutkov, razpoloženj, strasti (vznemirjenja, navdušenja, presenečenja, strahu, jeze itd.): močnejše ko je čustvo, manj smo zadovoljni s konvencionalnimi

¹⁵ »Erste Damenbegehung«: nemško za prvi ženski vzpon (šlo je za prvi ženski vzpon po omenjeni smeri).

¹⁶ »Prašič«: ogromen, natrpan nahrbtnik.

metaforami. Poglejmo že samo metafore za gore in stene, kadar jih doživljamo kot osebe: gore pripovedujejo (»Morda nam je hotel vršnji greben [...] sporočiti nekaj, česar nismo znali razumeti«, Škamperle 209), šepetajo (gl. Avčin), so sramežljive in nežne (»sivi previsi, sramežljivo zastrti z nežno belino«, Knez 51), se smeji, so resne in jezne (»toda ko se v jezercu pri Allegheju zablešči jezna *Sova*«, Škamperle 188;¹⁷ »se smeji Čo Oju in neprizadeto resno opazuje Gjačung Kang«, Zaplotnik 162), so mrtve (»Stena je mrzla in mrtva«, Zaplotnik 134), so živalske (»Stene nenadoma ne prepoznamo več. Zdaj smo v njej ... kot v trebuhu neudomačene zveri«, Škamperle 165; »Na sneženem zmajevem hrbtu se ozreva navzgor v navpični beli steber«, Knez 52), se oblačijo (»Globoko v puhastih oblačilih gore smo«, Škamperle 166), ledenik je star mož (»To je tožba ledenega starca, ki ga krivi in tišči teža tisočerih let«, Knez 70), gora je ženska (»in je stena, polna belih gladkih lic, od tal do vrha šepetala v zavetju prijazne ženskosti«, Škamperle 122).¹⁸

Vemo, da vloga metafore ni, da nekaj povemo lepše; nasprotno, brez metafor čustvenih stanj sploh ne moremo pristno opisati: »nam je hotel vršnji greben [...] sporočiti nekaj, česar nismo znali razumeti« (Škamperle 209) – ne le, da so greben doživljali kot misleče in čustvujoče bitje, temveč metafora izraža *negotovo* stanje plezalcev, ki se bližajo nevarnemu grebenu. Ali pa »se [...] zablešči jezna *Sova*« (188): reči nemetaforično, da je severna stena Civette strašljiva, je nekaj povsem drugega kot reči, da je sova in da je jezna, saj sova po ljudskem verovanju napoveduje nekaj slabega in zbuja več kot le eno asociacijo o tem, kaj vse gre v stenah lahko že tako ali tako narobe, če pa je še jezna, se aktivirajo še nove asociacije. »Globoko v puhastih oblačilih gore smo« (166) – to ni ocvetličena personifikacija, ampak občutje, ki temelji na kontrastu: zasnežena gora je po navadi mrzla in nevarna, tu pa je topla in domača, poleg tega puhovka ni navadno oblačilo kot plašč ali jakna, ampak se v njej počutimo varno. Metafore tudi upočasnijo branje: stavek »smo sredi zasnežene gore« bi med branjem le oplazili, ker je odvečna informacija (*seveda ste, saj plezate pozimi*), citirana metafora pa zaradi odprtih asociacij misel aktivira bolj na široko.

Najbolj čustven del Mahkotove knjige je opis Dularjeve in Zupanove smrti: dramatičnost dosega z delitvijo na kratke odstavke, Dularjevo smrt pa izrazi s presunljivo metaforo. Ker Dularja in Zupana

¹⁷ »Sova« je gora Civetta v Dolomitih.

¹⁸ Za več o teh odlomkih gl. Lozar. Od davno pa so personificirana tudi gorska imena: Zmajev greben v Montažu, Teme Rjavine, Šmarjetna glava, Šija Brane, Špik nad nosom.

več dni ni bilo iz stene, so reševalci Mahkoto z vitlom spustili v steno, čez nekaj minut pa začeli vleči nazaj gor, ker so zvedeli, da so mrtva našli pod steno. Zunanji dogodek je eden, plezalca spuščajo in dvigajo, toda njegova psihološka stanja so številna, za celo stran jih je, vsako pa opisano v svojem odstavku, pri čemer meje med odstavki delujejo kot pavze, ki ustvarjajo pričakovanje:

Prišel sem do skalnatega roba, kjer se je kakor odsekana začela stena. Nenadoma sem začutil v pasu oster sunek. Napela se je najlonska vrv, s katero so me varovali zraven jeklene vrvi, da bi me laže potegnili iz stene. Nisem jih več videl, tudi slišal sem jih slabo, zato sem cuknil najlonko, da bi jim vrv povedala, naj enakomerno popuščajo[.]

Rdeča vrv ni popustila. Nekaj časa sem brcal, kot bi se hotel upreti sili[.]

Nihče se ni zmenil zame. Pustili so me, da sem zmerjal. Samo vlekli so s takšno močjo, da sem tekel v breg. [...]

Ko sem prišel gor, so pogledali stran. Bil sem kakor greh, ki se je vrnil iz pekla.

Potem je Jozva, ki ni nikoli pokazal, da mu je kaj, prevzel komando [...]: 'Spokat, fantje! Akcije je konec. Gremo! Ante, odveži se!'

Še vedno nisem občutil, da je smrt v njihovih očeh[,] in samo to sem si želel, da bi zamižali, da bi ne govorili. (Mahkota 178)

4) Moč **impresij** in **občutkov** pisatelji dosegaajo z menjavo kratkih in dolgih stavkov in povedi. Stavek kot zaključena misel posreduje eno podobo oziroma sliko, eno dejanje ali stanje in en občutek. Kratki stavki so uporabljani za izražanje jakosti čustev, ne logičnega razmišljanja (za Biščaka je alpinistični vzpon »nekaj [...] nikoli do konca doumljenega«, 104). Kjer imamo podobo brez opisa, je to impresija; takrat kratki stavki delujejo kot verzi; funkcija verza pa je, da se na koncu za hip ustavimo, da se podoba usidra; niz verzov s podobami pa učinkuje, kot bi listal album s slikami ali fotomonografijo, kakršna je Kugyjeva knjiga *Julijske Alpe v podobi* ali knjiga Jake Čopa *Raj pod Triglavom*. Dularjevo plezanje v znameniti Glavi Planjave leta 1957 se začne z nizom impresij, kot bi jih napisal Kosovel, zato bom stavke razvezal v verze:

Mračno jutro vstaja.

Napetost je v zraku.

K tlom tišči.

Kot bi ogromna, tisočmeterska stena legla na naju.

Ne vidiva ničesar.

Edini občutek življenja je le sopenje in udarjanje skal, ki jih ruši prijatelj nekje v bližini.

Dež!
Ne, le drobci prsti prše v meglo.
Zdajci se pokaže osamljen macesen.
Sam sredi skalne divjine. (Dular 5)

Podobnost s Kosovelovimi pesmimi »Jesen« (»Droben dež rosi, / bele so kraške poti, / sivo je zgodnje jutro«), »Oktober« (»Mokri vrtovi bleščijo / v zlatu večernem«), »Premišljevanje« (»Kraška vas je v jeseni tiha / ovita v megló«), »Kraška vas« (»Sam / čez vas. V temah / tulijo latniki«) se mi zdi očitna. Naslednje pa me spominja na Murna:

Pa nisva prišla od tam.
Iz doline, kjer rastó smrekovi gozdovi,
kjer se belijo širna prodišča
in v njih se prelivajo srebrni prameni voda,
naju je privedla pot.
Onkraj se vpnejo gozdovi, prodišča in stene v svet,
ki izpopolnjuje tega, ki z mrkimi stenami zapira dolino na jugu.
Po njem drži najina pot. (Dular 5)

Ali ni tako v pesmih »Ko dobrave se mračé«, »Zima« (»Namočena / od ranega dežja je pot. Iznad vodé / in črne prsti tam in travnikov / dviguje se sopar. Na desni je smerečje, / na levi gorska pot, rujava, skrita / ko lisičja dlaka.«), »Jesen« (»Jesen ... / Večne kaplje dežja [...] Motna reka kipi / in zvoni nekje / tak čudno, tak daleč«)?

Slovenski alpinisti so se poetičnega jezika učili pri Kugyju,¹⁹ pisateljsko izjemno talentiranem vnuku Jovana Vesela Koseskega. To je opis Široke peči iz Kugyjeve fotomonografije *Julijske Alpe v podobi v Šmitovem in Orlovem prevodu*:

Pred nami je tiha in velika, prava postava Julijca nad pravo julijsko grapo. Ne morem se več povzpeti tja gor. Na majhni jasi v gorskem gozdu si najdem počivališče in jo gledam. [...] V zraku se nič ne gane [...]. Globoko spodaj, prav na dnu, mrmra gorski potok. [...] Tu je vse kakor najtišji fundament nad tabo razpetega, daljnega, neskončno visokega, brezglasnega, tihega prostora. Zdaj pa zdaj morda zategli klic pastirja iz doline ali kratek jek kamna, ki pada čez stene [...]. Globok mir v spokojnem dihu zemlje, svetle avreole v zlatih višavah.

To je slovesna ura. In Julijci mi pripovedujejo. Radi me imajo. Veste, da jim pripadam že triinšestdeset let? Z dvanajstimi sem jih prvič videl. Zdaj jih imam petinosemdeset. (150)

¹⁹ Kugyja štejemo za slovenskega pisatelja zaradi porekla in ker je prvi sistematično raziskoval Julijske Alpe, čeprav je pisal v nemščini in se imel za Nemca.

Spodnji odlomek pa s kratkimi stavki ne opisuje podob, ampak dogajanje, in sicer plezanje na robu padca. Pri plezanju smo skoncentrirani na mikro situacije: kaj bom prijel in kam bom stopil, kje je razpoka za klin, ali ga bom vanjo lahko zataknil; nič drugega ne obstaja, ne okolica, ne misel na otroke, starše ... Za avtentičen in hkrati učinkovit opis teh mikro situacij pa bo stilst uporabil kratke stavke, ki lahko učinkujejo kot verzi:

Naprej, mi veleva telo.
 Ven iz zaklete votline, me roté otrple noge.
 Plezam v lijaku.
 Zagozda! Udarec, požre jo poklina.
 Zdrsнем nazaj.
 »Ono tanko, razklano mi daj! Gori je bolje.«
 Skala se drobi.
 Majhen stop.
 Bo. Zagozda je na varnem.
 Zopet požira poklina moje moči.
 Klin! Na srečo drži. [...]
 »En sam oprimek, le plitvo vdolbinico mi nakloni!
 Vsaj prst mi ponudi, ki me bo vodil tod preko,« – a skala ne odgovori.
 Le klin se premakne v zagozdi.
 Molk.
 Zakričal bi, pa ledeno me stisne za grlo. (Dular 8)²⁰

5) **Refleksije.** V avtobiografijah je samega plezanja relativno malo, saj je od vzponov minilo veliko časa in podrobnosti niso več aktualne. Tako so v ospredju plezalčevo življenje, kolektivne zgodbe in razmišljanja. Mahkota je v skoraj 500 strani obsežni *Sfingi* podrobneje opisal le štiri ali pet najpomembnejših vzponov (naslovno prvenstveno smer v triglavski Sfingi, petdnevni zimski vzpon po Nemški smeri v Triglavu, dramo v Charmozu ...); Škamperle v *Snegu* le dramatičen zimski vzpon v Razorju, v 33 strani dolgem poglavju o večdnevem vzponu čez dvatisočmetrsko steno Aconcague pa plezajo na vsega eni strani in pol, vse drugo so napetosti in strahovi pred vzponom, odnosi med člani odprave, razmišljanje o smislu alpinizma (gl. Škamperle 137–169). Refleksije so značilne za vso AK, številne so v izrazito osebnoizpovednih in doživljajskih besedilih (npr. Dular, Zaplotnik, Tomazin, Škamperle, Knez, Jelinčič, Romih, Biščak): refleksije o odnosih in vezeh med soplezalci, o smislu tako imenovanega osvajanja nekoristnega sveta, o življenjskih

²⁰ Omenjena razklana zagozda je v konus obrezana lesena zagozda za razpoke, ki so za klin preširoke.

usmeritvah in odločitvah, o vrednotah, vrlinah in o lastni vrednosti, o veri, o ljubezni do ljudi, živali:

Toda po prvem raztežaju stvar steče; ni več tako mrzlo [...] in na vse pozabiš: na čas, lakoto, žejo, približuješ se neznanemu svetu v sebi. Posebej v težkih raztežajih, kot bi prihajal v svet nirvane; brez misli in spomina, le z notranjim glasom. [...] Mar je mogoče, da se mi v robato skalovje zliva toliko moči? Ljubezni? Čezmerne predanosti!? [...] Sva s Tomažem hodila tu zato, ker bi nekaj iskala, zahtevala [...]? Zadostovale so skupne poti, dolge ure zrenja, strah, ki sva ga delila pod vsako steno. [...] Najtežja mesta v steni sva vsakič premagovala s tistim, kar se je spletlo med nama. Psihična moč! Zaupanje! (Škamperle 123–124)

Ko se Knez na prvi strani svoje knjige predstavi, to stori enako kot Prešernov lirski subjekt v drugem in tretjem *Ljubezenskem sonetu* in v drugem in tretjem *Sonetu nesreče*: s podobo iz narave, ki jo preslika na svoje življenje, tako da podoba ni impresija, temveč prispodoba človeka:

Življenje je kot gorski travnik, poln je redkih trav. Med njimi rastejo cvetlice nežno milih barv. Nekatere širijo opojen vonj, druge ponosno razkazujejo svoj cvet. Nekatere rože so tudi brez vonja in vsaka nam ne diši. Rastejo tudi take, ki imajo neopazen cvet, a ko te oplazi njihov zobat list, na koži pusti rdečo, pekočo liso. Če boš zavzeto iskal, boš lahko našel trpko, kislo zel, pa tudi bilke, ki v sebi hranijo skrivnostno moč. Rosa jih umiva in sonce jih zlati. A v viharjih, ob hudi uri, se osuje in odlomi marsikakšen cvet. [...]

Vsega je bilo obilo, veselja, in žalosti, in smeri, da bi jih bilo povprečnežu dovolj za pet življenj. A vse je le odsev. Naj je blisk strele še tako slepeč, o sami strelji ne pove dosti. V življenju iščemo srečo, a jo najdemo tam, kjer je nismo iskali. Če ga opazujemo, tudi ta svet ni trden, ena sama trdna stvar ga ne podpira. Vse je gibanje in v tem gibanju spi minljivost.

Prijatelji me kličejo Franček in moj priimek je Knez. (Knez 9)

Refleksije lahko poleg lastne sporočilne vrednosti tudi upočasnijo branje ali ustvarijo suspenz.

6) **Različni pripovedovalci in pripovedne perspektive.** V ožjem smislu jih ima (od okrog 25 pregledanih knjig) le Škamperle, v širšem pa še Marija in Andrej Štremfelj. Ker se Škamperletov razvojni roman začne z davnim otroštvom, gleda na ta začetek z distanco tretjeosebne pripovedovalca, v prvo osebo pa preide z vstopom v srednjo šolo, ko se začne alpinistična, ljubezenska in študijsko-poklicna zgodba. V knjigi *Objem na vrhu sveta* iste dogodke opisujeta izmenično dva pripovedovalca, Andrej in Marija Štremfelj, torej dva pogleda na isto stvar, ki včasih ustvarita rašomonski učinek.

7) **Kritična distanca do sebe** kot pomembna sestavina avtobiografij je značilna za tisto AK, ki je napisana precej časa po opisanih dogodkih (Škarja, Mihelič, Biščak, Škamperle, Štremfelj in Štremfelj). Tako na primer Mahkota biča svojo bahavost, sebičnost in stremušstvo, denimo, da je najtežje smeri plezal z žensko, ker bi v moški navezi ne bil prvi in ker so taki uspehi priporočilo za vodniško službo (Mahkota 81, 101, 213). Razumljivo je manj distance v knjigah, ki so napisane kmalu po dogodkih in na višku alpinistove kariere. Tipična je prav Zaplotnikova *Pot*, napisal jo je pri 28 letih in je zelo iskrena romansirana pripoved o iskanju smisla, krasi ali kazi pa jo stalna vzvišenost nad običajnimi, po njegovem mnenju zdolgočasenimi ljudmi. Prav iskrenost, vzvišenost, ki mladim alpinistom pritrjuje, da je alpinizem najpomembnejši na svetu, ter modre misli (življenje je pot, ne cilj; ne sledi ciljem in pričakovanjem drugih, živi tukaj in zdaj, bodi avtentičen) so med razlogi za njen kulturni status.

8) **Dialogi**. Ker avtobiografije prikazujejo alpinistovo življenjsko zgodbo od mladosti naprej, zgodba zahteva tudi dialoge; številni so pri Mahkoti, Škamperletu in Zaplotniku. To niso fikcijski dialogi, ampak *možni* dialogi. Fikcijski oziroma povsem izmišljeni so v fikcijah, kakršna je Svetinova *Stena*, saj si jih je pisatelj zavestno izmislil. Avtobiografski pa so rekonstruirani kot možni dejanski dialogi.²¹ Njihova funkcija je na primer ustvariti občutek pristnih osebnih odnosov, odkriti čustveni svet oseb, približati dogajalno atmosfero, povečati dramatičnost.

9) **Pogovorni in žargonski jezik** – tega pa je zaradi lektorjev in samocenzure premalo. V književnosti je povsem sprejemljivo, da romaneskne osebe uporabljajo pogovorne izraze; romani Tadeja Goloba, Kristiana Novaka ali Gorana Vojnoviča pa film *Cvetje v jeseni* bi bili osiromašeni, če bi govorili knjižno. Seveda se pogovorni jezik ne spodobi avktorialnemu pripovedovalcu, ki ni oseba iz romana – toda avtor alpinistične avtobiografije je romaneskna oseba, celo glavna oseba, zato sme zapisati besede *ferajn*, *čelka*, *šestica*, *pofrajhana stena*, *prusik*, *gurtna*, *solirranje*, *abzajlanje*,²² lektor pa naj mu tega ne postavi v poševni tisk ali

²¹ Fikcija ni možni svet, to sta dve različni ontologiji. Fikcijske osebe in dogodki so neresnični, izmišljeni. Možni svet pa je tisti, ki prikazuje možna stanja (opisujemo jih z besedami *mogoče*, *možno*, *lahko*) resničnih oseb in stvari: to, kar bi se jim lahko primerilo, pa se jim ni (*lahko bi se več učil in dobil boljšo oceno*), in tisto, kar se jim je primerilo, pa so pozabili (*možno, da sem to rekel, ampak sem pozabil*).

²² Alpinistično društvo, čelna svetilka, smer šeste stopnje, s snegom povsem prekrita stena, pomožna vrstica, trak za različne stenske manevre, plezanje brez soplezalca, spuščanje po vrvi. Očitno je, da večina izrazov nima knjižnega ustreznika, predvsem pa jih nihče ne uporablja. Drugače rečeno: kurzivni izrazi so termini, tole pa so slovarske definicije.

narekovaj, ki sta poleg tega še smešna, saj pomenita *saj vem, da ne bi smel tako zapisati, ampak ne zamerite mi*. Osem let pred prvim slovenskim romanom je Levstik v znamenitem literarnem programu *Popotovanje iz Litije do Čateža* od pisateljev realistični jezik naravnost zahteval in zapisal: »Bilo bi neverjetno, ako bi uradnik v pisarnici kmeta vprašal: 'Kakšne so bile tiste vile?' namesto: 'Kako so tiste vile ven videle?' [...] Kadar bi te reči pisali drugače, kakor so v resnici, lahko vidi vsak, da bi obraževali čas, kakršnega ni med nami[...]« (26)

10) Škamperletova, deloma tudi Zaplotnikova in Mahkotova knjiga imajo celo **obliko razvojnega romana** (gl. Virk 220). Tudi zgornji postopki so pri teh najbolj sintetizirani. Pri Škamperletu menjave pripovedovalcev, obilica dialogov, resnične osebe z izmišljenimi (in šele v drugi izdaji resničnimi) imeni, številni poetični opisi (metaforika, izbrano besedišče ...), refleksije in impresije – kot za Zaplotnika so tudi zanj imena smeri in sten včasih nepomembna, pomembno je prijateljstvo in doživljanje gore. Tudi Mahkotova *Sfinga* ima status romana – avtor jo je sicer v predgovoru krstil za povest – in je gosto prežeta z naštetimi leposlovnimi elementi.

Vrste alpinistične literature

Po kriteriju fikcijskosti bi AK lahko delili na nefikcijske (avtobiografije in odpravarske knjige), semi-fikcijske in fikcijske, po kriteriju biografskosti na avtobiografije in biografije, po dolžini glede na čas dogajanja pa na (avto)biografije, odpravarske knjige in kratke zgodbe.

Po moji zasebni anketi za najbolj paradigmatsko AK štejejo avtobiografije. Te so pisatelji po navadi napisali v enem kosu in dlje časa po opisanih dogodkih, odpravarske pa pogosto nastajajo med odpravo samo (npr. Grošelj, Jelinčič). Avtobiografije so hkrati generacijske pripovedi o soplezalcih in prijateljih: Potočnikova o predvojni generaciji, Avčinova o prvi povojni generaciji, Škarjeva in Mahkotova o generaciji petdesetih in šestdesetih let, Belakova o šestdesetih in sedemdesetih letih; sedemdeseta so popisali Manfreda, Marija in Andrej Štremfelj, Zaplotnik; osemdeseta Biščak, Karo, Lenarčič, Škamperle, Romih in Tomazin, iz generacije devetdesetih in mlajših pa imamo le Humarjevo *Ni nemogočih poti*. Avtobiografijam po številčnosti sledijo odpravarske, denimo številne Grošljeve in Tomazinove, Cedilnikova *Congma je hodil spredaj*, Jelinčičeva *Zvezdnate noči*.

Avtobiografijam po številčnosti sledijo odpravarske knjige, denimo številne Grošljeve in Tomazinove, Cedilnikova *Congma je hodil spredaj*,

Jelinčičeva *Zvezdane noči*. Izjemoma so napisane s pomočjo »pisateljice v senci« (Kočvarjeva s pomočjo Mojce Trobevšek), unikatna pa je knjiga Metoda Humarja: pred smrtjo jo je narekoval nečakinji Andreji Humar in prijateljema Marku Prezlju in Denu Cedilniku. – Drug tip avtobiografij je napravljen iz kratkih zgodb, objavljenih v *Planinskem vestniku* ali *Grifu* in podobnih revijah ter na spletu kmalu po plezalnem vzponu (Jugova, Potočnikova, Avčinova, Kozjekova).

Ker je za AK bistvena zgodba, bralci vanjo štejejo tudi biografije, kot so Kugyjeva knjiga o njegovem vodniku Ojcingerju, Svetinova pol-fiksijska knjiga o medvojni generaciji, Mlačevi *Veliki pionirji alpinizma* in knjiga Bernadette McDonald o slovenskem alpinizmu in himalajizmu z naslovom *Alpski bojevniki*.

Posebna vrsta nefiksijske AK so fotomonografije s poetičnim komentarjem, na primer Kugyjeve *Julijske Alpe v podobi* ter Mejovškov in Škamperletov *Lastovičji let*.

Pri fikcijskih in pol-fiksijskih romanih ter kratkih zgodbah so dogodki in osebe izmišljeni ali sklepani iz več resničnih oseb ali pa so prepoznavnim osebam pripisani izmišljeni dogodki: Deržajeva *Pod špiki*, Jelinčičeva kriminalka *Umor pod K2*, Golobov *Zlati zob* so fikcije; Bartolove zgodbe o Krasowitzu in Jugu v zbirki *Al Araf* in Bučerjeva *Koča na Robu* referirajo na Klementa Juga, Svetinova *Stena* govori o medvojni generaciji Čopa, Potočnika, Župančiča.

Semi-fiksijske niso tiste, ki kombinirajo *prepoznavno* resničnost s fikcijo (pol-fikcija), ampak predvsem te, ki povsem ohranjajo videz fikcije, čeprav govorijo (tudi) o resničnih osebah in dogodkih; takšne so Gregorinova kratka zgodba »Pozno neurje« (iz njegove knjige *Blagoslov gora*) in Cedilnikovi kratki zgodbi »Težnost« in »Morda bo šel kdo tod mimo« (iz njegove knjige *Sledovi ptic*). Fiksijski videz ustvarijo na več načinov: imena so izmišljena ali pa junaki imen nimajo (*on, ona*), brez imen so hribi in planinske koč, čas ni določen, pripovedovalec je vsevedni in tretjeosebni. S tem nastane vtis, da ne poroča o konkretnem dejanskem dogodku, ampak o *tipičnih* alpinističnih dogodkih.

Vidimo torej, da alpinistična književnost še zdaleč ni leposlovno neambiciozna in zvrstno enovita, saj avtobiografije lahko beremo tudi kot ljubezenske romane (Štremfelj in Štremfelj, Škamperle), razvojne romane, Škarjeva knjiga *Po svoji sledi* je preplet osebne zgodovine in zgodovine slovenskega himalajizma, knjiga Jože Miheliča *Vprašaj goro* pa preplet avtobiografije ter bohinjske zgodovine in etnologije (tam beremo o nekdanjih navadah kmetov, obrtnikov, pastirjev, divjih lovcev, o oskrbnikih in gorskih reševalcih, o izvoru imen, o bohinjski kravi ciki – v istem poglavju se prepleta vse, zabeljeno z anekdotami).

Izjemna na Slovenskem pa je satira *Grub* Eda Deržaja²³ na gorniško postavljaštvo.²⁴

Za alpinistično turo veljajo naslednja pravila: ko prispeš v kočo, ki si si jo izbral za izhodišče, se vedi tako, da morebitni izletniki in slični smrtniki takoj zaslutijo, da si alpinist posebne sorte. V pozdrav le pokimaj in sedi s tovarišem v skrajni kot sobe. Tu malomarno odvrzi oprtnik z derezami, vrv in cepin. Če imaš v oprti pravilno razmeščene kline in kladivo, bodo takoj rezko zarožljali. V hipu bodo vse oči uprte v vaju. Nato sedita mrkih obrazov, brez besed, v skrajni kot koč. Ko si prepričan, da so se vaju turisti nagledali, prični s sezuvanjem okovank. To delo spremljaj z žvižganjem kakšne žalostinke. Učinek ne bo izostal. Iz oprte vzemi plezalnike, ki jih še počasneje oblači. Pri tem žvižgaj še otožnejšo melodijo. Posebno rahločutnim damam se bodo že pri tem tvojem opravilu zarosile oči. (61)

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²³ Z grafikami na vsaki drugi strani: Deržaj je bil slikar.

²⁴ Norčuje se tudi iz pretirane terminologije za različne veje gornštva: planinstvo, planinarstvo in planinarji, gorohodstvo, gorohodci in gorovniki, hribolastvo, gorolastvo, dolohodstvo, dololastvo, dolinarjenje.

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On the Properties of Mountaineering Literature

Keywords: literature and alpinism / mountaineering literature / autobiography / beauty / the sublime / metaphor

Mountaineering literature tells stories about one's own, someone else's, and fictional mountaineering deeds and experiences. Types of mountain literature are autobiographies (Zaplotnik), biographies (Svetina), expedition travelogues (Grošelj), fiction (Jelinčič), semi-fiction (Cedilnik), short stories (Dular), satire (Deržaj), photomonographs (Mejovšek and Škamperle). In some, autobiography and history (Škarja) or autobiography and ethnology (Joža Mihelič) are intertwined. The aim of mountaineering literature is to tell a story about experiences and feelings toward oneself, fellow climbers, and nature, while framework themes are adventure, friendship, love, (sublime) beauty, and the transcendental. With traditional literature they share several elements of style and composition: confessional writing and reflection, flashback and flashforward, contrasting, original metaphors, different narrators and narrative perspectives, changing narrative tempo, dialogues; autobiographies by Škamperle, Zaplotnik, and Mahkota also take the form of a Bildungsroman.

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Using Autobiographies for a Sociology of Mountaineering

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Since the beginning of mountaineering, mountaineers have produced a vast literary canon. Amongst these texts, autobiographies hold a special place: although they are much more common in mountaineering than perhaps in any other sport, they appeared much later than the first mountaineering accounts of ascents and expeditions, which have been available at least since the 1840s. This article addresses two questions. First, why have mountaineers written so many autobiographies, but only since the 1920s? And second, is this material relevant if we want to carry out a valid sociological analysis of mountaineering, and more particularly of excellence in mountaineering? The article shows that autobiographies present relevant, even ideal material for a sociological study of excellence in mountaineering. Indeed, they are characterized by a discourse of excellence produced by an elite (both sporting and, to a certain extent, social elite), a discourse that can tell us a lot about the so-called spirit of mountaineering.

Keywords: sociology of literature / literature and alpinism / mountaineering literature / autobiography / excellence / elitism

Introduction

Since its earliest stages, mountaineering as a practice has captured the imagination and generated stories. It has been surrounded by a dense literary output following its inception and gradual institutionalization in the United Kingdom in the 1850s and in France in the 1870s—the two countries on which my research for this article was conducted. At first, this production focused on other aspects than the sport of mountaineering itself, such as scientific reports and poetic writings. It then increasingly came to deal with the activity itself through accounts of ascents and expeditions (see Perret). The first autobiographies, centered on the climber's career and his or her most important ascents, were published by the British in the 1920s. Since then, autobiographies have been continuously published: I have counted over 70 such texts

for the period 1920–2015 in France and Great Britain. This is a high number when compared to the number of autobiographies published in other sports, by any count (see Buisine; Perret; Artiaga; Moraldo, “Analyser”).

Why is this so? And, as social scientists, how can we use this singular material? These are the two questions I will try to address in this article. The first question immediately situates mountaineering as a singular practice in relation to other sports. The second is a more methodological reflection which leads us to a questioning of the validity of this atypical material, a material which at least French sociologists have tended to frown upon.

My work on the sociological use of autobiographies has roots in my doctoral research project, which has resulted in a dissertation (see Moraldo, *Sommets*) and more recently a book (see Moraldo, *L'esprit*). In this research, I have focused on excellence in mountaineering—that is, the elite among the mountaineers—since its inception in mid-nineteenth century in Britain. I have examined the ways in which a so-called spirit of mountaineering—a body of ethical rules and an *esprit de corps*—was invented, and remained over time, despite all the changes that have affected mountaineering, including democratization, feminization, and professionalization. My research shows that this spirit of mountaineering still governs the ways in which mountaineering is practiced nowadays in the United Kingdom and France. I have analyzed 72 autobiographies of British and French mountaineers published between 1920 and 2014, that is to say, all the autobiographies of great French and British mountaineers published before 2015. As a complement to this autobiographical material, I have also used as sources sociological interviews, ascent accounts, articles from mountaineering magazines, and obituaries.

Autobiographies as a Portal to Discourses of Excellence

Among the narratives produced by mountaineers, autobiographies and climbing accounts are two particularly common types of self-discourse. Autobiographies in particular prove to present interesting material for studying excellence in mountaineering.

In high-profile sports such as football, autobiographies sometimes represent a means of accessing a population of inaccessible people (see Juskowiak and Nuytens). Similarly, but for different reasons, it was a question of inaccessibility that led me to the use of autobiographies in

the first place: given the object of my research, namely the (self-)discourses of mountaineers, many of which had long since passed away, and the long historical time-frame I was interested in (150 years), autobiographies at first seemed to be a practical means of accessing much of the information which would have been otherwise unavailable. However, this primary, essentially practical reason was quickly relegated to the background. Indeed, autobiographical material has proved to have an unsuspected richness for studying excellence in mountaineering, particularly from a longitudinal perspective. Thus, from belonging to default material autobiographies quickly became a central and indispensable tool in my work. This idea requires further clarification.

A Literary Production Reserved for an Elite

Autobiographies are a form of literary production reserved for a certain mountaineering elite: very few minor mountaineers (if we can call them that) publish autobiographies for a wide audience, and the few who have done so have been excluded from my corpus. There are several reasons for this.

First, this type of publication is often justified and legitimized by the achievement of extraordinary feats: one does not write a mountaineering autobiography without having unpublished episodes to tell. This does not mean, as I will show later, that this criterion is sufficient. Specific social conditions are also necessary to engage in autobiographical writing.

Second, mountaineering is a specific activity in that it requires the prowess of its practitioners to be narrated in order to receive validation within their peer group, and for the feats to thus be recognized into existence. Indeed, since its beginnings, mountaineering has been made visible through narrative. In a way, a new ascent only exists insofar as it is told afterwards, with sufficiently clear and numerous details to support the claim. For those who wish to have their exploits recognized and validated by their peers, the absence of judges or spectators means that they have to relate, in one way or another, the climbs they have made. Hence the strong propensity of elite mountaineers to publish.

Finally, the way in which mountaineering is practiced lends itself well to written narration. As an activity close to exploration, and unlike standardized sports, mountaineering allows for relatively varied narratives: the places where the action takes place are always different, capture the imagination, and usually require detailed description; the out-

come is often uncertain; the risks are high; etc. Moreover, unlike more institutionalized sports, where all the work and actors who contributed to the making of the heroes are visible, the mountaineer can give the impression of having become who he is, and of having accomplished remarkable feats, alone. Autobiography is a form that corresponds particularly well to this representation of the individual, and which in turn helps to validate it.

That being said, if one must be a member of the mountaineering elite to publish an autobiography, it is less clear that the authors of autobiographies are representative, in social and gender terms, of the mountaineering elite as a group. This question is fundamental: indeed, it is one of the conditions for approaching autobiographies as valid empirical material for studying excellence in mountaineering. To address this concern, I have sought, throughout my research, to identify according to objective criteria, decade by decade, who the most important mountaineers of each period were (e.g., those who achieved the greatest ascents, or the greatest number of ascents), thus reconstructing an elite of mountaineers since the 1850s. Using this method, the elite comprises 364 mountaineers. What I found is that when the social properties of this (reconstitution of the) elite are compared with those of all the authors of autobiographies, the two are extremely, and surprisingly, similar. I say surprisingly because my population of autobiographers was not constituted with a view to being representative. This allowed me to consider, with all due caution, that what was found in the autobiographies was representative, in a way, of the discourse and views of the great mountaineers in general (as a group), and reflected their conceptions of excellence and, more generally, what I have called the spirit of mountaineering.

“Mountaineering” Autobiographies—Not Autobiographies “of Mountaineers”

Another reason why autobiographies quickly became a central and indispensable source material in my research is because they are above all texts about “mountaineering”: they are life stories centered on mountaineering and in which the other social roles and statuses of their authors are obscured. The writers tend to present themselves as “mountaineers” above all, giving the impression of a life exclusively devoted to mountaineering. This reduction of the author of an autobiography to one aspect alone, this coherence, which has been strongly criticized in

sociology (see Bourdieu 69–72), is not, however, detrimental to a sociological analysis of mountaineering excellence. On the contrary, the very fact that elite mountaineers produce this type of discourse reveals something about their relationship with an activity that is primary in their eyes. Moreover, these discourses indicate a lot about excellence in mountaineering, since they are texts in which their authors develop both their trajectories—within the mountaineering elite—and their conceptions—that is, their definition of excellence in mountaineering. The research for my book (see Moraldo, *L'esprit*) was thus shielded from the dangers of the so-called biographical illusion—the disparity between an individual's outward discourse and his or her (often unthematized) social reality—because the forms of official discourse carried on by a social elite about itself were precisely what I sought to access.

Although this presents relevant material for studying excellence, it is not the only type of source used in my research: accounts of ascents, biographies, obituaries, articles from Alpine journals from the 1850s onwards, but also interviews (15 in total) conducted with living mountaineers, were analyzed.

Objectivizing Autobiography

Prior to analyzing their content, autobiographies written by mountaineers ought to be rigorously objectified: reinscribing this material in the historical and social frameworks that make it possible and give it meaning is necessary in order to understand what it can—and does—tell us. But this sociological work of objectification is not a mere preliminary to the so-called real stage of analysis: it already tells us a lot about excellence in mountaineering and its spirit.

The Historical Conditions for the Emergence of Mountaineering Autobiographies

First and foremost, it is necessary to put the mountaineering autobiography back into its historical context by asking how this type of self-discourse could appear among mountaineers in the first place.

The autobiographical genre, whose founding text is arguably Saint Augustine's *Confessions*, developed progressively during the Middle Ages and the Renaissance, before taking off at the end of the eighteenth century (see Grève). In the nineteenth century, the genre spread

throughout Europe. In France and the United Kingdom, a number of writers and essayists wrote their autobiographies. These make up the majority of the texts listed by Philippe Lejeune in his “repertoire” of autobiographies (Lejeune 11). Autobiography was thus already a well-established genre in the nineteenth century, when mountaineering was at its early beginnings.

However, the first autobiographies of mountaineers appear much later. While the first compilations of mountaineering stories by Alpine Club members were published in the 1840s,¹ the first mountaineering autobiography, *Mountain Memories* by Martin Conway (1856–1937), appeared in 1920 and was followed in the same decade by no less than five other similar texts: *The Making of a Mountaineer* by George I. Finch (1888–1970) in 1924, *The Mountains of Youth* by Arnold Lunn (1888–1974) in 1925, *On High Hills* by Geoffrey Winthrop-Young (1876–1958) in 1927, and *Day In, Day Out* by Elizabeth Aubrey-Le Blond (1861–1934) in 1928. In France, the situation is different. The first mountaineering autobiography was *Vocation alpine (Alpine Calling)* by Armand Charlet (1900–1975), published in 1949. It was not until 1961 that *Les conquérants de l'inutile (Conquistadors of the Useless)* by Lionel Terray (1921–1965) was published. Pierre Puiseux (1855–1928) and Micheline Morin (1900–1972) had certainly published mountain memories, the former in 1928 with *Où le père a passé (Where Father Went)*, and the latter in 1936 with *Encordée (On the Rope)*, but both were compilations of accounts of climbs rather than autobiographies. We are therefore faced with what appears to be a British specificity: the early appearance of autobiographies. Two questions can be asked at this point: the question of the gap between France and the United Kingdom in terms of published autobiographies, and the question of the late appearance among mountaineers of a literary genre that was already established elsewhere.

The differences in autobiographical production in the two countries ought to be considered in relation to the different roles mountaineering had played within the two national sports spheres before the interwar period, and can be read in the light of the respective dominant definitions of the activity in the two countries. My research was able to show that the appearance of these mountaineering autobiographies (that is, autobiographies centered on mountaineering) was conditioned

¹ These include James Forbes' *Travel through the Alps of Savoy* (1843) and the *Peaks, Passes and Glaciers* volumes published by the Alpine Club from 1859 onwards, before the bestselling mountaineering stories such as Leslie Stephen's *The Playground of Europe* (1871) and Edward Whymper's *Scrambles amongst the Alps* (1871) were published.

by the possibility of gaining social standing from mountaineering and, more simply, by the fact that it became possible to declare oneself to be a mountaineer as a principal undertaking rather than as a secondary activity. In other words, writing autobiographies became possible when mountaineering as an activity became respectable enough to be more than a mere leisure activity or hobby. In France, until the 1920s, mountaineering remained a “cultivated excursionism,” a “cultivated practice not unlike the activity of learned societies,” a practice focused on the scientific or contemplative dimensions of mountaineering rather than its conquering and sporting dimension (Hoibian 56). In this context, it was rare to see people devote more time to mountaineering than one would to a leisure activity, and the profit to be made from mountaineering exploits (which were quite rare among the French) were small. In the United Kingdom, on the other hand, mountaineering was institutionalized earlier, from the 1850s onward, and the so-called golden age of British mountaineering (1856–1865) was characterized by the emergence of a sporty and conquering mountaineering against a backdrop of British imperialism. This culminated in the Everest expeditions of the 1920s (see Ellis). Two of the early authors of autobiographies, Martin Conway and George Finch, published their books after their respective Himalayan expeditions (Conway went to the Karakoram as early as 1890, and Finch took part in the Everest expedition in 1922). Such a definition of mountaineering creates a space for the autobiographical production, limited, granted, to the best mountaineers, those who have joined the ranks of national heroes together with the great British explorers of the period. This is one reason why autobiographies focused on mountaineering appeared in the United Kingdom from the 1920s onwards. Another possible reason could be that, before the 1920s, it was still not acceptable in the United Kingdom to give too much importance to an activity that was not one’s profession, let alone to write memoirs centered on this activity. As mountaineers were professionals (businessmen, teachers, lawyers, diplomats), it would have been undignified, especially in the Victorian era, to present oneself first and foremost as a mountaineer.² Leslie Stephen (1832–1904), a major mountaineer of the golden age and author of the bestselling book *The Playground of Europe* (1871), thus published several articles, but these,

² Even though accounts of climbs were published, their titles emphasized the fact that mountaineering remained a secondary activity, reserved for free time: *The Playground of Europe* (Stephen), *Scrambles amongst the Alps* (Whymper), *Wandering amongst the High Alps* (Wills), *Norway, the Northern Playground* (Slingsby), *Summer Months among the Alps* (Hinchliff), *Hours of Exercises in the Alps* (Tyndall), etc.

although his mountaineering activity can sometimes be mentioned in them, are mainly devoted to his professional and intellectual career. Similarly, in *Penultima*, the memoir published by Alfred Hopkinson (1851–1939) in 1920, mountaineering takes a minor place when compared to his professional career as a professor of law and headmaster of Owens College.

The rise of mountaineering autobiographies in the United Kingdom in the 1920s can thus be explained by a combination of several factors: a favorable ideological and political context, including the unique access to Everest, the imperialist aim of the first expeditions to the Himalaya, encouraged by institutions such as the Royal Geographical Society (see Ellis), and the revaluation of the figure of the explorer; the presence of institutions both old (the Alpine Club, the Royal Geographical Society) and new (the Everest Committee); and the action of the media in disseminating the exploits of mountaineers and creating a readership. Mountaineering had thus become so popular that it was possible for mountaineers, at last, to publish their life stories without tarnishing their image.

Later, for the generation of mountaineers born in the 1920s in particular, it was France that dominated autobiographical production. This reversal corresponds historically to a renewal of the dominant definitions of mountaineering in both countries, marked in particular by the great post-war era of French Himalayanism, following the ascent of Annapurna in 1950, which consecrated the mountaineers as national heroes. An important element must be added, though, namely the growing media coverage of mountaineering which opened up a kind of market of testimonies that was seized upon by mainstream publishing houses. This phenomenon is particularly visible in France, where mountaineering autobiography took off as the result of the media coverage of Himalayan expeditions. Additionally, editorial constraints and the organization of the publishing field are elements that influence autobiographical production as well.

Finally, mountaineering narratives emerged when it became legitimate to present oneself as a mountaineer first and foremost, which did not happen until the 1920s in the United Kingdom and the 1960s in France. Subsequently, the publication of an autobiography became commonplace among the best mountaineers. As a result, in some cases, autobiography came to resemble what it is in other sports: a medium for self-promotion and a way to profit from a career. The age of mountaineers when they published their autobiography is an indicator of these new functions of autobiography and, in short, of the profession-

alization of mountaineering. The earlier the climber publishes his or her autobiography, the more likely it is that the aim is to gain notoriety, especially for the latest generation of professional climbers who have to manage their media image. While the average age at which an autobiography is published in any period is around 50 years (47.3 years in the United Kingdom and 50.1 years in France), this average age decreases over time (see Figure 1). This decrease has another indirect consequence: the increase in the number of autobiographies published in recent decades. Indeed, to publish at a young age is to avoid the risk of dying in the mountains before having had the chance to write the autobiography. The generalization of Himalayanism has contributed to the increase in this risk, just as it encourages a truly vocational investment in mountaineering among the latest generations.

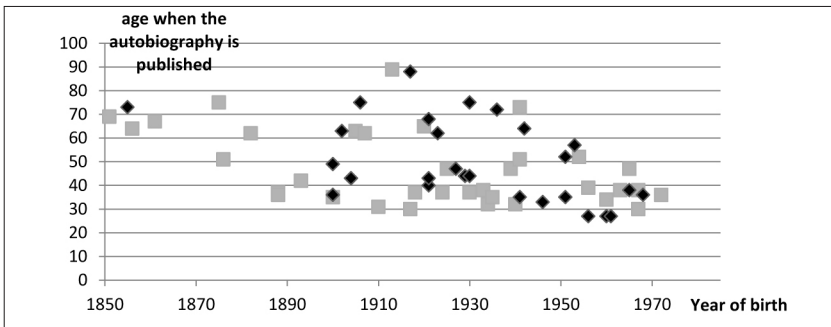


Figure 1. The age at which climbers publish their autobiographies. Autobiography base (N=62). In grey the British, in black the French.

We can thus see that both the ways in which autobiographies appear and the different functions that they can take on (from a strategy of achieving notoriety to a disinterested discourse) should be put in relation to their historical and social conditions of enunciation. In this sense, it is important to bear in mind that a mountaineer's autobiography obtains a different meaning and different stakes depending on whether it is written in the 1920s or in the 1980s, by a middle-class amateur or by a professional mountaineer, in old age or at an early age. It is therefore essential to restore, as far as possible, its exact frameworks of enunciation in order to better understand its function and to apprehend it for what it is.

The Social Conditions of Possibility of the Autobiography

Among these frames of enunciation, the author's background and gender should also be taken into account. Among the authors of autobiographies, there is an over-representation of men (89% of authors from both countries) and of mountaineers from privileged backgrounds compared to their share in the general population (around 70% of British authors and almost 50% of French authors).

This over-representation leads us to question of the properties that might give the mountaineer a sense of entitlement that leads to writing and publishing about himself. Does this sense of legitimacy come from the social, sporting, or literary sphere? At the end of what type of life trajectory does it appear?

Regarding the trajectory, writing is legitimized by an exceptional, exemplary, sporting career that is deemed worthy of interest; in a word, an excellent career. The justification of the autobiographical enterprise in terms of the transformation or conversion of the self in the course of one's life (see Poliak 9) is implicitly present in the texts, as they tell the story of this transformation. The exemplary dimension inherent in the autobiographical project explains, once again, the rarity of accounts by ordinary mountaineers and the proximity of the social and gender composition of the population of autobiographical authors to that of great mountaineers.

When it comes to the social properties and skills that preside over the autobiographical enterprise, one condition appears to be necessary: one has to possess the literary skills and social dispositions that allow one to feel authorized to write and publish a life story (see Lahire). Because of phenomena of self-selection of a social or gendered nature (see Poliak 11; Bertaux 215; Peneff 56), mountaineering legitimacy alone is not enough. Being a man (rather than a woman) or a bourgeois (rather than a member of the working class), however great a mountaineer one may be, are two factors that make writing and publishing more likely.

Finally, being a great mountaineer who has written an autobiography requires two conditions to be fulfilled: to have accomplished feats that make one part of the mountaineering elite, and to have the literary skills and social dispositions to feel entitled to write and publish a life story. The combination of these two effects can be seen in the case of female climbers. Their under-representation in the autobiographical corpus reflects their dominated position in mountaineering: to be implicitly accepted as part of the elite, they must demonstrate an excep-

tional sporting level, that is, they must not only be better than other women but also equal to the best men (see Moraldo, “Women”). This may explain why there are no women from working-class backgrounds among the authors of autobiographies, as they have a double deficit of legitimacy, one based in gender and the other one in class. Among men from working-class backgrounds who belong to the mountaineering elite, it is above all a deficit of literary legitimacy that may hinder a possible autobiographical project. From this point of view, if authors from working-class backgrounds are not under-represented compared to their proportion in the mountaineering elite, it is also because their upwardly mobile sporting trajectory is often coupled with a literary acculturation, often caused or triggered by the reading of mountaineering stories, which can act as an entry point to reading in general and then to writing. The acculturation of working-class climbers can also take place through contact with other climbers and, for guides, with their clients from privileged backgrounds (see Moraldo, *Sommets*). Another reason stems from the construction of the autobiographical corpus: to get more data, I have chosen to include the four autobiographies written with the help of a co-author: it happened that they are all autobiographies of mountaineers from working-class backgrounds who did not undertake secondary education, namely Don Whillans (1933–1985), Robert Flematti (1942–), Pierre Leroux (1921–2005), and Benoit Chamoux (1961–1995).

The social properties of the authors also depend on their generation, and must be seen in the light of what has been said above about the historical objectification of autobiographies. For example, while almost all writers born before 1914 belong to the social and intellectual elite (90%), post-war climbers are more often from the working class, in relation to the changes in the meaning of mountaineering autobiographies: it is increasingly sanctioned solely by sporting success. Women, on the other hand, are still in the minority among the authors of autobiographies: gender remains the last bastion. There is much to be said about the evolution of literary style, the episodes chosen, and the length of the texts, all of which testify to a decline in literary skills over time.

Bad Material or Bad Uses?

If autobiography could appear to be an ideal material for capturing what I have called the spirit of mountaineering, that is, the rules and representations which govern a so-called excellent practice and which

are shared by all elite mountaineers, this material is viewed with suspicion by sociologists, as they prefer sociological interviews.

The first reason is that autobiographies do not belong to material generated by the sociologist: indeed, he or she does not control their production. The second reason, linked to the first, is that autobiographies hold the reputation to be more biased than other materials. The usual criticisms of the autobiographical process thus concern its propensity to generate illusions that make it unsuitable for sociological use: a “referential illusion” concerning the veracity of the text; a “biographical illusion” (Bourdieu; Bertaux 213), denouncing an *ex post* reconstruction of the author’s trajectory, seen solely from the point of arrival.

False Criticisms of Autobiography

In my view, these are false objections: reality is always considered in retrospect, through the prism of a discourse, regardless of the way in which the information is collected. Such a reconstruction is inevitable. It is even indispensable to the narrative endeavor itself. Gérard Mauger points out that it would be just as illusory to think that a lived life could be exempt from narration, and reminds us that the so-called self is already a biographical institution (Mauger 35).

On the other hand, to address the specific objection of referential illusion, there is, in a practice such as mountaineering, a cross-checking by peers that lessens the possibility of lying, as it were. The publicity of the autobiography thus brings into play, as in the case of the sociologists studied by Jean-Philippe Bouilloud, the “recognition” of the author “by those he recognizes” (Bouilloud 60), and must propose a public version of the facts considered to be accurate.

The question is not so much whether the material is in itself or naturally good material—it is not about modelling on autobiographies the procedures and expectations in terms of sociological knowledge that are those of tried and tested sociological methods and techniques (the interview in particular)—as it is to ask how it is questioned and what we can hope to find in it.

Mauger refers to autobiographies “from below”, written by workers who have experienced an upward social trajectory, as “undertakings of self-aggrandizement,” justified by the exemplary nature of a journey, by the knowledge acquired, and by the self-transformation brought about during this journey (Mauger 39). The same can be said of autobiographies of mountaineers: they are exemplary narratives and under-

takings of the so-called growth or heroization of the self. As a result, they are almost ideal for studying excellence: its values, its ideologies, its practices.

But even if the mountaineer were to lie (in terms of the referential illusion) or give a distorted vision of his or her existence because it is reconstructed according to the point of arrival (in terms of the biographical illusion), autobiographies would still provide useful material. I believe that we should avoid these false questions and analyze the autobiography as both a factual discourse (not devoid of historical veracity) and a discourse of excellence and vocation, that is, a presentation of oneself as an elite mountaineer. Rather than sticking to a factual perspective aimed at comparing narrative and reality, the interest of the autobiography lies in the attempt at reconstruction it carries out, and in what this particular formatting reveals. In this respect, Nathalie Heinich's argument seems relevant when she writes that "from a comprehensive perspective [...], [the] narrative is part of the very matter of investigation: not only what makes it possible to understand, but also what must be understood" (Heinich 425)—provided, of course, that the discourse is articulated with the author's social properties. In the study of mountaineering excellence, more than knowing which discourses are supposed to be true, it is the image that the individual gives of himself and the way in which he reinterprets his trajectory, always put in relation to his social affiliations, and what this discourse tells us about the relationship (passionate, vocational, etc.) to the activity, that matters. As Mauger writes, in the autobiography, "the definition, necessarily relative, of the 'essential' and the 'accessory' is determined by the interests and problems of the author" (Mauger 43). It is precisely these interests and this problematic that I am interested in. In contrast to a critical sociology interested in revealing the truth hidden behind indigenous beliefs, and following Jacques Defrance's suggestion that we "take seriously the discourses of disinterestedness and apoliticism of the agents of the sports field [...] and adopt the anthropologist's point of view as we study the beliefs or worldviews of a social group," I want to consider the reconstruction carried out in the autobiography as a sociological object that tells us something about the ethos, beliefs, and representations of the mountaineers, but also about the factual course of their trajectories. This has been done, but without a consideration of these objects "as primary truths" or renouncing "any critical analysis of the role of the dominant" (Defrance 23).

The Three Functions of Autobiographies for a Sociological Analysis of Excellence

Hence, by considering autobiography as an exemplary narrative produced by an equally exemplary individual, one can consider autobiography to fulfil the following functions, which are also conditions of its production.

The first function is to bear witness to the reality of mountaineering at a particular time. The mountaineer has the legitimacy to do this as an insider and privileged witness. This is why, at a first level of analysis, we can say that the autobiography constitutes a source of factual information on the world of mountaineering. By cross-checking it with other sources (climbing stories, alpine journal articles, biographies), I have been able to draw up an accurate portrait of the ways in which mountaineering was practiced and considered over time.

The second function is to tell the story of an extraordinary life journey. As accounts of transformation and calling, autobiographies of mountaineers narrate trajectories, but in ways that must be objectified. By comparing these texts, I was able to reveal the main stages of a mountaineer's career and its evolution over time. This, in turn, allowed me to show how mountaineering had gradually evolved from a so-called leisure activity to a truly vocational practice, requiring an always greater investment (in time, money, but also physical and mental fitness).

The third function is to justify a place among peers, alongside the other elite mountaineers. By publishing an autobiography, the author asserts his or her status as an exemplary mountaineer. These texts thus partake in a discourse of distinction and entitlement, allowing one to justify one's place in a group (the elite of mountaineering). By analyzing the discourse, it is possible to bring out the representations, principles, and rules, in particular the ethical rules, which govern the spirit of mountaineering.

Conclusion

This article set out to answer two questions: Why are mountaineers so keen on autobiographies? How can a sociologist legitimately use this atypical material? The answers to these questions relate to the question of excellence and, ultimately, to what constitutes the spirit of mountaineering. Autobiography is a discourse of excellence, produced by an

elite (both sporting and, to a certain extent, social elite), from the moment it became legitimate to exist as a mountaineer first and foremost. For those who want to analyze excellence, it is close to the ideal material, provided that it is analyzed for what it is, and with the awareness that it does not say what it cannot say.

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Avtobiografije kot vir v sociologiji alpinizma

Ključne besede: sociologija literature / literatura in alpinizem / alpinistična literatura / avtobiografija / odličnost / elitizem

Vse od vznika alpinizma alpinisti in alpinistke s svojimi spisi vzpostavljajo obsežen literarni kanon. Med temi teksti imajo posebno mesto avtobiografije. Te so za alpinizem veliko značilnejše kakor nemara za kateri koli drug šport, a so se pojavile bistveno pozneje kakor prva alpinistična poročila o vzponih in odpravah, ki jih zasledimo že okrog leta 1840. Članek odgovarja na dve vprašanji. Prvič, zakaj alpinisti in alpinistke pišejo toliko avtobiografij, a šele od dvajsetih let 20. stoletja naprej? In drugič, je to gradivo lahko relevantno za sociološko analizo alpinizma in zlasti odličnosti v alpinizmu? Članek pokaže, da so avtobiografije relevantno in celo idealno gradivo za sociološko proučevanje odličnosti v alpinizmu. Gre namreč za diskurz odličnosti, ki ga proizvaja elita (in sicer športna in v določeni meri tudi družbena elita) in ki nam lahko veliko pove o tako imenovanem duhu alpinizma.

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Alpine Clichés and Critiques: Developments and Tensions in German-Language Literature

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This article argues that the role of the Alps in German-language literature is embedded both in a socio-historical context and in the topoi or commonplaces that emerged from that context. Using examples drawn primarily from two very different Austrian authors of the interwar period—namely, Joseph Roth (1894–1939) and Ödön von Horváth (1901–1938)—as well as from their German-speaking predecessors and successors, the aim is to show the literary approaches used to undermine traditional topoi. Today, the Alps are the quintessential defining landscape for the Republic of Austria as well as for Austrian literature, yet they were demystified already in the literature of the interwar period. The themes and literary strategies of these literary works anticipate post-1945 literature, while showing surprising breadth in their approach to the Alps. Much of what is commonly understood today as a reaction to the use of the Alpine and of alpinism for Nazi propaganda belongs in fact to older traditions.

Keywords: literature and alpinism / Austrian literature / national identity / cultural stereotypes / The Alps / Roth, Joseph / Horváth, Ödön von

Introduction

It is particularly rewarding in German literary scholarship to study landscape and topography.¹ This area connects the German-speaking countries while also separating them with a mountain range that is difficult to pass: the Alps.

The importance of the Alps for the issues of identity, the self-percep-

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tion of nations and cultures, and the perception of others is shown in the frequent subsuming of German culture under Bavarian culture via such Alpine stereotypes as Lederhosen, wooden architecture, and the Gamsbart; in Austria, one sees the one-cent coin with its Alpine gentian (which evokes the Schilling), the famous picture of Empress Sisi with edelweiss in her long hair, and one hears the Austrian national anthem, *Land of Mountains, Land by the River* (*Land der Berge, Land am Strome*, 1947); the Swiss Psalm (*Schweizerpsalm*, 1840), meanwhile, with the verse about the splendid glow of the Alps places this landscape at the center of yet another instance of identity formation. Many other examples, including Switzerland's political and commercial symbolism—from the politicization of the Saint-Gotthard Massif to the iconic Matterhorn in advertisements for cheese, chocolate, beer, watches, and banks—could be listed.

Clearly, mountains make for excellent landmarks and symbols. And yet this enthusiasm for mountains seems to be a peculiarity of the German-speaking countries. France and Italy, where a significant part of the Alps rests, have never imbued the mountain range with any identity-creating significance. (Slovenia, though, is more interested in the Alps in identity terms—a fact that is evident, not least, in the depiction of Mount Triglav on the state's coat of arms.)

This semantization of the Alps and the notions and ideas accompanying the Alps are by no means static. There have been several—sometimes opposing—trends. Because literature has always played an important role in shaping and changing the image of the Alps, scrutinizing literary works proves more revealing when it comes to the Alps than it is for any other landscape.

Formation and Consolidation of Alpine Topoi and Clichés

The transformation of the Alps from a terrifying landscape to a sublime one began as early as the sixteenth century, and the idea solidified in the eighteenth century. With the rise of tourism, the once dreaded *locus horribilis* slowly became a popular destination for travel and even recreation—a *locus amoenus*. For many, the Grand Tour, leading to the final destination of Italy, necessarily took travelers through the Alps. The Alps generally became a landscape of longing for middle-class and aristocratic audiences—and thus a travel destination of choice. By the end of the eighteenth century, well-heeled English, French, German, and Russian visitors had made the Alps and especially Switzerland

the ultimate travel destination in Europe. (In the eighteenth century, for example, the term “Switzerland” was found even in Bavaria’s “Franconian Switzerland” and Saxony’s “Saxon Switzerland.”) Broader social strata increasingly sought out the Alps for research and educational purposes and as a source of inspiration for artistic pursuits—among them Sophie von La Roche and Johann Wolfgang von Goethe, whose *Letters from Switzerland* (*Briefe aus der Schweiz*, 1775) brought Weimar Classicism closer to the Alps.

This helped consolidate various images of the Alps, and submerged customs were staged as a living tradition. In 1805, only two alphorn players could be found for the Unspunnen Festival near Wilderswil; in 1808, only one player could be found—a stark indication of the degree to which this signal instrument had fallen into insignificance. But the tourism constructed around a supposedly authentic Alpine backdrop prompted a renaissance of the alphorn, so much so that a few decades later an ordinance had to be issued in the Bernese Oberland “against so-called ‘begging players’” (Risi 18).

Literature played an important role in shaping concepts and images of the Alpine. For example, *The Alps*, a didactic poem written in 1732 by the Bernese polymath and Enlightenment poet Albrecht von Haller, found a large audience throughout Europe and, as a kind of literary unveiling of the Alps, became a key text of the eighteenth century. Anticipating many of the ideas of Jean-Jacques Rousseau, who was to cross the Alps himself on foot, von Haller’s poem praises the happiness of the people in the mountains, the simple, pristine life, the beauty and grandeur of the landscape, and the community living under shared arduous conditions, a community whose moral integrity contrasted with that of the townspeople, who were ruled by vanity, envy, vice, abundance, and worries. The poem was an enormous success. Despite the fact that it was obviously not in tune with the reality of life among the Alpine population, *The Alps* went through thirty editions and numerous translations during von Haller’s lifetime alone.

Such rosy perceptions of the Alps soon became a topos. In addition to von Haller’s *The Alps*, Salomon Geßner’s once-heralded *Idylls* (*Idyllen*, 1756) celebrated a Golden Age of undisturbed harmony in Switzerland. Horace-Bénédict de Saussure’s 1799 book *Voyage dans les Alpes* (*Voyage in the Alps*) mingled philosophical contemplations with scientific observations, finding avid reception even in German-speaking lands. The Zurich natural scientist and medical doctor Johann Jakob Scheuchzer also brought the Alps to a broad reading public through his research excursion reports. The mountainous terra incognita thus

became a *terra poetica* (see Raymond 60). Nature offered an escapist retreat from the city, and even scientific studies perpetuated such topoi. In the eighteenth and early nineteenth centuries, the mountains were to play a central role in the aesthetic discourse about the sublime: sublime nature was mostly associated with highlands, in glaciers, firn and rocky cliffs, which only the rationally and morally acute subject was in a position to recognize as beautiful.

These and similar images of the Alps remain formative to this day. In the context of Romanticism and the Romantics' enthusiasm for nature, an extremely positive aestheticization of the mountains anchored itself in the minds of educated citizens and aristocrats. The beauty of the Alps was enthusiastically celebrated in weekly magazines, travelogues, and novels alike.

The Society and Politics Inscribed in the Alps

The Alps became charged with political, religious, and social significance. Increasingly, the Romantics rediscovered the mythical quality of the mountains that once served as the seat of weather-determining gods and a place of both havoc and salvation. In Hartmut Böhme's words, "[m]ountains lead to transcendence, they are—even visually—a medium of ascent, surpassing, and transgression" (Böhme 48).

Ludwig Tieck imbued his novella *Rune Mountain* (*Der Runenberg*, 1802) with the Romantic natural philosophy of Friedrich Wilhelm Joseph Schelling. If the Romantic tale allows for the ambivalence of a demonically destructive and a truly divine view of the Alps, it is clear that the Alps are seen as the gateway to the primal forces of nature. The same applies to Novalis' *Heinrich von Ofterdingen* (1802). Although the hero, who is on his way to Augsburg to fulfil his vocation as a poet, does not reach the Alps, he heartily adopts the teachings of a hermit living inside the mountain. And while mountains exert a great fascination on the hermit, he never succumbs to greed for the wealth and riches that lay within; he prefers the values of conviviality, light, and air. Joseph von Eichendorff, meanwhile, had his Romantic journeymen wander through the Alps, and Friedrich Hölderlin drew a heroic picture evoking traces of the Swiss Confederates and freedom fighters.

Around the same time, Friedrich Schiller created his last great drama, *Wilhelm Tell* (1804), celebrating the struggle of the Swiss for freedom in their Alpine setting. The mountains are thoroughly inscribed into the play's story and history: it is only in this heroic landscape that the fugi-

tive Melchthal can secretly assemble fighters, the captive Tell can jump from a boat onto a rocky ledge, and the nefarious Gessler must pass through the famous “deep defile” or “hohle Gasse” (Schiller, “Wilhelm Tell” [*Complete Works*] 631; “Wilhelm Tell” [*Sämtliche Werke*] 123). Here, the enthusiasm for the Swiss mountains is interwoven with a thirst for freedom and republicanism. To his son who wants to leave the land of threatening avalanches, glaciers, and mountain peaks, Tell explains that it is better for these threats to lurk behind one’s back than evil men (see Schiller, “Wilhelm Tell” [*Complete Works*] 620; “Wilhelm Tell” [*Sämtliche Werke*] 86).

Later, Bettina von Arnim celebrated not only the landscape but also the struggles of the Tyroleans against Napoleon—and exaggerated this struggle into an expression of the Alpine dwellers’ general love of freedom. To this day, the inhabitants of Alpine lands such as Switzerland and Tyrol are associated with independence and resolute resilience.

In works such as *Rock Crystal* (*Bergkristall*, 1845), Adalbert Stifter presented the sublime, beautiful, and daunting nature of the mountains, while granting much laudatory space to the religious community which copes communally with dangers and is capable of coming together to save two endangered children. The local mountain is the pride of the village and an early site of regional tourism. Below it lies a simple community that lives in solidarity and in accordance with the cyclical Christian calendar. In terms of topoi, this association is married to that of a freedom-loving society.

In addition to the aforementioned positions, more conservative stances on the Alps—especially in Switzerland—have manifested and entrenched themselves. There, the Alps developed into an expansive national symbol, with the Gotthard Military Fortress becoming a primary symbol. Literature was once again at the forefront of the construction of myths. Focusing on the writings of Conrad Ferdinand Meyer, Franz Loquai argues that it is no longer a matter only of “mountain romance, but . . . of downright ‘Alpine theology’” where “the mountain landscape becomes an experience of faith,” with the Alps functioning as “the cathedral of nature.” (Loquai 462) This attitude by no means disappeared in Switzerland in the twentieth century; it was perpetuated by, among others, Leonhard Ragaz and Meinrad Inglin, with the mountain world being positioned not only as a counter-world to the world of modernity but also as a metaphysically charged starting point for a cultural renewal in society as a whole (see Wiegmann-Schubert).

The Alps became a literary point of reference and have remained so. Myths of mountains and mountaineering have taken many forms. In

Thomas Mann's *The Magic Mountain* (*Zauberberg*, 1924), a cocoon-like, sickly world is depicted at high altitude. What was originally planned as a satirical counterpart to the tragic novella *Death in Venice* (*Der Tod in Venedig*, 1911) became one of the great epochal testaments of the interwar period, and Mann worked on his novel for ten years. Even if fellow writers such as Bertolt Brecht criticized Mann's having spent hundreds of pages on two pallid young men in a Swiss sanatorium, the book became one of the great sales successes of the interwar period despite the high demands it places on the reader. No other novel of the time could compare with it. The reading public enjoyed the multitude of evocations and allusions, recognizing the familiar ones, including the thematization of stasis and transience against a mountain backdrop. The mountain setting proved a perfect canvas for a playful portrayal of myths—note the many manifestations of the number 7 and references to the Underworld—not least because these environs seemed isolated from contemporary events, while simultaneously offering an apt panoramic view of European society.

The Tendency toward Kitsch and the Trivial

Enlightenment aestheticization of the Alps also resulted in an often exaggerated romanticization of the landscape. As early as the nineteenth century, the Alps were increasingly viewed as “a pre-civilizational, wildly Romantic, melancholic, enjoyable, primal poetic wonderland” (Loquai 443). Such an image not only suited the emerging tourism industry, it was also adopted by locals and infused the collective self-image.

Literary trivializations of this staging can be found early on as well, from Heinrich Clauren's *Mimili* (1815–1816) to Johanna Spyri's *Heidi* (1880), Wilhelmine von Hillern's *The Vulture-Maiden* (*Die Geier-Wally*, 1881), and Jakob Christoph Heer's *The King of Bernina* (*Der König der Bernina*, 1900). Overall, in this type of light fiction, the homeland and with it the community purportedly made up of mountain dwellers unspoiled by modern civilization continues to evoke and steer the topos of the Alps in a problematic direction. “Writing about mountains is a tightrope walk; there is always a risk of falling into pathos and kitsch,” wrote Emil Zopfi as recently as 2009 (Zopfi 18).

Alpinism: Self-Awareness and Male Heroism

Another important literary approach went hand in hand with the emergence of mountaineering or alpinism. In addition to luring guests who came to stare flabbergasted up from the valleys, the Alps have also long attracted mountaineers from all over the world. They function, furthermore, as a kind of meeting place at high altitude, and the term alpinism has become internationally recognized. The fact that alpinism, especially hiking in the mountains, can take on symbolic meaning and is considered an intellectual experience is already shown in the travelogue of the poet Francesco Petrarca, dated 1336, about his ascent of Mont Ventoux in Provence, which serves as an allegorical representation of a life journey. Conquering a mountain—in contrast to dealing with the bland mediocrity of the city—has for centuries been a symbol of solitude, ingenuity, perspective, perspicuity, and farsightedness.

Friedrich Nietzsche has also reflected on wandering in the mountains, as one reads in his *Thus Spoke Zarathustra*: “I am a wanderer and a mountain-climber,” he said to his heart. “I do not love the plains, and it seems that I cannot sit still for long. And now whatever may come to me yet as fate and experience—a wandering will be in it and a climbing of mountains.” (Nietzsche 131) Here, wandering and climbing become symbols for the enrichment of life, for clarity of thought and action, while also serving as expressions of an ascetic attitude and a means of escaping from everyday life.

Mountains, moreover, are often seen as nature pitted against the mountaineering individual. Individual heroism comes into its own on the mountain, though, tellingly, these individuals are rarely mountain dwellers. Alpinism begins to emerge in mid-nineteenth century as a sport that also serves as a platform for liminal experiences. Predominantly English climbers—accompanied by local guides—first ascended Mont Blanc, and later the peaks in German-speaking regions of the Alps. A broad public followed the first ascent of the Matterhorn in 1865, when only two of the six participants made it back alive. Literature, too, has contributed to the image of the mountaineer as a modern hero. Moreover, from Edward Whymper to Reinhold Messner, well-read alpinists have written exciting reports themselves. As Zopfi quips, “Whoever climbed a mountain for the first time during the research phase of alpinism in the first half of the nineteenth century wrote a book. Even if he didn’t quite reach the summit...” (Zopfi 15).

After the Alpine peaks had become largely accessible, within a few decades those mountaineers who no longer relied on guides gained

interpretative dominance over alpinism. The idea prevailed that the dangers of the high mountains both make tangible and bolster friendships, resulting in a reconfiguring of Alpine heroic masculinity. This gave rise to bonds of masculinity, which laid the foundation for the heroization of mountaineers in World War I and later invited close links to the Nazi ideology (see Backhaus).

After 1850, soon-to-be influential Alpine clubs were founded, among them, the British Alpine Club in 1857, the Austrian Alpenverein in 1862, the Swiss Alpen-Club and the Club Alpino Italiano in 1863, the German Alpenverein in 1869, and the Club Alpin Français in 1874; the first Ladies' Alpine Club was not established until 1907. "Mountaineering was and is not a gender-neutral cultural practice," writes Dagmar Günther (Günther 155). Indeed, in Alpine discourses, the mountain world is still often portrayed as a female nature that is conquered by men.

The symbolic world of the mountains has helped spin various topoi into patriotic ideals. The summit represented higher goals and motives for a united nation. It is therefore hardly surprising that during World War I, when the most terrible mountain war of all time was waged, mountaineers were portrayed as heroic defenders of the homeland.

Literature retained its essential role here, and it has proven to be dangerous. Christian Luckscheiter uses the example of the biography of Hans Ertl, the war correspondent and cameraman for Leni Riefenstahl and Erwin Rommel, to illustrate the causes of his enthusiasm for the mountains (see Luckscheiter). The military imagery and the sacralization and sexualization of the Alps in these works call for loyalty to men who are ideologically close to Nazism.

The concrete politicization of mountaineering reached many spheres, including the expeditions to Nanga Parbat, the so-called mountain of destiny for Germans after the failed expedition led by Willy Merkl (see Höbusch). In the 1930s, German and Austrian mountaineers carried flags adorned with the swastika to various peaks, including the summit of the Eiger via its north face in 1938. These extraordinary Alpine climbs were exploited for propaganda purposes in the years leading up to the war. Under National Socialism, mountain literature and mountain films flourished in works by Arnold Fanck and Leni Riefenstahl, among others, and this association brought the genre into further disrepute. Siegfried Kracauer was right to notice pro-fascist tendencies early on. Alpine literature, especially the trivial Heimatroman or homeland novel, provided the film industry with ready-made images and narratives, with the mountaineering writer and actor Luis Trenker acting as

the driving force behind this. That said, during World War I, the view of the mountains lost its innocence as terrible mountain warfare raged in the Dolomites and along the Soča or Isonzo River.

The Critical View in the Twentieth Century

In the twentieth century, especially in works by leading Austrian writers, a critical view of the Alps came to predominate. Everything, from the stereotyping of society to alpinism, was questioned—but not defeated.

The mythologization, romanticization, trivialization, and heroization of the Alpine, of the Alps, and of alpinists had been parodied or ironized before, but only occasionally (e.g., by Heinrich Heine, Ferdinand Raimund, and Johann Nepomuk Nestroy). However, it was not until such currents as Viennese modernism that Alpine topoi were thoroughly scrutinized. Arthur Schnitzler himself had a lifelong fascination with the mountains and with the great Austrian mountaineers of his time, and he even completed a number of demanding tours. During his medical studies he became close friends with the avid climber Emil Friedmann and his brothers.

Some of Schnitzler's Alpine-loving friends have fictional counterpoints in his works, especially in the 1911 tragi-comedy *The Distant Land* (translated as *Undiscovered Country* in Tom Stoppard's adaptation), which premiered simultaneously in eleven cities and with which the author—in contrast to his other works—stated that he was actually satisfied. The third act takes place in one of the monarchy's most beautiful mountain landscapes, the Rosengarten group in South Tyrol. Doctor Franz Mauer adores the young Erna Wahl, who in turn is in love with the married industrialist Friedrich Hofreiter. The battle between two men over a woman in a mountain setting is of course a commonplace, but the lack of heroism is not. In Schnitzler's only tragi-comedy there is absolutely nothing of the supposed grandeur of the mountains; here, too, society remains caught up in its usual intrigues and interests (see Haase). There is no moral autonomy among Alpine dwellers, and no ascent can offer a superior perspective on life.

In what follows, examples from two very different Austrian authors from the interwar period—Joseph Roth and Ödön von Horváth—will be used to show how their literary approaches undermined traditional topoi.

Joseph Roth and the Alps as a National Refuge, an Obstacle, and a Place Removed from Culture

In the works of Joseph Roth, who liked to reside in hotels far away from the Alps, the mountain range is never allotted a positive role. On the contrary, the Alps always function as a birthplace of evil or as an obstacle on the way to the sunny and cultivated south. The traditional literary topoi are taken up only to be subverted and undermined. For this seminal Austrian author, the Alps become a hostile breeding ground of nationalism. He turns the tables on the old Austrian habit of blaming Slavic populations' statehood appetites for the fall of the monarchy. He places the blame mainly on the German-speaking Austrians—represented by inhabitants of the Alps.

In the novel *The Emperor's Tomb* (*Die Kapuzinergruft*, 1938), Roth's "mouthpiece" (Pfabigan 16) Chojnicki inveighs against the Alpine dwellers as follows:

You didn't want to understand that those fatheads from the Alps and the Sudeten Germans, those cretinous Nibelungen, had insulted and damaged our two nations for so long that they actually began to hate and betray our Monarchy. (Ihr habt nicht sehen wollen, dass diese Alpentrottel und die Sudetenböhmern, diese kretinischen Nibelungen, unsere Nationalitäten so lange beleidigt und geschändet haben, bis sie anfangen, die Monarchie zu hassen und zu verraten.) (Roth, *The Emperor's* 117; *Werke* 315, VI)²

For Roth, the German-speaking inhabitants of the Alps are not only responsible for the fall of the old regime, they also strive for the end of the First Republic and for the Anschluss with Germany. Roth himself came to have a positive stance towards the monarchy, not least because of the threat posed by National Socialism. According to Chojnicki, it is through and due to this German national mindset that the inhabitants of the Alps hope to find their homeland in Germany; the idea of an independent nationality in Austrofascism is therefore stillborn. Chojnicki quotes his brother Joseph: "On the mountain top dwells stupidity. (Auf den Bergen wohnt die Dummheit.)" (Roth, *The Emperor's* 146; *Werke* 337, VI) And in a feuilleton piece titled "Requiem Mass" ("Totenmesse," 1938), Roth rails against the "geographically conditioned and rarely perceptible goitre (geographisch bedingten, selten sichtbarem Kropf Behafteten)" and "the Alpine

² Here and throughout, Arabic and Roman numerals respectively refer to page numbers and volumes in Roth, *Werke*.

halfwits on the right (rechten alpinen Trottel)” (“Requiem” 35; 797, III). His aggressive manner anticipates the hate-fueled tirades of a Thomas Bernhard.

Since Roth is interpreted or appropriated as a central figure of Austrian literature, it is fascinating how little he thought of the country in its post-1918 form. Roth’s Austria is the only multicultural state in Central Europe. Not even an emperor, to whom Roth was later committed, could guarantee the continued existence of the Habsburg state model in what was now a small Alpine state. In 1934, Roth wrote to the composer Ernst Krenek, who was of similar mind: “I know for sure that the Emperor of Austria, if he were to remain only Emperor of the Alpine imbeciles, wouldn’t be the Emperor we have in mind. (Gewiß weiß ich, daß der Kaiser von Österreich, bliebe er nur der Kaiser der Alpentrottel, nicht der Kaiser wäre, den wir meinen.)” (qtd. in Bronsen 390) As the protagonist Chojnicki so clearly puts it in *The Emperor’s Tomb*, “Austria is not to be found in the Alps, where you can find edelweiss, chamois and gentians but never a trace of the double eagle. (Österreich ist nicht in den Alpen zu finden, Gensien gibt es dort und Edelweiß und Enzian, aber kaum eine Ahnung von einem Doppeladler.)” (Roth, *The Emperor’s* 17; *Werke* 234–235, VI)

A disinclination for the mountains manifests itself also in Roth’s acerbic comments on hiking and climbing. Even in his early journalism he clearly sees alpinism as the essence of stupidity. He leads off one piece thus: “To each his own. Some look for salvation through telepathy and pretend to be asleep or to solve puzzles; others meet to play cards and to distract themselves in that way; yet others again climb mountains in order to fall off. (Man muss den Leuten ihr Vergnügen lassen: Die einen suchen in der Telepathie ihr Heil und spielen Einschlafen oder Rätselraten; die anderen versammeln sich beim Kartenspiel, um sich ebendasselbst zu zerstreuen; die dritten steigen auf die Berge, um abzustürzen.)” (Roth, *Werke* 78, I)

In the novel *Zipper and His Father* (*Zipper und sein Vater*, 1928), the sport becomes a symbol of fruitless, foolish ambition (see Roth, *Zipper* 158; *Werke* 538, IV). And in the novel *Flight without End* (*Die Flucht ohne Ende*, 1927), Franz Tunda strolls through a mid-sized German town, assembling irony-filled impressions: “A group of cyclists sped by ringing their bells. Men with dignified bearing and childish clothing, carrying rucksacks, hiked off to the mountains. (Eine Gruppe hurtiger Radfahrer glitt klingelnd einher. Würdig, mit Rucksäcken, wanderten kindlich gekleidete Männer in die Berge.)” (Roth, *Flight* 76; *Werke* 445, IV)

The despised glamorous world of the stars is also tellingly depicted as they relax in the mountains. The calculating Erna Zipper in *Zipper and His Father* makes use of the highly touted backdrop, complete with Alpine attire. Roth exposes the role of the Alps in the media as an environment that can no longer represent a flat and mendacious down-to-earth attitude and that testifies to the cultural emptiness of the performers and consumers.

The Alps provide the backdrop for seedy events throughout the German-speaking world. In Berlin, Roth encounters a bock beer festival with an Alpine theme, at which patriotic verses are sung. The columnist Roth describes a picture that today could be placed somewhere between a Volksfest and the Musikantenstadl:

They build Alps out of cardboard in the hall, with narrow passes, gorges, peaks, and artificial snow. A few try to climb the mountains. Born in the lowland, they are inexperienced. They are inclined to mistake plains for mountain ranges. If one of them manages to climb to the top of a paper-snow covered peak, he falls down the other side, in an avalanche of flesh and bock beer. (Man baut nämlich Alpen aus Pappe in den Saal, mit Engpässen, Schluchten, Zacken und künstlichem Schnee. Manche bemühen sich, die Berge zu ersteigen. Es sind Tieflandgeborene und Ungeübte. Sie sind ohnehin schon geneigt, Ebenen für Gebirgsketten zu halten. Gelingt es einem, eine papierschneebedeckte Spitze zu erklimmen, so stürzt er auf der andern Seite herunter, eine Lawine aus Fleisch und Bockbier.) (Roth, *Werke* 343, II)

Transferred to an urban stage, the Alpine becomes a backdrop for barbaric behavior. For example, Cuneus, a pseudonym of the journalist Roth, writes the following about some evening entertainment in Saarbrücken:

I go into a restaurant where some sort of Bavarians or Tyrolians make music dressed in shirt sleeves, Yahoo, Woohoo, Yookhaydeededay! (Ich gelange in ein Restaurant, in dem eine Art von Bayern oder Tirolern Musik macht, in Hemdsärmeln, Juchhei, Huchho, Juchheidideldei!) (Roth, *Werke* 785, II)

The patrons in shirtsleeves may be yodeling away, but the yodeling remains drab in these cultureless environs so far away from mountains. The Alpine becomes a generic metaphor for the staged aspect of such festivities—it can even be exported into realms devoid of culture:

This city is growing rapidly. That cabaret, that Tyrolean is a reminiscence. This floor on which we are now yodeling is hollow. (Diese Stadt wächst rapide. Jenes Kabarett und jene Tiroler sind ihre Reminiszenzen. Dieser Boden, auf dem wir jetzt jodeln, ist hohl.) (786, II)

Roth's use of the adjective "hollow" is ambiguous: on the one hand, coal has been dug in Saarbrücken for 500 years, but above all Roth comes across a hollow and empty culture.

Identification of the Idyllic Backdrop and Submission to Nature in Ödön von Horváth

Another well-known author of the interwar and exile period who demystified the common Alpine topoi through his texts is Ödön von Horváth. Although Horváth, in contrast to Roth, often climbed and hiked in the mountains, he was equally critical of idyllic portrayals of the Alps. He viewed the illusions of the hale and hearty Alpine world as so many fantasies of townspeople who have grown tired of civilization (see Vejvar).

Since 1924, the family of this genuinely Austro-Hungarian and Central European writer (born near Rijeka and raised in Belgrade, Bratislava, Munich, Vienna, and Budapest) had, in addition to a residence in Munich, a summer residence in Murnau am Staffelsee in Upper Bavaria. Horváth remained connected to his Bavarian abode over the years and spent a considerable part of the year there even after his theatrical success in Berlin. It was from Murnau that he departed for many climbing tours in the nearby Wetterstein mountains. The popular tourist destination often offered him raw material for his literary texts. Due to his many allusions to the area, researchers have even referred to "Murnau as a model" (Tworek-Müller 38). According to Horváth biographer Dieter Hildebrandt, "[i]n Berlin he got the 'evil eye', in Bavaria the opportunity to apply it to the ideal world" (Hildebrandt 63). Though this assertion is somewhat off the mark (see Vejvar 205), there is no doubt that Horváth saw the Alpine region as an illuminating environment for his "Volksstücke" or popular plays about ordinary characters and for his prose works. Even the sports tales ("Sportmärchen," 1924) that launched his literary career in the Munich satirical magazine *Simplicissimus* deal, in part sarcastically, with hiking and climbing.

In Horváth's first "Volksstück," the 1929 piece *Die Bergbahn* (*The Mountain Railway*)—which was also his first stage success and the reason for his generous general contract with the Ullstein publishing group—the mountain is a protagonist of sorts. A conflict is shown between workers, the strength of capital represented by a supervisory board, and the engineer during the construction of a mountain railway high up in the mountains.

Class struggle in the high Alpine environment imports an unfamiliar tone to the genre tradition of the “Volksstück”—as well as to the representation of the Alps. The supervisor is the only character that views his surroundings with rose-colored glasses. While the workers are toiling on the ridge, he sits in front of the hut, eats pork chops and vegetables, and ruminates:

Good morning! Listen, comfort looks different than this. My poor knees. It's terrible! Sports everywhere. But believe me: in spite of my best efforts, I envy even our lowliest of workers. Always in glorious mountain air, in the midst of immense nature! (Na guten Morgen! Hören Sie, bequem ist anders. Meine armen Knie. Nein, schrecklich! Überall Sport. Aber, glauben Sie mir: trotz aller Anstrengung beneide ich selbst unseren letzten Arbeiter. Immer in herrlicher Höhenluft, inmitten gewaltiger Natur!) (Horváth, “Die Bergbahn” 113–114)

What matters most to him is dominating and subduing nature in order to create a resort.

A sentimental song about the beauty of the Alps in the barracks becomes a foreign body and is shown to be fraudulent in the course of the play. In the showdown between worker and engineer on the mountain, the Alpine panorama is spectacularly staged and a snow storm is used as a dramaturgical device.

The very construction of the mountain railway refers to contemporary discourses of tourism and nationalism. Cable railways were the most visible metaphor for Alpine progress (see Tschofen 208), which assumed an ambivalent position between tourist-driven economic hopes for the future, technology-based domestication of unspoiled nature, and an ideology of the homeland. A worker, speaking in dialect, offers this trenchant perspective:

You read everywhere about the progress of mankind and the people heap praise on the engineers, like they're prize bulls, the directors bring the bags of cash to the bank, and tourism flourishes for the farmer. Every little screw becomes a “marvel of technology,” every cesspool becomes a “healing spring.” But if somebody sacrifices his life up for this, the blood will be sopped up! (Da liest überall vom Fortschritt der Menschheit und die Leut bekränzn an Ingeieur, wie an Preisstier, die Direkter sperrn die Geldsäck in d’Kass und dem Bauer blüht der Fremdenverkehr. A jede Schraubn wird zum “Wunder der Technik”, a jede Odlgrubn zur “Heilquelle”, “Aber, daß aner sei Lebn hergebn hat, des Blut werd ausradiert!”) (Horváth, “Die Bergbahn” 102)

The concerns with blood are even worse than those mentioned by the worker. Rather than being hidden away or immediately cleaned up,

blood is raised to an indication of quality, providing evidence of the technical difficulty of the undertaking. The deaths in cable railways, tunnels, and dams are meticulously listed, and not entirely without pride. The cableway that serves up tourist offerings for the rich, the enthusiasm for technology which proves harmful to nature, class conflict, and nationalism combine to create a visibly monstrous Alpine panorama.

Far from merely inviting a whimsical satirical scene, the Alpine world triggers a particular discourse that imbues the play as a whole. Horváth, like Roth, unmasks the superficiality of the scenery; the Alps become a facade, a paltry stage that is propped up by media images.

In his prose works, too, Horváth subverts the positions of tourism and politics and does not associate the Alps with recovery or healing. On the contrary. The “fairy tale of Fräulein Pollinger,” told by the narrator in *The Eternal Philistine*, begins with the fairy tale phrase “Once upon a time.” Once employed as an office girl in a rental car company, Anna Pollinger later turns to prostitution. A partner named Fritz immediately takes her on a strenuous mountain route to the Wasserkar Spitze—on All Saints’ Day, no less—so that the physical exertion of the descent might stave off pregnancy (Horváth, *Eternal Philistine* 49; *Der ewige Spießler* 790)

Hiking in the mountains for the purpose of recreation is thus linked to the ending of a life. The gender relationship exposed in the narrative foreground to the story, the access to the female body in terms of goods, and the dependence of the “Fräuleins” on the men are literally taken to great heights.

The Alpine backdrop is laid bare in Horváth. It serves as a facade behind which one can peek. It is not a transposable place of action. A perfect mountain world is only superficially perfect, appearing only as an idea that has always been mediated. Horváth’s texts are therefore not texts about the Alps but texts about how the Alps are spoken about.

Adoption of the Traditional Strands after 1945

As we have seen, the Alps have been completely demythologized in the literature of the interwar period thanks to writers such as Roth and Horváth. The themes and literary strategies mentioned above show that a critical view of the Alps anticipates the literature published after 1945—and does so with surprising breadth. Much of what is understood as a reaction to the use of the Alpine and alpinism for Nazi propaganda has older traditions. Austrian authors such as Ernst Jandl,

Gerhard Roth, Thomas Bernhard, Werner Kofler, Felix Mitterer, Elfriede Jelinek, Christoph Ransmayr, and Josef Winkler have continued these lines of thought and critique from 1945 to the present. This approach is accompanied by the new construction of and reflections on a critical and positive concept of the homeland.

The Second Republic's need for identification reintroduced some of the familiar Alpine metaphors, and not only in Paula von Preradović's lyrics for the Austrian national anthem. Traditional strands of the Alpine topoi were thus used on both the conservative and the critical side.

We find the national and National Socialist attitude of the Alpine population—with a semantically charged space—in many more recent authors. Political discourses on war, National Socialism, and the Holocaust are interwoven with the criticism of the exploitation of the Alpine landscape and culture for tourist purposes—the Anschluss by tourism being one of the tropes. In contemporary Austrian literature in particular, a demythologization is being promoted, and the Alps are becoming the locus of the displaced, of catastrophes, and of the dead—they represent a continuation of fascism. The landscape is, to use the vocabulary introduced by Martin Pollack, perceived as contaminated and linked to the Nazi era (see Pollack). Already in Hans Lebert's 1971 novel *Der Feuerkreis* (*The Fire Circle*) we hear the following during an interrogation: "Dead! Dead! Dead! Dead everywhere! ... From the silence I hear their roaring rising like mountains! Our mountains are mountains of the dead!! Do you understand?! Those winter sports enthusiasts are sliding down mountains of corpses!! (Tote! Tote! Tote! Überall Tote! ... Aus der Stille hör ich ihr Gebrüll wie ein Gebirge wachsen! Unsere Berge sind Berge von Toten!! Verstehst?! Die Wintersportler rutschen von Leichenbergen herunter!!)" (238) In her 1995 novel *Die Kinder der Toten* (*The Children of the Dead*), Jelinek writes about a "rug made of human pulp (Teppich aus Humanmus)" (191) and "body meadows (Körperwiese)" (111). The sexualization of the Alps and of alpinism play a major role in Jelinek's writings.

We also find Roth-like views of the Alps as an obstacle. The Swiss Punks, for example, disturbed the tranquility of Zurich in the early 1980s with their Dada-like demand: "Down with the Alps—a clear view of the Mediterranean!" This youth movement took aim at a central Swiss mark of identification: the mountains. The demand was arguably neither mere nonsense nor a conscious reference to Roth, but an expression of the desire to make the Swiss open their eyes to that which lies beyond the Alpine border.

Roth's negative perspective on the narrowly defined Alpine Republic, which for him stands in contrast to the bygone, open, multicultural Danube Monarchy, can be found in different guises, for example, in the Nobel Prize winner Peter Handke, who reflected on his Carinthian perspective in an interview:

Sitting on a terrace in Völkermarkt, or Velikovec, when you look into the Jauntal valley and see the River Drava, and beyond that the Karavanke mountains, and behind them the even higher mountains, the Kamnik-Savinja Alps, with Mount Grintovec, looking incredibly beautiful in the distance—that wasn't Slovenia for me, but the start of the great country of Yugoslavia. And suddenly I am struck by the thought that it's so disappointing that it's only Slovenia now [...]. And now the Slovenians make themselves out to be Alpine dwellers [...]. Slovenia isn't an Alpine republic. Suddenly they want to become as stupid as the Austrians with their idiotic Alpine republic. (Handke 80–81)

From Remoteness to a Meeting Place and a Fragile Ecosystem

In addition to the ongoing distancing from the traditional topoi and the unmasking of the Alpine idyll, a preoccupation with the fragile ecology of the region has begun to play a prominent role in contemporary literary thematizations of the Alps. The many negative consequences of mass tourism are well known. In addition to transit transport and the massive exploitation of hydropower, mass tourism is tearing apart the culturally constructed facade of the Alpine idyll and contributing to the image of an unstable, endangered ecosystem. The mountain landscape, once difficult to access, has become a space that can be visited and shaped by the masses. Indeed, streams of tourists have followed in the footsteps of the pioneers. Already after World War I, Austria established Alpine skiing as an identity-forming popular sport boasting school ski courses and a dense network of ski homes, huts, and youth hostels—an undertaking that went so far that prices of the lifts and accommodation became the subject of public debate.

Other forms of alpinism have in the meantime combined with an interest in health, fitness, and nature, culminating in trendy sports such as paragliding, mountain biking, and snowboarding. The Alps are becoming a sports arena.

As the twentieth century drew to a close, more and more attention was paid to ecology and environmental protection. The mountains serve as a location for the early literature of the anthropocene, including Marlen Haushofer's 1963 dystopian novel *The Wall* (*Die Wand*), a

story about a woman who is isolated while being surrounded by nature, as she begins a new life in an Alpine hunting lodge together with a dog, a cow, and a cat. The novel is critical of civilization as it approaches nature as the object of care and concern rather than exploitation. The book's continued popularity is evident not least in the 2012 film adaptation by Julian Pölsler.

In his 1979 novella *Man in the Holocene* (*Der Mensch erscheint im Holozän*), Max Frisch uses landscape to accelerate desubjectivation, the physical and mental decline of the protagonists. The threatening Alps are no longer experienced in parallel with self-discovery and self-assertion, but with a loss of subjectivity. In addition, erosion evokes the coming disappearance of human beings—in the eternal advancement of nature.

Jelinek, likewise, furiously attacks the exploitation of nature in *Die Kinder der Toten*, the three plays she published in 2002 under the title *In den Alpen* (*In the Alps*), and in the 2003 play *Das Werk* (*The Plant*). Criticism of tourism and of the destruction of nature can also be found in Ilja Trojanow's 2011 novel *EisTau* (*IceThaw*), whose spatial representations are an essential contribution to the inner structure of the novel as they connect the local with the global. The juxtaposition and superimposition of the Antarctic and the Alps demonstrate the global dimension of the problems of the Alpine region. These important questions are likely to become the main focus of literary thematizations of the Alps in the future.

Conclusion and Outlook

Today, the Alps are more central to literature than ever before. In the last few years in particular, the Alps have experienced a renaissance in literature and culture in general. A new Alpine vogue can be observed, one which is accompanied by conspicuous overlaps—an Alpinization of urban space (mountain film festivals, climbing gyms, Alpine architecture and clothing) and an urbanization of the Alps (restaurants, mountaintop techno parties). Testifying to this in the realm of media beyond literature in the strict sense there are, for example, successful broadcast formats such as “Berg und Geist” (“Mountain and Spirit”), in which, since 2004, Swiss intellectuals, including numerous writers, have been interviewed on a Swiss mountain of their choice, thus tying their mountain to their biography. At the same time, however, the Alps are still associated with a counter-world that can withstand the upheavals of modernity.

In any case, the Alps remain a central point of reference for literature to this day. Recent novels by leading authors, such as Christoph Ransmayr's *The Flying Mountain* (*Der fliegende Berg*, 2006), Roman Graf's *Niedergang* (*Decline*), and Thomas Glavinic's *Das größere Wunder* (*The Greater Wonder*), both from 2013, evince the continued interest in the Alps and alpinism. Even Alpine crime novels, which are very popular today, have occasional instances of critical irony and ruptures in the idyllic fabric.

One Austrian peculiarity stands out to this day, though. The deconstruction of myths, disillusionment, an aversion to the mountains, and a longing for mountainless regions remain a veritable doctrine in Austrian literature. The Alps seem to have been set as the crime scene in the literary Austria; the World Wars, among other things, have inscribed themselves deep in the Alps. The myth of the mountains and their exploitation have a special meaning for both the conservatives and the critics. Even in an Austria of the third millennium, an Austria of the European Union, these fronts seem to have become entrenched.

Although individual upcoming German and Swiss writers dare to pen relaxed, neutral, transcultural views of the Alps—one thinks of Arno Camenisch from Graubünden or Thomas Willmann from Munich—such a stance seems much more difficult in Austria. Veá Kaiser's debut novel, the 2012 bestseller *Blasmusikpop oder Wie die Wissenschaft in die Alpen kam* (*Brass Instrument Pop, or How Science Made Its Way to the Alps*), was heavily criticized in the otherwise rather lenient Austrian literary review scene for drawing a benignly affectionate picture of an Alpine village. Neither Switzerland nor Germany seem to have to deal with the same thing as Austria. The current political significance of right-wing populists has its role here: as early as 2000, the *Tageszeitung* wrote: "With the entry of the Freedom Party of Austria into the Austrian government, the Alps have come a little closer to us again." Indeed, Party leader Jörg Haider was fond of celebrating his parties on mountain pastures, and the Party uses rustic, rural Romantic imagery at its meetings. Haider's successors, such as Herbert Kickl today, have followed suit. But so have some of the other parties: before this abrupt departure, chancellor Sebastian Kurz liked to let himself be seen on mountain hikes and in Alpine milieus—and Austrian voters seemed to have rewarded the youngster for it. Even the Greens successfully positioned their 2016 presidential candidate, Alexander van der Bellen, between the concept of homeland, Lederhosen, and mountains, although this positioning was also made easier by the fact that van der Bellen hails from Tyrol. All of this is in stark contrast to Germany,

and to a large extent also to Switzerland. So, it is probably not entirely unfounded that a primal fear of Austrian intellectuals, which has obviously existed since the culture wars of the 1920s, obviously remains: the fear of the country becoming corrupted by the Alpine.

Translated by Jason Blake

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Alpski klišeji in kritike: procesi in napetosti v književnosti v nemščini

Ključne besede: literatura in alpinizem / avstrijska književnost / nacionalna identiteta / kulturni stereotipi / Alpe / Roth, Joseph / Horváth, Ödön von

Članek analizira podobo Alp v literaturi v nemščini z gledišča njenega družbenozgodovinskega konteksta in literarnih toposov, ki so se razvili v tem kontekstu. S pomočjo primerov iz opusov dveh zelo različnih avstrijskih literatov medvojnega obdobja, Josepha Rotha (1894–1939) in Ödöna von Horvátha (1901–1938), pa tudi njunih nemško govorečih predhodnikov in naslednikov se članek osredotoča na literarne postopke spoprijemanja s tradicionalnimi literarnimi toposi. Alpe, ki so danes najpomembnejša identitetna pokrajina tako Republike Avstrije kakor avstrijske literature, so demistifikacijo doživele že v literaturi medvojnega obdobja. Teme in literarne strategije teh literarnih tekstov tako napovedujejo povojno književnost in obenem ponujajo

presenetljivo raznoliko podobo Alp. Tako se izkaže, da velik del tega, kar nam danes velja za odziv na izrabo pojma alpskega in alpinizma za nacistično propagando, v resnici pripada starejšim tradicijam.

1.01 Izvirni znanstveni članek / Original scientific article

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Alpinistična avtobiografija v enem grafu: primer Zaplotnik

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Članek umešča Pot, knjigo slovenskega alpinista Nejca Zaplotnika iz leta 1981, v kanon alpinistične avtobiografije, v za ta namen razvit graf tega žanra in v Zaplotnikovo biografijo. Na kanoničnost knjige pokaže s pomočjo omemb, ki jih je deležna v drugih predstavnicah žanra, in s pomočjo citiranosti, ki jih je določen odlomek iz Poti deležen v alpinistični literaturi ter v njeni kritiški in znanstveni refleksiji. Osrednje mesto Zaplotnikove knjige v slovenski alpinistični literaturi, primerljivo z mestom knjige Hermanna Buhla Achttausend drüber und drunter (Nanga Parbat) v svetovnem merilu, članek razlaga s tem, da kronotop Poti realizira celotno pripovedno strukturo svojega žanra. To strukturo v članku rekonstruira graf, utemeljen v opoziciji med vertikalno (paradigmatsko, metaforično) in horizontalno (sintagmatsko, metonimično) potjo. Nazadnje to strukturo članek zasleduje tudi v biografiji Nejca Zaplotnika, ki se je po izidu Poti lotil pisanja reportaže za Teleks in romana Peter Simsen, med katerima (in znotraj katerih) lahko znova odkrijemo strukturo, utemeljeno na opoziciji med vertikalno in horizontalno potjo.

Ključne besede: literatura in alpinizem / slovenska književnost / alpinistična literatura / Zaplotnik, Nejc: *Pot* / avtobiografija / kronotop / Buhl, Hermann

Pot v kanonu

»Že kot najstniku [...] mi je prišla pod roke Buhlova knjiga Nanga Parbat. Dobesedno požrl sem jo od prve do zadnje strani. Napisana je res s srcem in postala je nekakšno sveto pismo alpinizma«, zapiše Viki Grošelj leta 1987 v knjigi o svoji odpravi v gorovje Karakorum, na kate-rega meji himalajski osematisočak Nanga Parbat (Grošelj, *V prostranstvih* 39).¹ »Še danes je to biblija vrhunskega plezanja«, dodaja leta 2010

¹ Razprava je nastala na Inštitutu za slovensko literaturo in literarne vede ZRC SAZU v okviru raziskovalnega projekta *Alpinistična literatura: Slovenija in onkraj* (J6-1808) in raziskovalnega programa *Literarnozgodovinske, literarnoteoretične in metodolo-*

v knjigi o zgodovini osvajanja Nanga Parbata (Grošelj, *Gola* 9). »Sveto pismo« iz leta 1987 tako dobri dve desetletji pozneje postane »biblija«. Metaforo za temeljno knjigo krščanstva zamenja druga metafora za isto knjigo in tako, kot njena zamenjava, postane njena metafora. Postane pa s tem tudi metafora nečesa drugega, namreč prisposoba zamenjave, ki zadeva knjigo samega Buhla. *Nanga Parbat* je namreč zgolj naslov slovenskega prevoda (in začetek naslova angleškega prevoda pa konec naslova francoskega prevoda ...) knjige, ki jo je Hermann Buhl leta 1954 naslovil *Achttausend drüber und drunter*, se pravi, nekaj takega kot »Križem kražem nad osem tisoč«. Bog in Buhl, stvarnik in stvar, se lahko pohvalita s tako ponarodelo uspešnico, da že naslov vsak narod zapisuje po svoje.

Grošlja v obeh navedenih letih, se pravi, 1987 in 2010, zanima predvsem stvar, se pravi, Buhl: »sveto pismo« ga zaposluje, kolikor gre za »sveto pismo alpinizma«, »biblija« ga obseda, kolikor je to »biblija vrhunskega plezanja«. Še več, v obeh letih pravi, da ga je stvar zanimala že bistveno prej: Buhlova knjiga mu je prišla pod roke »[ž]e kot najstniku, dodobra zastrupljenemu z alpinizmom«, kot zapiše leta 1987 (Grošelj, *V prostranstvih* 39), oziroma »nekje v šestem razredu osnovne šole, ko sem s prijatelji že naredil prve plezalne korake v skalah Turnca pod Šmarno goro«, kot precizira leta 2010 (Grošelj, *Gola* 9). A tako kakor ni bistveno, ali stvar naslovimo *Achttausend drüber und drunter* ali *Nanga Parbat*, tako kakor je postranskega pomena, ali jo imenujemo »sveto pismo alpinizma« ali »biblija vrhunskega plezanja«, ² je nepomembno tudi to, ali je stvar v roke vzel zastrupljen najstnik ali začetniški šestošolec. ³ Pomembneje je, da je Grošelj od besed prešel k dejanjem in postal eden osrednjih slovenskih alpinistov in alpinističnih piscev. Natančneje, pomembneje je, da je k dejanjem prišel prav od besed. S tem ko je zastrupljenost najstniških začetkov presegel z močjo Buhlovih besed, nam je ponudil enega najčistejših primerov prav tistega razmerja med besedami in dejanji, ki je značilno za alpinizem.

ške raziskave (P6-0024), ki ju je iz državnega proračuna sofinancirala Javna agencija za raziskovalno dejavnost Republike Slovenije.

² Po letu 2010 sicer Grošelj Buhlovo knjigo poimenuje z besedo »biblija« še v treh knjigah (Grošelj, *Velikani* 93, 181; Grošelj, *40 let* 74, 160; Grošelj, *Mingma* 106), »sveto pismo« pa v nobeni več. Zato bom tudi sam v nadaljevanju metaforo »bible«, s katero Marko Prečelj v nekem angleškem tekstu označi Zaplotnikovo knjigo, prevedel kot »biblija«.

³ Vsekakor pa se je to zgodilo pred 6. 3. 1968, ko je Grošelj o Buhlu (čigar ime »je z zlatimi črkami zapisano v svetovni knjigi alpinizma«) napisal prosti spis z naslovom »Moj vzornik«. Za faksimile spisa gl. Grošelj, *Gola* 6.

Kot izhaja že iz prispodobe »svetega pisma« oziroma »biblije«, ki med drugim implicira množično bralstvo, je Grošljev primer samo eden od mnogih. Med njimi je tudi Reinhold Messner, najslavnejši predstavnik generacije himalajskih plezalcev, ki ji pripada Grošelj (ki je za nekatere celo nekakšen »nesojeni slovenski Messner«, kot se pozneje v svoji lastni knjigi izrazi Tomaž Humar /63/, ljubljenelec tako Messnerja kakor Grošlja). Messner (7) svojo otroško zaverovanost v Buhla prizna v predgovoru k novi izdaji Buhlove knjige, ki izide leta 1984, tri leta pred prvo Grošljevo knjižno omembo Buhla in tri leta po izidu knjige *Pot*, v kateri vpliv Buhlove knjige priznava Nejc Zaplotnik. In medtem ko Grošelj dopušča možnost, da je bil »dodobra zastrupljen z alpinizmom«, še preden je »[d]obesedno požrl« Buhlovo knjigo, je Zaplotnikova kulinarična metaforika jasna, nemara zato, ker se ne ustavi pri Buhlovi knjigi: »Požiral sem Buhlov Nanga Parbat, Tri zadnje probleme Alp, Kugyja, Herzogovo Annapurno, in te knjige so me popolnoma zastrupile. Preselil sem se v kožo junakov, ki so za ceno svojih življenj osvajali prepadne stene in najvišje gore sveta. To je bilo nekaj za mojo razburkano dušo. Spraševal sem, kako in kaj in pot me je privedla na alpinistični odsek.« (Zaplotnik 13)

Po Zaplotniku in Grošlju podobne samodiagnoze postavljajo še dobitnik zlatega cepina po izboru občinstva Pavle Kozjek, smučar z vrha Gašerbruma I Iztok Tomazin, član t. i. postojnske četverice (z Bogdanom Biščakom, Radom Fabjanom in Igorjem Škamperletom) Igor Mezgec in avtor treh prvenstvenih smeri v južni steni Aconcague Milan Romih. Z izjemo Kozjeka, ki ga v letih, ko je preizkušal svoje »prve oprimke«, nobena druga knjiga ni pritegnila tako kakor Buhlova, po kateri »je bilo vprašanj in ugibanja konec« (Kozjek 7), vsi navedejo vsaj dve od štirih knjig z Zaplotnikovega menija: »Le kdo od nas ni vsaj enkrat prebral Herzogove 'Annapurne', Buhlovega 'Nanga Parbata', Terrayevih 'Osvajalcev nekoristnega sveta' in še nekaterih podobno lepih knjig?«, svoje vrstnike sprašuje Tomazin (Tomazin 12); »Pot v gore in stene so mi odprle knjige. [...] Kugy in Avčin sta osebno potrdila, da je v gorah še lepše kot v otroških sanjah. [...] Heckmair in Buhl sta s strašljivimi prigodami v strmih stenah priprla vrata tudi bolj junaškemu doživljanju tega sveta«, se spominja Mezgec (Mezgec 29); »V osnovni šoli in gimnaziji sem ogromno bral, najbolj so mi v spominu ostale Buhlova *Nanga Parbat*, *Anapurna* Mauricea Herzoga in *Pretrgana naveza* Antona Ingoliča, pa še precej drugih knjig. Njihove zgodbe, dogodki, avanture so mi burkali domišljijo. Začel sem sanjariti, da bi jaz tudi doživljal kaj takšnega«, pa zapiše Romih (Romih in Steinbuch 19).

Romih nadaljuje takole: »Nejčeva knjiga pa je morala vsakogar, če je bil navdušen za kaj takega, dobesedno izstreliti.« (Romih in Steinbuch 19) In res moramo le preskočiti nekaj strani v številki *Planinskega vestnika*, v kateri Romih to piše, pa naletimo na tale sklep neke reportaže s smučanja z islandskih vulkanov: »Nejc Zaplotnik je pred leti v svoji knjigi *Pot* lepo zapisal: 'Kdor išče cilj, bo ostal prazen, ko ga bo dosegel, kdor pa najde pot, bo cilj vedno nosil v sebi'.« (Bradaškja 34) Zaplotnik je to sicer zapisal v vezani besedi, kot sklepna verza (z mejo po »dosegel«) na koncu prvega poglavja *Poti* (Zaplotnik 23), a proznega citata ne gre zameriti piscu, ki sploh ni alpinist, ampak smučar. Med smučarji ta verza pogosto prozaizira tudi Peter Prevc.⁴ Smučarjema lahko dodamo zgodovinarja alpinistične literature Boštjana Šavra⁵ in Toma Virka,⁶ med samimi alpinisti pa lahko omenimo Zvonka Požgaja, ki leta 1998 svojo knjigo o navezi z dobitnikom zlatega cepina Vanjo Furlanom otvori s toposom, ki sploh več ne potrebuje izrecne navezave na *Pot*: »Poti, ki sva jih izbirala, niso bili le cilji, s katerimi bi se rada dokazovala, pač pa poti, ki nama jih je narekovalo življenje.« (Požgaj 10)

Kar pa zadeva splošno bralstvo, se lahko vrnemo k Romihu, ki se v nedavni knjigi *Skozi trave oblakov* takole spominja ugleda *Poti* med splošnim prebivalstvom: »Običajni potniki za Frankfurt so z začudenjem opazovali vrvež, slišale so se besede: 'Himalajci, fantje gredo na Himalajo, tisti tamle je Šrauf, tale je Zaplotnik, saj veš, k'je je uno dobro knjigo napisu.'« (Romih, *Skozi* 67)⁷ Te priljubljenosti se zaveda

⁴ »Pogosto citiram alpinista Nejca Zaplotnika, ki je zapisal, da bo tisti, ki išče cilj, ostal prazen, ko ga bo našel, tisti, ki mu je cilj potovanje, pa ga bo zmeraj nosil v srcu. Zamislite si, da bi potem, ko si mesece in leta govoriš, da 'želim postati svetovni prvak, želim postati svetovni prvak,' to zares postanete. Kaj boste počeli, ko se boste naslednji dan prebudili?« (S. U.)

⁵ »Alpinistične ekspedicije tako odkrivajo pot k cilju, kajti kot bi v takšnem idealističnem duhu dejal eden izmed najuspešnejših slovenskih alpinistov zlate dobe Nejc Zaplotnik (1981): kdor išče cilj, bo ostal prazen, ko ga bo dosegel, kdor pa najde pot, bo cilj vedno nosil v sebi.« (Šaver 86)

⁶ »Tudi najpolnejše doživetje lahko v človeku pusti sled nečesa še neizpolnjenega, presežek, ki je neodpravljen in je zato strukturne narave, zato se alpinistova pot, če parafraziram Zaplotnika, nikoli ne konča«, pravi Virk v pogovoru z Alešem Bjelčevičem in Miranom Hladnikom za *Planinski vestnik* (Virk idr. 18); takole pa piše o prozi Evalda Flisarja: »Podobno kot, na primer, *Pot* Nejca Zaplotnika (v žanru, ki od Flisarjevega pisanja ni tako zelo oddaljen), se navezuje predvsem na tisto paradigmo poti, ki je udejanjena v srednjeveških viteških romanih, kjer je vitezova pot kot iskanje Grala bistvena prispodoba stremljenja po večnosti, nesmrtnosti, resnici, avtentičnem življenju.« (Virk 375)

⁷ Za splošno bralstvo več kot očitno Romih piše tudi leta 1992, ko v knjižnem prvencu *Takrat me počakaj, sonce* (ki so ga ob izidu »primerjali s kultno Zaplotnikovo

tudi novinar Željko Kozinc, ko leta 1998 izda knjigo o tem, kako je Grošelj izpolnil svojo obljubo ter Zaplotnikovo ženo in otroke popeljal k njegovemu grobu pod Manaslujem, pripoved pa preprede s citati iz *Poti*, »uspešnice nad [...] uspešnicami«, ki je »strpno, nežno napotilo bralcem, da je pomembna le pot, ne cilj« (Kozinc idr. 15). Dve leti zatem pa je *Pot* sprejeta še v šolski kanon, kjer ji je posvečen tematski sklop III. stopnje tekmovanja za Cankarjevo priznanje, naslov sklopa – »Našel sem pot« – pa povzema prav Zaplotnikov slavni distih (gl. Kobal). Skratka, slovenska *Achttausend drüber und drunter* ni samo *Nanga Parbat*, ampak vsaj malo tudi *Pot*.

Najbolj priljubljenega stavka *Poti* pa ne srečujemo samo v intervjujih v *Planinskem vestniku* (kjer jo poleg Romiha slavi tudi na primer Tadej Golob),⁸ pač pa tudi v ameriški reviji *Alpinist*, kjer Marko Prezelj, eden od dveh najpogostejših prejemnikov zlatih cepinov doslej, poroča, da je bila »*Pot* skoraj nekakšna biblija za nas, mlade alpiniste«, in sicer predvsem zaradi Zaplotnikove interpretacije stare modrosti o poti kot cilju: »To je bilo osrednje, klasično sporočilo knjige, in ko sem knjigo prebral, sem bil zastrupljen.« (Prezelj) Še več, s citati iz *Poti* ni prepredena le Kozinčeva knjiga *Pot k očetu*, temveč tudi knjiga Bernadette McDonald *Alpski bojevniki*, ki je v izvorniku izšla pri uglednem ameriškem založniku gorniških knjig, Zaplotnik pa je v njej »človek, ki je s svojo knjigo povezal slovenske alpiniste« (McDonald 9). Skratka, *Pot* ni le slovenska *Achttausend drüber und drunter*, ampak vsaj malo tudi ameriška.

Pot v grafu

Vse to po svoje pove že Grošelj. V eni od štirih knjig, v katerih Buhlovo knjigo imenuje »biblija«, namreč nadaljuje takole: »Hermann Buhl je imel tak vpliv na svetovni alpinizem, kot ga je imel pozneje le še Reinhold Messner. V slovenskem prostoru pa bi mu ob bok lahko postavili Nejca Zaplotnika.« (Grošelj, *40 let 74*) Nam torej preostaja le, da ta položaj razložimo.

Potjo«, gl. Romih in Bercko) takole opiše Zaplotnika, ki ga je srečal v Chamonixu po vrnitvi z vrha Eigerja v navezi z Matjažem Pečovnikom: »Deževalo je, on pa bos, brez dežnika, dolgolas, z nepalsko torbico preko ramena, z zvitim samsonom v ustih in polno vrečko hrane v rokah. Že od daleč se smeji in nama čestita: 'To pa je nekaj, fanta – Eiger v enem dnevu.'« (Romih, *Takrat* 18)

⁸ »Glede slovenske gorniške literature – odraščal sem ob klasikih. Prebral sem knjige Vikija Grošlja, Marjonovo *Ledeno sonce*, *Sneg na zlati veji* Igorja Škamperleta, ki se mi še danes zdi prava literatura, in seveda Nejčevo *Pot*. Zaradi teh knjig sem bil alpinist, še preden sem se začel z njim ukvarjati.« (Golob in Steinbuch 19)

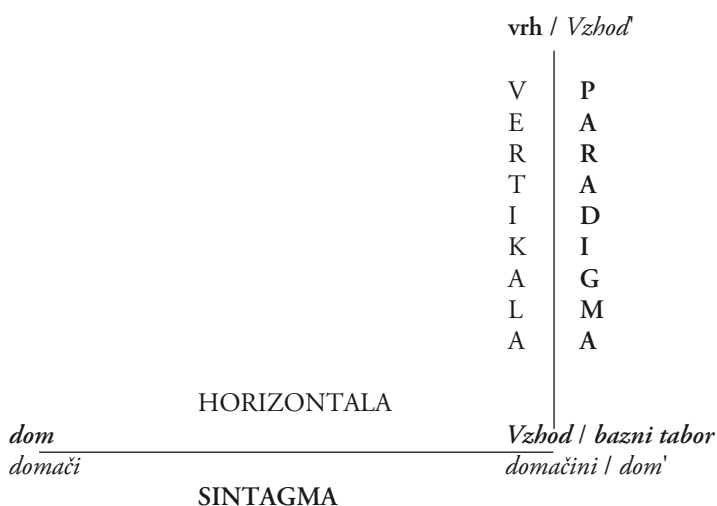
Položaj, v katerem je vpliv Zaplotnikove knjige v slovenskem prostoru primerljiv z vplivom Buhlove knjige v svetovnem (in torej slovenskem) prostoru, lahko razložimo, če pokažemo na določen postopek, ki Zaplotnikov tekst uravnava nemara bolj kakor katero koli drugo slovensko alpinistično avtobiografijo. Gre za postopek, po katerem pripoved poteka kot izmenično zapisovanje in brisanje ločnice med horizontalno in vertikalno potjo. Če se v sedemdesetih letih 20. stoletja namenimo plezat na himalajski osemtisočak iz Slovenije, je višinska pot (vzpon) le nekakšna ponovitev ravninske poti (potovanja). In ker je v tem primeru že dostop do osemtisočaka tako kompleksen kakor vzpon nanj, je celotna sintagma višinske in ravninske poti (pešpoti) zgolj nekakšna predhodnica metaforične poti (življenja). Pot v *Poti* je potemtakem horizontalno (ravninsko) potovanje in vertikalni (višinski) vzpon, oba skupaj pa sta horizontalna (sintagmatska) pešpot in vertikalna (paradigmatska) pot, ki retroaktivno osmišlja celoto pešpoti kot življenjsko pot. Razlikovanje med horizontalo in vertikalno je zdaj neizbežno, zdaj odvečno, izmenjava med tem razlikovanjem in nerazlikovanjem pa proizvede *Pot*.⁹

Pot so torej štiri poti. Prvič, ravninska pot do baznega tabora Everesta – ki ga Zaplotnik leta 1979, dve leti pred izidom *Poti*, skupaj z Andrejem Štremfljem, danes prejemnikom zlatega cepina za življenjsko delo, prepleza po prvenstveni, še danes najtežji smeri – obsega logistično in telesno skrajno naporen pristopni marš, a tudi vse višinske vzpone od Grintovca in Stenarja prek Kilimandžara in El Capitana do prvenstvenih smeri na osemtisočaka Makalu in Gašerbrum I. Drugič, višinska pot je v primeru Everesta – kjer je višina najizrazitejša in kjer tudi pripoved v *Poti* doseže nekakšen vrh – le realizacija ravninske poti, ki se je začela že pred otroškim vzponom na Grintovec. Tretja pot je sintagmatski niz vseh teh dobesednih pešpoti. Četrta pot je metaforična življenjska pot, paradigma, ki v odsotnosti, onstran vseh pešpoti, osmišlja njihovo sintagmatsko nizanje.

Dialektika horizontalnega (ravninskega, sintagmatskega) in vertikalnega (višinskega, paradigmatskega) zadeva tudi skrajne konce teh poti. Če pot vodi od družinskega doma na Vzhod, tamkajšnji domačini postanejo nova družina, bazni tabor pa novi dom, od koder pot na vrh postane

⁹ »Ker se je naše dobe polotila selektivna in kolektivna amnezija, navajam reference«, piše Mladen Dolar (Dolar 29, op. 5) leta 2003, preden navede enega klasičnih spisov Romana Jakobsona. Ker dve desetletji pozneje ne kaže nič bolje, velja tudi na tem mestu napotiti na Jakobsonov spis o paradigmatskosti metafore in sintagmatskosti metonimije ter o njuni relevantnosti za teorijo umetnine: gl. Jakobson. (Vprašanje, ali je *Pot* umetnina, puščamo ob strani.)

pot na novi Vzhod. Se pravi, vertikalna pot od baznega tabora proti vrhu gore, paradigma pripovedi, je upovedana v sintagmatski sekvenci, ki vključuje horizontalno pot od doma proti goram na Vzhodu: paradigmatski vzpon sloni na sintagmatskem potovanju na vzhod. Na obeh skrajnih koncih tega potovanja dom metonimično predstavljajo domači, Vzhod pa domačini. Na drugi strani pa bazni tabor in vrh, skrajna konca paradigmatskega vzpona, metaforično predstavljata dom in Vzhod: dom, projiciran s sintagmatske na paradigmatsko pot, je zamenjan za bazni tabor kot nekakšen drugi dom, medtem ko Vzhod, ki je cilj, postane izhodišče vzpona na vrh kot pravi Vzhod. Potovanje vodi od doma k drugemu domu, vzpon pa se začne na Vzhodu in meri na pravi Vzhod. Ta minimalna matrika iz peščice opozicij – dom (domači) / Vzhod (domačini), bazni tabor (dom') / vrh (Vzhod') – in njihove projekcije vzdolž opozicije sintagma/paradigma nam nemara lahko služi kot podlaga tipologije kronotopa v alpinistični literaturi glede na to, kateri od elementov teh opozicij prevladuje v določeni pripovedi.¹⁰ Vsekakor pa lahko z njim ponazorimo kronotop *Poti*, ki je, kot rečeno, ravno vpeljava in obenem problematizacija vseh teh elementov in njihovih medsebojnih razmerij.



Slika 1: Graf kronotopa *Poti* Nejca Zaplotnika

¹⁰ Kolektivno amnezijo, ki je, kot smo videli, zadela jakobsonovsko semiotiko, je v precejšnji meri zakrivila moda sklicevanja na kritičnega sopotnika semiotike Mihaila Bahtina. A tudi ta moda je že zdavnaj minila, zato naj poleg Jakobsona vendarle navedemo še Bahtina, vsaj ko omenjamo njegovo konceptualizacijo romanesknega kronotopa: gl. Bahtin. (Vprašanje, ali je *Pot* besedilo z romanesknim kronotopom, puščamo ob strani, kamor smo v zvezi z Jakobsonom odložili tudi vprašanje, ali je *Pot* umetnina.)

Ta navzočnost celotnega žanra v enem od njegovih primerkov oziroma ta realizacija strukture alpinističnih tekstov v tekstu *Poti* je torej možna razlaga za to, da je Zaplotnikova knjiga v slovenskem kontekstu enako prelomna kakor Buhlova v svetovnem. To sicer ne pomeni, da zgornji graf v celoti velja tudi za Buhlovo knjigo. Res pa se že prva točka na grafu, dom, v obeh realizira zelo podobno. Tako Buhlov kakor Zaplotnikov protagonist dom defamiliarizirata najprej z gledišča telesne šibkosti in nato s stališča umske moči. Podobno kakor Buhl že v drugem odstavku *Nanga Parbata* piše, da je bil kot otrok tako »nežen in droban« (Buhl 19), da je šel v šolo leto pozneje kakor vrstniki, Zaplotnik v tretjem odstavku *Poti* piše o tem, da je v otroštvu bolehal za celiakijo in sklepno revmo, »neodporen, ves zanikrn, [...] suh kot kost, le trebuh je bil napihnjjen in bel, kakor pri mrtvi ribi, ki jo obrne na hrbet« (Zaplotnik 8). In tako kakor Buhl piše, da so bili pri sedemnajstih letih njegovi najzvestejši večerni tovariši »[a]lpinistične knjige, revije, opisi tur, slike tujih gora, ki razvnamejo domišljijo« (Buhl 36), je Zaplotnik v teh letih, kot smo že videli, »[p]ožiral [...] Buhlov Nanga Parbat, Tri zadnje probleme Alp, Kugyja, Herzogovo Annapurno« (Zaplotnik 13).

Bolehnost tako vodi v branje, branje v alpinizmu, ta pa na pot od doma in iskanje pravega doma. V času, ko Zaplotnik pleza »še bolj po alpinističnih revijah in knjigah, kakor po stenah« (Zaplotnik 143–144), je ta pot sicer še razmeroma položna: »Da bi si opomogel od bolezni in da bi bila ena lačna usta manj doma, sem vse počitnice, od prvega razreda dalje, preživel pri bratrancu, na veliki Suhadolnikovi kmetiji pod Grintavcem. Tu je bil moj pravi dom, zgodilo se je celo, da sem v novoletnih počitnicah, ko je oče želel, da jih preživimo skupaj, pobegnil od doma.« (9) Pozneje pa se pot postavi pokonci: »Pričetki mojega alpinizma so bili sila romantični. Gore so bile moj dom, v njih sem se počutil varnega, le tu sem občutil, da sem gospodar položaja. V dolini so me vodili trenutki, kakor so pač prihajali in odhajali, početi sem moral stvari, ki so jih ljudje od mene zahtevali in pričakovali, gore pa so bile brezmejne, kakor so bile brezmejne moje sanje«, pravi Zaplotnik (14–15) in dodaja: »Meni so gore vedno dajale tisto, kar so ljudje v mestih že davno izgubili, postal sem del okolja, v katerega sem zahajal.« (15) Romantični začetki sicer dobijo nadaljevanje, ki pa ni nič kaj realistično: »Čutim, kakor da nisem od tega sveta, kakor da lebdim visoko nad Zemljo, pripet v mrežo svojih hotenj, da se razblinjam, kakor žarki hrepenjenja, ki divja v srcu. Tam daleč spodaj v temni dolini, nekje v senci visokih gora, pa se končuje zadnji letnik gimnazije. Ne razmišljam več, ali bom končal uspešno ali ne, vse preveč poti je še pred menoj.« (43)

Po preplezanem Kilimandžaru in odsluženem vojaškem roku pa Zaplotnik takole piše o svojem prvem soplezalcu: »Ko sem prišel od vojakov, je Tone preveč pridno študiral, da bi še imel čas za vrhunski alpinizem. Mene je pot zanesla na najvišje vrhove sveta, Tone pa si je ustvaril veliko družino. Tudi jaz jo imam, toda sam sem kot volk, ki se ga ne da prikleniti, lahko ga le pokončaš.« (68)

Gore so torej dom, kraj, kjer v najtežjih trenutkih, na primer v noči pred naskokom na vrh Makaluja, razmišlja o domačih, predvsem o ženi Mojci, ki ji je *Pot* tudi posvečena, in o otrocih (gl. Zaplotnik 5, 97), o katerih se med odpravo pogovarja tudi s soplezalcem Tomažem Jamnikom, prav tako družinskim očetom (gl. Zaplotnik 98), ki je danes Mojčin mož. V jeziku najbolj znanega odlomka *Poti*, verzov o poti in cilju, bi lahko rekli, da Zaplotnik prav z gledišča domačih, zlasti otrok, v svojem gorskem domu prepozna pot onstran cilja. Tako na primer o času po osvojitvi Gašerbruma I piše takole: »Pot se je spuščala naglo navzdol, čeprav se je krivulja uspehov še vedno dvigala. Tura je postala enaka turi, delal sem kakor dobro namazan stroj, ki pa tolče tudi v prazno, če ga nihče ne ustavi. In tako se je moje kolesje vse bolj vrtelo v prazno, dokler me niso otroci spomnili, da še pojejo ptice v gozdu.« (Zaplotnik 152) Ko v svoj dom sprejme svoje otroke, v svojem drugem domu postane sam otrok: »Spoznal sem, da nisem jaz spočel otrok, ampak otroci mene. Spoznal sem, da so prinesli neko vrednoto v moje življenje, ki je prej nisem poznal ali priznal. Pot bo ostala, kakršna je, v svojih nešteti oblikah, ne bo blažila klancev, ne bo nižala vrhov, ne gradila mostov prek sotesk, vijugala se bo kakor prej, le slike ob poti postajajo polne in jasne.« (152–153)

Pot se mu potemtakem kot pravi dom razkrije tedaj, ko se nanjo ozre z gledišča domačih. Kot takšna pa se mu razkrije tudi z gledišča, nasprotnega gledišču enega od domačinov. Ko mu namreč med odpravo na Everest sirdar odprave Ang Pu reče, da je zavrnil poročno ponudbo iz Združenih držav, saj nekaj velja le doma, Zaplotnika prešine misel, ki jo Grošelj še leta 2009 navede v eni svojih knjig (Grošelj, *Everest* 35), namreč: »Jaz pa sem vse bolj resnični Nejc le še v tvoji domovini, v svoji pa postajam bog ve kaj.« (Zaplotnik 173) In ko nekaj dni zatem Ang Pu po vrnitvi z Everesta omahne v smrt in odprava obišče njegove starše, dajo ti Zaplotniku tibetansko kato za srečno pot domov, ta pa se darila spominja takole: »Bela kata, ki mi jo je dal zguban možiček okrog vratu, me je privezala na vašo lepo deželo. Za večno!« (186) In res poglavju o Everestu sledi samo še poglavje o tem, kako Zaplotnik nepalske domačine uči plezanja v šoli, ki jo je po večletnih pripravah Jugoslavija v letu nesreče sirdarja Zaplotnikove odprave odprla v

Nepalu prav zato, da do takšnih nesreč ne bi več prihajalo. Kakor je v prvem poglavju Zaplotnik otrok, ki v gorah spozna svoj pravi dom, v zadnjem poglavju domačini v Nepalu spoznavajo domače gore v šoli, v kateri poučuje Zaplotnik.

A medtem ko on domačine uči plezati, oni njega učijo živeti: »Marsikaj so me naučili ljudje, ki se na čisto drugem koncu sveta pehajo za pest riža in za borno, na pol podrto streho nad glavo. Naučili so me čakati na ljubezen in ljubiti čakanje, ki je lepše od dejanja samega«, zapiše v poglavju o Everestu (Zaplotnik 161). Kot smo delno že videli, vir tega nauka Virk ob branju Zaplotnika s Flisarjem najde tako v viteških romanih in drugih tipih evropskega razvojnega romana kakor v budizmu in drugih filozofijah indijske podceline; Zaplotnikova *Pot* in Flisarjev *Čarovnikov vajenec* naj bi ponudila nekakšno postmodernistično aktualizacijo obeh pred-razsvetljenskih tradicij (Virk 375). Prav ta nauk o prvenstvu produkcije pred produktom pa seveda uči tudi že večkrat omenjena verza o poti in cilju. A ta verza sta najslavnejši odlomek slovenske alpinistične literature tudi zato, ker verzificirata najslavnejšo izjavo slovenskega alpinizma samega, namreč tole Zaplotnikovo javljanje vodi odprave z vrha Everesta: »Sediva pri kitajski piramidi, pa ne veva kaj bi!« (Zaplotnik 178) Ko Zaplotnik skupaj z Andrejem Štremfljem kot prva jugoslovanska naveza stoji na najvišjem vrhu sveta poleg kitajske kovinske konstrukcije, orientalistično poimenovane *kitajska piramida*, se svoje izjave sploh ne zave in prav tako ne ve, da bo v baznem taboru ob poslušanju posnetka javljanja v njej prepoznal smisel svojega življenja: »Šele kasneje v bazi, ko sem poslušal najin pogovor s Tonetom, sem zvedel za te svoje besede. S temi besedami, ko nisem niti najmanj vedel, kaj govorim, se je izrazilo bistvo in smisel vsega mojega početja, alpinizma in smisel vsega mojega življenja. Smisla ni, cilja ni, le večna pot je v meni, pot in postaje ob njej.« (180) Smisel je v tem, da smisla ni – to je nauk, ki ga Zaplotnik na pristopnih marših do himalajskih baznih taborov v praksi srečuje, na vrhu najvišje himalajske gore izreče, v baznem taboru pod goro pa prepozna.

Pot v biografiji

V *Poti* se torej ravna pot postavi pokonci, zato da bi se z višine pokazal njen smisel, ki pa je dostopen prav po njeni zaslugi. To velja za kronotop *Poti* kot celote, kjer je vsako poglavje korak k poglavju o najvišji gori. A to velja tudi za vsako poglavje posebej, saj prozno pripoved na koncu vsakega poglavja osmisli bodisi lirski pesem bodisi

njena pomenljiva odsotnost na mestu, kjer jo pričakujemo in kjer jo nadomešča prozni odstavek o vračanju iz gora domov.

Ta dialektika horizontalne in vertikalne poti pa se ne konča s koncem *Poti*. Spomladi 1983, dve leti po izidu knjige, Zaplotnik v baznem taboru pod Manaslujem piše svojo prvo časopisno reportažo in svoj prvi roman. Reportažo nameni svoji najnovejši višinski poti, po kateri namerava osvojiti že svoj četrty osemtisočak po prvenstveni smeri; roman, nasprotno, nameni zgodbi o dijaku in obenem učitelju, živečem v ravninskem kraju, katerega prototip lahko prepoznamo v Kranju, Zaplotnikovem rojstnem kraju. Toda reportažni tekst o vertikalni poti na Manaslu nastaja tako rekoč horizontalno, sintagmatsko, kot reportaža, ki sproti, po delih, izhaja v tedniku *Teleks*; in nasprotno, romaneskni tekst o horizontalnih poteh Petra Simsna, kakor je ime naslovnemu liku, je dejansko roman, ki kot takšen nastaja tako rekoč vertikalno, kot osvetlitev določene zgodbe z različnih višin, s katerih zgodbo komentirajo različni pripovedovalci.

Razmerje med horizontalno reportažno pripovedjo o vertikalni poti Nejca Zaplotnika in vertikalno romaneskno pripovedjo o horizontalni poti Petra Simsna nemara najlaže ponazorimo z odlomkoma, v katerih teksta opisujeta svojega protagonista. V zadnjem delu reportaže, naslovljenem »'Ženske hlačke ne sodijo med molilne zastavice!'«, je bilo v *Teleksu* mogoče brati takole:

Mnogi si predstavljajo alpiniste kot zagrizene ljubitelje ledu, mraza in viharjev, toda to sploh ni tako. V mrzlih nočeh sanjam o topli jadranski obali, v jutrih, ko ti še pogled zmrzuje na strmih ostenjih Manasluja in se z otrplimi prsti navezujem na zaledenelo plezalno vrv, bi najraje podrl šotore in odhitel za soncem. Toda nemogoče je opustiti cilje in dolžnosti, ki si jih sam zastaviš. (Nav. po Raztresen in Zaplotnik 227)

Odlomek naniza predstavo o alpinistih in alpinistovo nasprotujočo samopredstavo, oboje pa vodi v določeno predstavo o Zaplotniku. Takole pa tovrstno zložno napredovanje predstav zaplete roman:

Žuborenje vode v stranišču je Petra obudilo v resničnost. Olajšanje, ki ga je začutil v mehuru, ga je toliko opogumilo, da je vstopil v kad in se oprhal. Po tednu dni se je zopet oprhal, namilil, obril svoje redke svetle kocine, očistil zobe in sploh naredil iz sebe 'človeka', kakršnega vsi pričakujejo: saj je vendar pameten ... prijeten ... spodoben ... delaven ... priden v šoli ... tako sliko so si ustvarili o meni in ta slika živi v njih in ne morem je spremeniti, ker že živi, neodvisna od mene, in če me bodo še dolgo videli takega, bo vse skupaj še postalo resnica. (Nav. po Kozinc idr. 40)

V tem odlomku Petra Simsa v vsega nekaj stavkih predstavijo najprej vsevedni pripovedovalec, ki neprizadeto poroča o njegovih higienskih navadah, nato »vsi«, ki o njem govorijo z besedami, kot so »pameten«, »prijeten«, »spodoben«, »delaven« in »priden v šoli«, nazadnje pa še prvoosebni pripovedovalec, ki svoje higienske navade prilagaja tem besedam in tesnobno ugotavlja, da bodo besede na ta način še postale »resnica«.

Razmerje, ki se je v *Poti* vzpostavljalo med ravninsko in višinsko potjo, med dobesedno in preneseno potjo, med domom in Vzhodom, med domačimi in domačini, med baznim taborom in vrhom ter med pravim domom in pravim Vzhodom, se tako po *Poti* izrisuje med reportažo za *Teleks* in romanom *Peter Simsen*, znotraj njiju pa med sintagmatsko pripovedjo in paradigmatično potjo oziroma med paradigmatično pripovedjo in sintagmatsko potjo. In kakor prve strani *Poti*, kjer beremo o bolehnem fantiču, ki požira knjige o gorniških junakih, tudi usoda reportaže in romana, ki nastajata po izidu *Poti*, Zaplotnika družji z Buhlom: kakor njegov mladostni vzornik tudi Zaplotnik le nekaj let po izidu svoje prve knjige izgubi življenje v gorah. Spomladi 1983 Nejc Zaplotnik ostane pod Manaslujem in namesto romanesknega in novinarskega prvenca, ki naj bi nam približala življenje in misli avtorja *Poti*, dobimo zadnje zapise enega najboljših alpinistov svojega časa in enega najbolj branih avtorjev našega prostora.

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Mountaineering Autobiography in One Graph: The Case of Nejc Zaplotnik

Keywords: literature and alpinism / Slovenian literature / mountaineering literature / Zaplotnik, Nejc: *Pot* / autobiography / chronotope / Buhl, Hermann

The article discusses *Pot (The Path)*, a book published by Slovenian mountain climber Nejc Zaplotnik in 1981, against the backdrop of the canon of mountaineering autobiography, a graph of the genre proposed for the occasion, and Zaplotnik's biography. It demonstrates the canonical status of the book by assembling the references to *Pot* in other books in the same genre and by listing the quotations of a certain passage from *Pot* by mountaineering books and their critiques and analyses. The central place of Zaplotnik's book within Slovenian mountaineering literature, which is not unlike the place Hermann Buhl's *Achttausend drüber und drunter (Nanga Parbat Pilgrimage)* occupies on the global scale, is accounted for by the fact that the chronotope of *Pot* enacts the entire narrative structure of its genre. In the article, this structure is reconstructed by a graph based in the opposition between vertical (paradigmatic, metaphorical) and horizontal (syntagmatic, metonymical) paths. This structure is then also discovered in the biography of Nejc Zaplotnik, who, following the publication of *Pot*, started to write a featured travelogue for the weekly *Teleks* and a novel titled *Peter Simsen*, texts the relationship between (and within) which is also governed by the structure that opposes the vertical path to the horizontal one.

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“This Fabulous Rainbow of Sensations”: The Haptic Sublime in Modern Polish Mountaineering Literature

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This article looks at Polish mountaineering literature in the context of modernist aesthetics. Selected extracts from nineteenth-century travel writing are presented in which the essence of one's experience of mountains is associated with the sublime. The article then explores the emergence of a new type of climbing sensibility and its literary representation on the basis of twentieth-century mountaineering texts that show the inefficiency of earlier forms of the sublime. Polish mountaineers gradually developed a new language that allowed them to specify the experience of vertical space. The aesthetics of the haptic sublime, which was born of the clash of the literary discourse with the concreteness of the climbing experience, resolved the problem of satisfactory expression and introduced new narrative patterns. It placed the climbing experience in a new conceptual framework, deriving its unique character from the contradictions of modern culture. It also showed the autotelic character of climbing and constituted mountaineering literature as a type of narrative that is autonomous with regard to other kinds of travel narratives.

Keywords: literature and alpinism / Polish literature / mountaineering literature / modernism / the sublime / travel writing

Mountaineering literature is a phenomenon that appeared relatively late in Polish culture, namely in the late nineteenth century, and includes both documentary non-fiction and narrative fiction related to mountains and mountaineering. Since then, the topic of mountains has become ever more popular due to the changes in the notion of mountain landscape that have resulted from a gradual development

of mountain tourism and the culture of health resorts. The turn of the century brought new ways of perceiving mountainous areas, which were then used and modified in various narratives and discourses on travel, climbing, tourism, and alpinism (see Hennel; Kolbuszewski, *Góry* 239–264). Although this new interest in mountaineering narratives is associated with the post-war period as well as with Polish expeditions in the Alps, Jerzy Kukuczka's achievements in the Himalaya, and the Himalayan winter climbs of the 1970s and '80s, a specific mountain culture developed as early as the late nineteenth century. Within this framework, diverse mountain experiences have been put on paper, preserved, transformed, and conceptualized, to a large extent independently of previous, pre-modern thought patterns related to the relationship between humans and the mountains.

In Western cultures, the perception of mountains has undergone a radical change under the influence of modern thought and its demythologization of once horrifying mountains, now instrumentalized in new, often contradictory ways. The French Revolution was preceded by the conquest of Mont Blanc, whose discovery became the creation myth of alpine mountaineering and also a part of the narrative of modernity (see Hansen 33). In the Polish context, analogous transformations occurred somewhat later and were spread over time, making them less apparent than, say, the British experience (see Bainbridge, "Writing"). A crucial manifestation of the taming of the mountains was the cultural and scientific activity of geographers, naturalists, writers, tourists, and climbers who, beginning in the early nineteenth century, regularly visited the Tatra Mountains, the only mountain range in Poland with an alpine character (see Roszkowska, *Taternictwo* 46–120).

On a symbolic level, the exploration of the Tatras, the later Polish equivalent of the Alps and a modern model of the mountaineering playground (see Anderson 99–138), begins with the publication of the book *O ziemioródtwie Karpatów i innych gór i równin Polski* (*On the Earth-Forming of the Carpathian Mountains and Other Mountains and Lowlands of Poland*), written in 1815 by the Enlightenment rationalist Stanisław Staszic (see Kolbuszewski, *Literatura* 147–171). Three years later, the poet Antoni Malczewski climbed Mont Blanc (see Kurczab 30–36; Roszkowska, *Taternictwo* 250–251), but his account of the climb did not significantly impact the perception of mountains in Polish literature (see Kolbuszewski, *Góry* 134–136). Staszic's previous work on the Tatras is viewed as the introduction of a new approach to mountains, one matching the standards established by Horace-Bénédict de Saussure's *Voyages dans les Alpes* (*Voyages in the Alps*).

From today's perspective, it should be said that in his book, Staszic, who valued a rationalist approach based on empirical research (Matuszyk, *U źródeł* 68), relied on popular science to describe an unknown mountainous area. He provided essential information in a clear and accurate manner which enabled his readers to broaden their knowledge on the mountains. Initially an object of natural sciences and ethnography, the Tatras became an important part of cultural heritage and a source of national identity (see Kolbuszewski, *Tatry* 34–35). Owing to Staszic's work, "mountains knocked on the door of Polish culture, manifesting themselves [...] as both the heart of the community and a completely different realm" (Pacukiewicz, "Warstwy" 78). Staszic's occasional aesthetic appraisals of the Tatras were also a source of a Polish ideology of mountaineering (see Matuszyk, *U źródeł* 152–155). As shown by Andrzej Matuszyk, there is a close link between Staszic's portrayal of the Tatras and the categories of the sublime in Edmund Burke and Immanuel Kant (Matuszyk, *U źródeł* 107–155). The narrative persona is immersed in the landscape of the Tatras, notices its vastness, and pays attention to details such as the shape and texture of the rocks. He suffers the horror resulting from the danger of high altitudes, experiences the vastness and magnificence of the mountains, feels the power and immensity of space, which he admires as he senses his own insignificance before returning to the reality that awaits outside that space (see Matuszyk, *Humanistyczne* 109–111). According to Matuszyk, Staszic, as a kind of climber *avant la lettre*, comes surprisingly close to later accounts by high-mountain tourists and mountaineers in the Tatras. Staszic inserts narrative passages into his scientific treatise, evoking the sublime in his accounts of reaching the summits of Krywań, Łomnica, and Kołowy. In this regard, Staszic represents a surprisingly modern way of thinking: he is aware that the mountains are radically different from the lowlands, a dissimilarity that cannot be expressed without showing how people experience high altitudes, what they are capable of seeing, and what physical condition they are in. The verticality of the landscape and the record of motion are intrinsic elements of Staszic's story, without which a discovery of the Tatras would be incomplete, if not impossible. "In Latourian terms, the experience of mountaineering accounts for both a purification and a translation of the landscape, which thereby undergoes transformation." (Pacukiewicz, "Warstwy" 80) In this sense, in Staszic's discourse, the description of a landscape seen from a mountain pass or a summit is related to the depiction of the sublime corresponding to concepts from around 1800 (see Boman 811–817; Frydryczak 78–114). It has become a

fundamental cognitive and aesthetic pattern, allowing for the depiction of the Tatras and the core of the experience of the mountains.

Initially, the Tatras attracted the Romantics who, following Staszic's example, travelled to this exotic and unusual region, even though not as visibly as in the case of British Romanticism (see Bainbridge, "Romantic"). Romantic texts, focusing mainly on descriptions of mountain landscapes, helped popularize the Tatras (see Kolbuszewski, *Tatry* 235). The next generation of writers explored the Tatras more intensely and introduced new components into the Romantic view of the mountains. This resulted in new literary and para-literary narratives but also in the first professional tourist guidebooks. The Romantic travel text as a narrative genre was gradually transformed into modern travel reportage (see Kolbuszewski, *Tatry* 239). Romantic curiosity about unusual landscapes gave way to (high) mountain tourism and scientific activities. The mountains gradually became an object of not only contemplation and landscape description, but also utilitarian endeavors and leisure activities such as hikes, trips, and climbs. This was accompanied by the establishment of tourist, ethnographic, outdoor, and eventually mountaineering organizations in the Tatras and elsewhere which gradually systematized and institutionalized human interaction with the mountains through legal acts and regulations but also through periodical literature, meetings, and lectures.

One event that particularly influenced the perception of mountains in European mountaineering literature was the successful ascent of the last unconquered Alpine summit, the Matterhorn, in the second half of the nineteenth century (see McNee 16–17). Not accidentally, the most important figures in mountaineering literature of that epoch, Edward Whymper, Leslie Stephen, and John Tyndall, all published their respective accounts in the second half of the 1870s, thereby opening a new era in mountaineering history and its literary representations (see Reidy). At the same time, a new generation of climbers directed their attention to new climbing challenges in the Alps and subsequently to high mountains beyond Europe, which in some way linked their climbing and literary activity to the pretense of imperial control maintained by the West (see Bayers). In Poland, one event that influenced mountaineering and its narration, albeit on a smaller scale, was the conquest of Ostry Szczyt in the Tatras in 1902, which, like the Matterhorn, was considered unreachable at the time. This event opened new climbing possibilities, following the model of British and European mountaineering (see Kolbuszewski, *Góry* 262–263; Roszkowska, *Taternictwo* 100–120). Around the same time, the nature of mountaineering and

the role of mountain guides began to be perceived differently: climbing came to be seen as a sports activity, and climbers gradually ceased to rely on local guides (see Roszkowska, “The Alpine” 9–10). In the Polish context, a colonial attitude toward local mountain communities, especially local mountain guides, is not documented. The transformation of tourists into independent climbers is manifested gradually in subsequent mountain narratives. It is accompanied by a change in the use of narrative devices and descriptions of touristic and climbing experiences. At the same time, at the level of the individual text, one can observe both a conceptual movement that demonstrates these changes and well-tried aesthetic solutions that do not allow for innovative depictions of climbing or the landscape itself.

Accounts of authentic experiences gained on mountain trips, and then climbs in the Tatras, published since the late nineteenth century, created a very broad spectrum of texts situated on the border between the genres of literary narrative, documentary narrative, journalism, and science (see Stępień 93–94). Notwithstanding their diversity, one can discern in them the emergence of a new sensibility and a new aesthetic, one aimed at expressing the unique character of communing with mountain landscapes, which, since Staszic’s time, has been streaked with certain forms of the sublime (see Pacukiewicz, “Inaccessible Background”).

Na przełęczy. Wrażenia i obrazy z Tatr (On the Mountain Pass: Impressions and Images from the Tatras), a book by Stanisław Witkiewicz published in 1889–1890, is located between two epochs. Witkiewicz used post-Romantic notions of the mountains, but he also perceived mountains in the context of early modernism, including the *fin-de-siècle* period (see Kolbuszewski, *Literatura* 375–395). The author heads to the mountains, goes on trips, and experiences the rocky areas, overdramatizing their grimness and horror. He narrates the events in a surprisingly anachronistic way, to a large extent consistent with the codes of the late Romantic period, which tended to discern the extraordinary in the mountains, including metaphysical aspects of reality. Although some modernist elements occur within the narrative—combining realistic, even naturalistic description with impressionist techniques, which sometimes brings Witkacy closer to the climber’s perspective—the self-registering sensations ultimately remain outside the landscape. It is clearly seen when the narrator observes one of the most characteristic peaks in the Tatras, Giewont, from a distance: “Giewont is in the glare of the brightly shining midday sun [...]. [T]he jagged contours of the ridge, touched by streaks of sunlight, are increasingly blurred and

softened; wild and steep walls of the hollows absorb water vapor from the air; dark forests are glistening with silver streaks, drizzling with blue, faint shadows—today, the entire mountainous area, usually so wild and inaccessible, is gentle and kind.” (Witkiewicz 58)

Similarly, the view from the Zawrat peak is mainly a description of the play of light, and the mountains—devoid of grimness and wildness—serve as background for the magnificent spectacle of nature, painting the landscape with sunrays (see Witkiewicz 153).

Undoubtedly, the most interesting passages of the book *Na przetęczy* are the climbing parts that reveal the already mentioned aesthetic sensibility of the climber, as the self is actively placed within a dynamic landscape:

We were walking up the mountain, stopping at each of the progressively higher floors of the granite edifice [...]. [T]he higher we were, the more palpable was the sense of being suspended in the air. However, the wall of rock we were approaching served as a shield, at least on one side. We are walking along a slippery [...] slope, which is not that small in close-up [...], yet it hangs over the throat of the couloir whose grey stony floor stretches from the summit to the bottom of the valley [...]. We are following a path along the base of a granite wall, on the brink of a precipice, and we are climbing up the steep slope rising above the couloir. (Witkiewicz 230–231)

Sensuousness and kinesthetic imagery that appear in this passage, used by Witkiewicz to express the perceptible horror, are subordinated to passive visual perception which creates a “painterly quality” (Witkiewicz 162) reminiscent of the aesthetic category of the picturesque (see Frydryczak 98–114). The sublime that appears in Witkiewicz’s account is marked by the physical experience of the concreteness of the mountains (the evocative style of the description of rock formations illuminated by sunlight), and yet the narrative persona chooses a conventional, effusive expression. This becomes clear in the description of the panorama from the summit or from the mountain pass. This return to the well-tested patterns for the expression of the sublime is surprising, if understandable. In his book, Witkiewicz ponders the identity of the “taternik” (Witkiewicz 63–69, 138). The word itself had no precise meaning at the time; today used as a synonym for the Tatra mountaineer, it referred to both a tourist and a climber. Witkiewicz clearly defines the Tatra mountaineer as a climber, emphasizing the physical aspects and athletic character of mountaineering (see Roszkowska, *Taternictwo* 129–132), but he excludes himself from this definition. Hence, his construction of the sublime is in accordance

with the pre-mountaineering notion of the relationship between man and mountains.

In “Ze wspomnień o Widłach” (“Memories of Widły”), a short story published in 1908, Roman Kordys passes a threshold that Witkiewicz did not cross. Kordys’ notion of the sublime reflects a clear shift toward a modern concept of mountaineering. The story places emphasis on the importance of presenting the relationship between climbing and the spiritual experience. At the beginning of the story, the narrative persona confesses: “We were supposed to enter the unknown world of crags and peaks that appeared strikingly inaccessible [...]. It made the desire to take on challenges that seemed impossible even more intense, and the urge to wrest the secrets of the majestic crags more ardent.” (Kordys 71) The persona experiences intense emotional reactions to the mountain which are obviously born of the climber’s sensibility expressed through stylistic devices typical of early modernism. Kordys’ narrative re-enacts the connection between the physical features of the climber’s body, vertical movement, and the mountain. Kordys treats the climb itself instrumentally, as a prelude to another experience; the essence of mountaineering is a spiritual experience that opens subjectivity to unparalleled transcendent experience and induces self-reflection. Having reached the eastern summit of Widły, the narrator rhetorically indicates the difficulties in expressing his experiences: “It is humanly impossible to depict the intensity of sensations and the depth of feelings we were bursting with. We sat down quietly in silence to decorously celebrate this shining moment in our lives.” (76) At the end of the story, when the mountaineers manage to climb the ridge, Kordys encapsulates the endeavor in a pompous and lofty tone, almost making an apologia for human expansion across the world: “We wrested the secrets of the summit of Widły. Feelings burned out forever, only memories remained [...]. [A]nd so on and so forth, endlessly, higher and higher, driven by the lofty and ardent desire to achieve unknown, unreachable goals! Excelsior!” (85)

In his 1910 collection *W Tatrach (In the Tatras)*, Kordys’ fellow climber Mieczysław Karłowicz deploys a similar strategy of defining one’s own subjectivity and a similar narrativization of climbing. Karłowicz undertakes high-mountain hikes accompanied by a guide, but it is him who actually initiates escapades and selects relatively ambitious goals. In a story about the ascent of Gerlach, the highest summit of the Tatras, one can notice a subtle modification of the aesthetics of the sublime. While Karłowicz is enjoying the panorama on the summit of Gerlach, his admiration of the aesthetic beauty of the menacing

mountain landscape is accompanied by a suggestion that the peaks visible way off in the distance might become (or have already been) a goal of other expeditions. The description is delivered by an active narrative persona who shares his satisfaction at being surrounded by unique space, at such high altitude where, for a brief moment, a human being is higher than the giant peaks of the Tatras:

What a view! [...] [H]ere I felt that I was up at the top of the Tatras: I saw the horizon line circled around me. In front of me Vysoka bowed its head, that Vysoka, pristine and proud, which makes such an impression from the summit of Rysy. Behind it Rysy, also diminished, it does not dare to raise above the horizon. Around, at the precipice and down below your feet, stretch the Big Valley and the Batizovská Valley. And what wonderful weather! [...] Here the Krywań Mountain, the tall Krywań, for a long time considered the highest peak in the Tatras, stretches its long arms. And over there, in the plains, cities and towns with the roofs of churches. I stood there for a long time, looking around. (Karłowicz 30)

The feeling of enthrallment evoked by the view after reaching the summit stems from a realization that only a skilled mountaineer can access this landscape. In another text from his book, Karłowicz is more than just a tourist collecting the views as he also reveals his knowledge of the pragmatics of the climb, focusing on the issues related to efficient and safe hiking through rocky surface: “We stepped on the rock for the first time. Here I had the immediate feeling that Mięguszwiecki does not mean the same as Gałuchowski and that one can’t mess around with that. Right after passing through the couloir, I felt a tingle slip up my back at the sight of its smooth slippery walls [...]. I steadfastly climbed over the steep rocky walls whose advantage was that the granite was firm and that it had not let me down even once.” (36)

To a large extent, Karłowicz’s prose is situated at the transition stage between early modernist accounts of mountain hikes and modern mountaineering literature. Throughout the book, Karłowicz draws attention to the practical aspects of climbs, and his descriptions of the landscape are enriched by visual and even tactile and kinesthetic elements. His expressions of the sublime resemble the then new aesthetics of modern mountaineering literature: his experiences are undoubtedly embedded in vertical movement.

In 1912, Ferdynand Goetel published a very important text in the history of Polish mountaineering literature, titled *Wycieczka—jak się o niej nie pisze* (*Excursion—How Not To Write About It*). Goetel used parody to sharply criticize the methods of recording summit climbs

and hikes in the Tatras. He ridiculed the linguistic structure of those records which remained largely under the influence of Romantic journeys and depicted extraordinary impressions or sensations in accordance with the literary style of post-Romantic modernism of the *fin-de-siècle* period. Goetel managed to capture and ridicule the conventionality of two complementary methods of expressing mountain experiences. He laid bare the effusive emotionality that treated the mountain landscape as a pretext and evinced excessive literariness in order to express spiritual experiences evoked by the view, thereby diminishing the importance of the climb itself. Goetel describes the climax of a model account of a mountain hike as follows:

The summit! The view—the feeling—I knew mountaineers who felt nothing after having eaten something—but I've never known anyone who would feel something after not having eaten [...]. It is necessary to have the desire to feel, to be aware of your feelings, and to be proud of the fact that you have better, deeper feelings than your neighbor. It is also important to mark the moment at which the emotions are about to reach their maximum intensity, and at this very moment it is advisable to close one's eyes and hold one's breath. Whoever fulfills all these conditions will experience the wonderful feeling of being merged with nature, full of contempt toward people and the world—then they can go ahead and write an article. Of all these conditions, I then managed to fulfill only one—I ate something—so it is no wonder that I now don't remember much about the moments spent on the summit. (Goetel 107)

Goetel also drew attention to the hermetic professionalism of the climbing discourse, which seemingly aimed at achieving precision and concreteness of the description of vertical movement through the use of terms describing space (ridge, route, overhang, holder, etc.), all borrowed from the climbing sociolect (107–108). This resulted in tedious repetitions of simplified climbing route itineraries. Goetel's *Wycieczka* provided a clear indicator that the pool of narrative and linguistic devices, which became rigid and inadequate in modern climbing, has exhausted itself (see Pacukiewicz, "Literatura" 497–498). According to Jacek Kolbuszewski, the publication of *Wycieczka* marked "the birth of modern mountaineering literature, in which the very fact of undertaking a climb becomes far more important than any literary attempt to recount the mountaineering experience" (Kolbuszewski, *Tatry* 471). It also indicates a conceptual transformation of the notion of the sublime, which appears as a kind of grotesque anachronism in Goetel's narrative. Goetel emphasizes the physical aspects of vertical movement, whose peculiar

absoluteness does not allow for metaphysical reflections during the climb or even *ex post*. Goetel also outlines the problem of the dialectic between authenticity and the new concept of concrete experience embedded in a state of physical exhaustion. “As the suffering body denied aesthetic pleasure [...] the mountaineers’ afflicted attention shifted slowly from the mountains into their own selves,” writes Philipp Felsch of a process that started already with de Saussure atop Mont Blanc (Felsch 347).

Goetel’s parody can be read as a clear manifestation of the gradual development of a new sensitivity that Alan McNee defines as the haptic sublime. According to McNee, “[t]he haptic sublime involves an encounter with mountain landscapes in which the human subject experiences close physical contact—sometimes painful and dangerous, sometimes exhilarating and satisfying, but always involving some kind of transcendent experience brought about through physical proximity to rock faces, ice walls, or snow slopes” (McNee 151). Like the eighteenth-century sublime, the haptic sublime is an aesthetics of overcoming a threat or difficulty, but “its emphasis on the physical proximity of the human subject to the object of sublime experience and its insistence on the privileged status of the mountain climber [...] involve quite a new type of subjectivity” (151).

The seismic shift in the conceptualization of climbing and climbing narrative that occurred in the interwar period is at work in Wiesław Stanisławski’s short story from 1930, titled “Zrobiliśmy Małą Śnieżną” (“We Did Mała Śnieżną”). Stanisławski’s story imitates the arduous, strenuous vertical motion consisting of repetitive movement and at the same time evokes a full sensual engagement without unnecessary redundancy. Stanisławski’s narrative is terse and devoid of the schematism ridiculed by Goetel. Reaching the summit is described in accordance with the rhetoric of the shame of feelings: Stanisławski makes no attempt to solve the problem of effability through the excessive use of descriptive devices intended to describe emotion accurately and capture the essence of climbing (see Pacukiewicz, “Inaccessible Background” 222). The narrator closes the story with this metaliterary device: “We are on the summit. Why on earth should I spoil the pleasure of a sixteen-hour struggle and describe my feelings or refer to my ideology? A hundred pages wouldn’t be enough to describe but a shadow of this fabulous rainbow of sensations [...]. Some reader would surely fall asleep over the book that includes some of the most beautiful moments in my life, as did I over ‘The Epic of Mięguszowiecka Pass’.” (Stanisławski 278)

The author avoids derivative philosophizing. He uses brevity as a convenient and efficient stylistic device to capture both physical activity and the concreteness of space. This concealment enables him to evoke his sublime experiences, even if this sublimity of movement has distinctive features of mountaineering. It is closer to a physiological affect that escapes precise definition than to an intellectual reflection which is somehow built around an inexpressible experience. Stanisławski also recalls *Na przełęczy* by Witkiewicz (periphrased as “The Epic of Mięguszowiecka Pass”) and humorously refers to an anachronistic way of describing one’s relationship with the Tatras.

In his 1935 book *Zdobywanie Mercedario* (*The Conquest of Mercedario*), Adam Karpiński describes his ascent of an Andean summit somewhat differently. The Polish expedition set off for the Andes and headed to the Puna de Atacama region at the very end of 1933 with the view to exploring unknown mountainous areas; their aim was to make topographic and cartographic measurements, collect rare botanical specimens, and determine the effects of high altitudes on the physiological processes in the human body. As official reports revealed (see Daszyński; Narkiewicz-Jodko 18–21), the teleology of the expedition combined exploratory and scientific objectives, while the athletic goals of climbing were somewhat secondary. Karpiński describes his impressions, combining the enthusiasm of an explorer with a faith in human cognitive faculties. He starts with specific observations to finally connect climbing with the idea of progress:

The summit—2.05 p.m. A spacious platform covered with scree, elevated by natural forces to a height of about 6,800 meters [...]. I am measuring the altitude and temperature [...]. Photographs, azimuths—everything hampered by clouds [...]. [A]nd then making a mound of rock upon the peak [...]. Is that all? No. Because there is a strong urge to reach higher and larger peaks, to make sure that nothing on earth will remain unknown and unreachable—and nothing higher than the signs made of stones by the Victorious Man. (Karpiński 134–135)

The mountaineer uses a lofty tone and places his achievement within the context of a modern vision of humanity according to which the human being dominates nature. The sublime, which resonates loudly in the final part of the story of the conquest of Mercedario, is constituted here under the influence of the aesthetic and sensual sensitivity of a climber immersed in modern anthropocentric myths (see Simpson).

No story by a Polish mountaineer matches the pathos that Karpiński’s text derives from a faith in modern rational thought. Faith in progress

and science clearly began to weaken after the outbreak of World War II, and climbing itself gained relative autonomy at the time. For example, in 1945, Jakub Bujak, who climbed Nanda Devi East, filled his memoir with an imagery that placed his essayistic disquisition in the context of the aesthetics of the haptic sublime. For Bujak, the Himalayan achievement alone provides a sufficient explanation and does not require any other conceptual framework than the pure motivation for climbing. This is the sole and the most satisfactory reward. Later on, Jerzy Kukuczka will write in a similar vein.¹

On the other hand, writing about his pre- and post-war Alpine expeditions, his climbs in the Tatras, and his rescue operations, Wawrzyniec Żuławski used a fixed set of stylistic devices that enabled him to crystalize the haptic sublime. He continued to employ the narrative techniques used by Stanisławski. He described each ascent in detail, but without wrapping it up in layers of tedious verbiage, with the feelings and accompanying reflections expressed in a laconic style. For Żuławski, the mountains are a site of autotelic human activity associated with voluntary risk and the pleasure deriving from it (see Dutka). The story “Innominata” (1939/1956) begins as follows: “Innominata—‘A crag not named!’—a slender pyramid disappearing against the background of the enormous mass of Mont Blanc [...]. [T]he wall engulfs you like a sea. You can see rocky crags towering above you; they present a riot of color in the sunshine [...]. You can see the surrounding colossal gullies, depressions, crevices, in which blue-green mounds of ice sparkle in the sun.” (Żuławski, *Wędrówki* 63) A similar passage can be found in “Zamarła turnia” (“Dead Crag”), which Żuławski wrote in 1958 and is dedicated to a rock wall in the Tatras (see Żuławski, *Trylogia* 152–153).

Jan Długosz, one of the best writers among Polish mountaineers according to Agnieszka Szymaszek (see Szymaszek), was also influenced by the modern aesthetics of the haptic sublime. His texts evince an undertone of unaffected existential reflection, while also referring to specific climbs (see Kolbuszewski, “Kilka”). His 1955 book *Piosenka Brassensa* (*Brassens’ Song*) tells the story of the first ascent of Kazalnica Mięguszowiecka in the Tatras. Długosz’s text evokes vertical move-

¹ In Kukuczka’s *Challenge the Vertical*, the haptic sublime is a dialectical coupling of concrete reality and reflexivity. The tension (or passion) between the concrete and the abstract is particularly strong whenever mountaineers reach an eight-thousand-meter peak (see Kukuczka 37, 65–66, 210, 235–236). The story is not a diary but rather a reconstruction of memories (see Kaliszuk). It is an example of a mature form of the haptic sublime as a reflective-pragmatic aesthetic and a cognitive construct.

ment, the bodily presence of the human subject anchored in rocky space, subsequently providing philosophical insights as well. Długosz somehow reverses the conditions that led the proto-alpine narratives of early Polish modernism to a state of exhaustion. Here, the haptic sublime, operating on a conceptual and aesthetic level, determines further choice of narrative techniques that enable reflective effort and intellectual work; observations are made with regard to interpersonal relations or the condition and nature of a human being as a creature that confronts the natural world.² Nevertheless, the reflective effort requires the physical effort involved in vertical movement on the rock wall. The climax of *Piosenka Brassensa*—reaching the summit—encourages self-reflection, though made ex post, while working on the literary record of the impressions and finding adequate verbal expression for them:

We are simul-climbing over easy terrain, on the crest of buttress situated here. The route seems endless. More and more crags, gullies, grasses, and flowers appear on the path. We are extremely tired and tormented by constant thirst [...]. And when I completely lose hope of reaching the top of the wall—I walk onto a mound. I look with disbelief at [...] the path leading to the Pass pod Chłopkiem. The summit [...]. For the three days spent at Kazalnica I would gladly give up even the seventh ascent of the Petit Dru—the hardest alpine wall [...]. Well, some experiences are inimitable and unique. (Długosz 39)

The concept of the haptic sublime appears in Polish mountaineering literature also in the form of humorous anecdotes which are incorporated into the stories of mountaineers who have been embracing triviality ever since Goetel's time. The bantering parody used by Goetel, who ridiculed the statuesque solemnity of early modernism, revealed the ordinary nature of mountaineering life. Goetel has shown that false aggrandizement removes the physical aspects from the climbing process, making it primarily a spiritual practice. This process of de-heroization

² The haptic sublime also unexpectedly reveals itself in texts that functioned in wide literary circulation. Jan Józef Szczepański, a writer and reporter who can be included in the group of Polish post-war founders of high modernism, was also a mountaineer in the Tatras. In his work, mountain-related experiences are a regular theme, and one can even identify a certain mountaineering thread in his stories (see Pacukiewicz, "Climbing"). The short story "Sizal" (1973) is dedicated to the memories of his first climbs in the Tatras during World War II. In this text, Szczepański reveals a tangle of contradictions that define climbing. A particular occurrence triggers him to create a certain kind of modernist philosophy of climbing as a form of self-reflective praxis. For him, climbing is an emanation of modern human subjectivity facing the world (see Szczepański 92–93).

and de-sublimation became the norm in Polish mountaineering literature, as writing straightforwardly about prosaic but necessary activities entered the repository of those texts and was no longer viewed as an embarrassing background.

“Zimą za Bonattim” (“Following Bonatti in Winter”), a short story from 1977 in which Tadeusz Piotrowski depicts his winter ascent of Mont Blanc along the Walker Buttress, includes a very characteristic scene that illustrates in an anecdotal mode the narrativization of mountaineering within the aesthetics of the haptic sublime. This is undoubtedly a continuation of Goettel’s kind of ironic dismantling of turgid loftiness. Piotrowski and his fellow climber found themselves in a difficult situation; bad weather conditions forced them to stop climbing, they were exhausted, frostbitten, and in dire need of shelter. Unexpectedly, the dramatic situation reveals its humorous side. The narrator describes a unique view in a sketchy manner and even captures his partner’s critical response:

At the jagged ridge, the wind plays its ghastly melody of death [...]. The scenery is fantastic [...]. It is so unusual and beautiful in its horror that I need to express my feelings with words, share my impressions [...] “Look, what fantastic things. It was worth coming here just to admire the views.” For a brief moment, he looked at me as if I were out of my mind and blurted out in one breath: “I don’t give a shit, you hear me, I don’t give a shit about your fantastic views. I can’t feel my legs! They are frostbitten again! You must be out of your mind!” (Piotrowski 192)

The author constructs a picture which, on the one hand, shows the beauty of the landscape that requires verbal expression and could lead to aesthetic contemplation while, on the other hand, the paralyzing physical suffering unceremoniously removes reflective intellectualizations, demonstrating their absurdity. The fascination with the aesthetics of the panorama clashes with the concreteness of physical life which is impossible to ignore. Beauty is brutally dominated by physiological discomfort but, paradoxically, a view that is only available to a climber may be expressed thanks to this physiological contrast which it was dialectically coupled with. The passage reveals a specific usage of the aesthetics of the haptic sublime which is shared by a certain text from the twenty-first century.

Artur Paszczak’s 2001 piece “Filar Ganku” (“The Ganek Buttress”) records an interesting moment of his climb, focusing on pragmatic aspects of effort, which leads to a description of a unique state of the self which involves the haptic sublime. Like Piotrowski’s fellow

climber, the protagonist and narrator of Paszczak's short story focuses on the basic needs of his body—safety, comfort, food—as well as the pure joy of occupying vertical space. Taking care of oneself seems paramount when climbing a rock wall. Happiness does not manifest itself as triumph over the world, one's own weakness, or encounter with transcendence, but as the prosaic need to relax: "I make a belay position and I feel great. I succumb to euphoria, soak up the mountain scenery, the fact that I am here, that I am with my friends, that we are doing so well, I think about the descent, which I know so I don't need to worry, about calling home, maybe even from the peak, about beer, a good dinner, and lots of other nice things." (Paszczak 76)

Modern Polish mountaineering literature has employed the haptic sublime in two basic ways. The first is reflective, while the second is pragmatic. They complement each other and rarely exclude each other within a single text, especially when a story refers ironically both to the sublime itself and to the tradition of writing about mountaineering.

Modern Polish mountaineering literature is diverse in terms of genre, while its central conceptual objective is to narrate the experience of communing with the mountains. Since around 1900, the time of tourist mountain narratives and proto-Alpine literature, writers have been interested not only in defining mountain landscapes in opposition to lowland areas, but also in learning about what triggers their desire to come into close relationship with the mountains. Rather than a purely cognitive matter, this was an attempt to create a new perception of space and landscape related to cultural transformations in the modern world as well as new practices with which people shape themselves and their surroundings (see Berleant 53–75; Frydryczak 217–234). Mountaineering is a specific manifestation of these vast changes in the human attitude to and perception of the natural world. The haptic sublime appeared in modern mountaineering narratives when it became clear that experiences resulting from high-mountain travel cannot be made to fit any existing narrative scheme, ideology, or aesthetics. The initial difficulties in portraying otherness began to disappear. Literature gradually led to the realization that this unique experience has sensual spatial characteristics without, however, being confined to a physical experience. Vertical motion in mountainous areas required a new language. The modern model of the sublime soon became insufficient. With the advancement of techniques for hiking in the mountains and the development of new climbing practices and technologies, mountains became more accessible and people entered into a new, previously unimaginable relationship with space through their own bodies. The

sublime gradually gained a pragmatic dimension. Accounts of mountaineering eliminated sentimentality and limited metaphysical and spiritual considerations. They abandoned the instrumental approach to climbing and hiking and focused on the autotelic nature of communing with mountain landscapes, which encouraged active participation rather than passive admiration.

In modern Polish mountaineering literature, the haptic sublime manifests itself in varying proportions in descriptions of topography and movement, in depictions of the physiology of the human body functioning in vertical space, in attempts to record and express sensuousness, tactility, and spatiality, and, eventually, in imperfect linguistic representations of climbing as a complex human spatial machinery. The haptic sublime is also featured in the definitions of mountaineering as well as in explanations of the motivation for climbing. At the same time, if we consider the haptic sublime as a basic determinant of Polish mountaineering literature, it cannot serve as a precise tool for periodization within a broadly understood framework of modern literature, since it manifests itself in different, often contradictory ways. Polish mountaineering literature seems to be so integrally linked to the concept of the multiform haptic sublime that it is difficult to determine when it becomes a form of the denied sublime of modernism rather than its critical and polemical continuation (see Felsch 357–360). This problem appears, for example, in Jon Krakauer’s bestselling book *Into Thin Air*. On the one hand, this is a postmodern mountaineering narrative that comprises an ambiguous critique of imperialism (see Bayers 127–141); on the other hand, it uses the category of the haptic sublime in the same way that modernist mountaineers used to (see Colley 217–228; Mazzolini 85–109; McNee 221–223). In this context, the tradition of the haptic sublime appears to be an interesting problem that brings together cultural determinants of contemporary climbing and its literary representations.

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»Ta čudovita mavrica zaznav«: haptično sublimno v moderni poljski alpinistični literaturi

Ključne besede: literatura in alpinizem / poljska književnost / alpinistična literatura / modernizem / sublimno / potopis

Članek obravnava poljsko alpinistično literaturo v kontekstu modernistične estetike. Uvodoma predstavi izbrane potopise iz 19. stoletja, ki posameznikovo doživljanje gora povezujejo s kategorijo sublimnega. Nato se posveti vzniku nove vrste doživljanja alpinizma in njegovih literarnih upodobitev; v ospredju so alpinistični spisi iz 20. stoletja, ki kažejo na nezadostnost starejših oblik sublimnega. Poljski alpinisti so postopoma razvili novo govorico za izražanje doživljanja vertikalnega sveta. Estetika haptičnega sublimnega, ki je izrasla iz trka literarnega diskurza in konkretnosti plezanja, je rešila problem zadovoljivega izraza in vpeljala nove pripovedne obrazce. Izkustvo plezanja je umestila v nov konceptualni okvir, s tem ko ga je izpeljala iz protislovij moderne kulture. Poleg tega je pokazala na avtotelični značaj alpinizma, alpinistični literaturi pa zagotovila avtonomijo v odnosu do drugih tipov potopisne pripovedi.

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“What the Mountain Taught Me This August”: René Daumal’s (Meta)physical Alpinism

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French writer René Daumal’s (1908–1944) unfinished novel, Mount Analogue (Le Mont Analogue, 1952), tells of a group of mountaineers who set out to find an invisible mountain, the Analogue. All mountains have lost their analogical power, and thus a new mountain is needed. Daumal’s mountain serves a metaphysical goal and is linked to the desire for a change of consciousness, to be achieved through conquering the mountain. Even as a student, Daumal sought to expand his consciousness, not only through experimenting with drugs but also by means of sleep deprivation and somnambulism. In this regard, he was influenced by the Russian-Armenian esotericist George I. Gurdjieff (1866?–1949). Gurdjieff dealt with altered states of consciousness; he believed that the real world is hidden from us behind the wall of our imagination and that we therefore live a mechanical existence that we must break up by reaching our authentic selves. Mount Analogue is about this change of consciousness, and its ascent can be regarded as a metaphysical adventure. Daumal was also a passionate mountaineer who viewed mountains as a source of inspiration, stimulation, and physical adventure, but also as a place for recreation where he could rest his brain and heal his body, which was ill with tuberculosis. The idea for Mount Analogue came to him during a stay in the Alps in 1937. This contribution traces the genesis of Mount Analogue as an interplay between a physical and a metaphysical adventure.

Keywords: literature and alpinism / French literature / mountaineering literature / Daumal, René / esotericism / change of consciousness / Gurdjieff, George I.

Le Mont-Analogue n'est pas fini, mais en bonne voie; le plus dur est fait—car il y a eu un passage très difficile, avec rimaie intérieure à sauter, verglas et gendarmes. Mais enfin, c'était assez avancé pour qu'aujourd'hui j'aie déjà dépensé une partie appréciable de mes droits d'auteur; j'espère le publier vers le printemps. (Daumal, *Correspondance III* 388)

Mount Analogue is not finished, but it is on the right track; the hardest part is done—because there was a very difficult passage, with an interior rim crevasse to jump, ice and gendarmes. But at last, it is advanced enough that I have already spent a considerable part of my royalties today; I hope to publish it around spring.¹

In a letter to Georges Ribemont-Dessaignes, dated 22 November 1943, French writer René Daumal (1908–1944) describes his difficulty finishing his novel *Le Mont Analogue: roman d'aventures alpines, non euclidiennes et symboliquement authentiques*, published in 1952, and translated in 1959 as *Mount Analogue: a novel of symbolically authentic non-Euclidean adventures in mountain climbing*. He does so allegorically, invoking the image of a path through the mountains. The challenges he faces resemble the difficult crossing of a crevasse, a confrontation with mountain pinnacles and black ice. Both the writer and the mountaineer have the same goal in mind: reaching the summit.

Mountains, mountain climbing, and the duality of height and depth have established themselves in language and literature as metaphors, allegories, and symbols. For Daumal, however, mountains served as more than literary allegories. He was both a writer and a mountaineer, someone for whom mountains were a place not only of inspiration, stimulation, and physical adventure, but also of recreation—a place to rest his brain and heal his body, which was ill with tuberculosis.

The idea for his unfinished novel, *Mount Analogue*, came to him during a stay in the Alps in 1937. In Daumal's famous unfinished novel, a group of mountaineers sets out to find an invisible, inaccessible mountain, the Analogue. All mountains, even those of the Himalaya, have lost their analogical power, and thus a new mountain is needed. Daumal's mountain serves a metaphysical goal; it is linked to a desire for an altered state of consciousness, to be obtained through conquering the mountain. Even as a student, Daumal sought to expand his consciousness, not only through experimenting with drugs but also by means of sleep deprivation and somnambulism. He continuously experimented with tetrachloromethane in order to experience a dis-

¹ Unless otherwise indicated, translations are mine.

solution of consciousness, the threshold between life and death. *Mount Analogue* is about this shift in consciousness and has been described as a “real manual for the aspiring seeker” (Ferrick Rosenblatt 210). Even though the mountain ascent portrayed in the novel can be regarded as a metaphysical adventure, the physical dimension should not be underestimated. For Daumal, however, mental conquest is linked to reality—this is reflected in the very idea of *Mount Analogue*, which is the result of the interplay between a physical and a metaphysical adventure. Daumal's (meta)physical passion for the mountain is described as follows by French journalist, and Daumal's friend, Emile Dermenghem:

La dernière fois que je vis Daumal, c'était aux pieds des plus hautes montagnes du Dauphiné. Il aimait passionnément la montagne, d'un amour physique et métaphysique. Il s'y exaltait et s'y rassérénait. Son corps, touché pourtant par la maladie, semblait s'y alléger, s'y libérer. Il venait de faire seul, et comme sans effort, la Barre des Écrins, ce qu'on avait peine à croire. Il en redescendait un peu comme d'un Sinai, d'un Horeb ou d'un Thabor, la vision comme purifiée par les neiges, ou comme d'un mont Mérou, centre et pilier du monde, axe immuable autour duquel se déroule la multiplicité des apparences, ou comme d'un mystique mont Qaf qui est la montagne de l'Unification, où l'oiseau Simourgh chante les chants dont les musiques de ce monde sont l'écho périssable et délicieux. (Dermenghem 510)

The last time I saw Daumal was at the foot of the highest mountains in the Dauphiné. He loved the mountains passionately, with physical and metaphysical love. He was exalted and reassured there. His body, though affected by illness, seemed to lighten and free itself there. He had just climbed the Barre des Écrins alone, and without effort, which was hard to believe. He came down as if from a Sinai, a Horeb, a Tabor, his vision as if purified by the snow; as if from a Mount Meru, center and pillar of the world, an unchanging axis around which the multiplicity of appearances unfolds; as if from a mystical Mount Qaf, the mountain of Unification, where the Simurgh sings the songs of which the music of this world is an ephemeral, delicious echo.

This contribution seeks to trace the genesis and conception of *Mount Analogue* by considering Daumal's experience as a (meta)physical mountaineer, as documented above all in his correspondence.

(Meta)physical Formation: Becoming a Writer, Becoming a Mountaineer

Although *Mount Analogue* has achieved cult status, Daumal is known only to a select readership. When he died of tuberculosis in Paris in 1944 at the age of 36, he had published only a slim volume of poetry, *Le Contre-Ciel* (1936), and the short novel *La Grande Beuverie* (*The Long Drunk*, 1938). In addition, he wrote articles and reviews in various literary journals, alongside his work as a translator. As a teenager, he had already read Teresa of Avila, Emanuel Swedenborg, Alfred Jarry, and Arthur Rimbaud and was influenced by Antonin Artaud's Surrealism. In 1928, he founded the magazine *Le Grand Jeu*, whose editors (Roger Gilbert-Lecomte, Robert Meyrat, Roger Vailland, and André Rolland de Renéville), long before the Second Manifesto of Surrealism, aimed to convince readers that poetry, far from being a luxury, could only be understood as reflection. The metaphysical project initiated as early as 1922 by Daumal and Lecomte (who were still students at the Lycée in Reims at the time), was at once poetic, philosophical, and human-centered. It was primarily devoted to three themes: the process of rationalism and its limits; the search for a so-called absolute word that would restore language's intuitive character and original power, as well as poetry's value as a spiritual exercise; and finally, the rediscovery of religion in its purity, leading to a practical metaphysics and making it possible to concretely revive and experience the concepts of the soul, redemption, and initiation (see Biès 19). In the experimental metaphysics of the group that had formed around *Le Grand Jeu*, whose members called themselves *phrères simplistes*, drug-enhanced waking dreams and sleep renunciation were used to achieve dream-like states of dissociation.

Daumal thus had his first spiritual experiences during his time at the lycée—experiences that would become a central part of his life. He developed a fascination for India and Hinduism and, by the age of 17, had already learned Sanskrit to be able to read the Bhagavad Gîta. He experimented with alcohol, tobacco, and noctambulism and tried to poison himself with gasoline. He was guided early on by a desire to achieve the dissolution of his own consciousness: He wanted to know how consciousness disappears and the power he had over it. He was influenced by the Russian-Armenian esotericist George I. Gurdjieff (1866?–1949), one of the most influential teachers of the twentieth century. Gurdjieff dealt with altered states of consciousness, including sleep and waking states; he believed that the real world is hidden from

us behind the wall of our imagination and that we therefore live in a dream, a mechanical existence that must be broken by waking up, as it were, and reaching our authentic selves. Gurdjieff's goal was to lead humankind to a new consciousness of itself and thus change behavior and attitudes: "The first step in the search for greater awareness involves seeing oneself more objectively and developing an impartial moment-to-moment attentiveness toward impressions of the body and senses." (Ferrick Rosenblatt 129) The state of sleep, by contrast, metaphorically stands for lack of consciousness and must be overcome by waking up. Rather than being a constant state, however, waking up is to be understood as a constantly repeated process that corresponds to an actual awakening from sleep (see Magee 296). The method of waking up is based on the assumption that we are normally not awake and must remain continuously active in order to avoid falling back asleep. Daumal believed in revelations evoked by disappearances and changes of consciousness (see Kopf, "Berg"). He conceived of literature as a means of experiencing consciousness, as the allegorical conquest of Mount Analogue shows.

Daumal first became a serious mountain climber in 1937, but he had been introduced to the mountains ten years earlier. In August 1927, a 19-year-old Daumal was invited by Richard Weiner to a visit in Bourg-d'Oisans, in the Dauphiné. In a letter to his host dated 8 August 1927, he seemed to anticipate the creative, refreshing potential of the Alpine landscape: "J'ai l'impression d'aller te rejoindre dans une terre vierge où chaque pas est une création nouvelle, où l'on n'est plus attiré par les anciennes pistes. (I feel like I'm going to join you in a virgin land, where every step is a new creation, where we are no longer drawn to the old tracks.)" (Daumal, *Correspondance I* 163–164) In a letter to Gilbert-Lecomte written on 30 August in the French Alps, Daumal compared the landscape to "un plateau désolé qui ressemble au Tibet (a desolate plateau that looks like Tibet)" (171). The mountains would continue to trigger strong emotions in Daumal for the rest of his life. On 22 August 1927, he wrote a letter to his parents in which he expresses the simple satisfaction and joy he feels toward the Alpine landscape and in practicing alpinism: "Je grimpe, vois et respire et je n'ai pas la place pour m'étendre sur ce sujet; je dirai seulement que je suis heureux. (I climb, see, and breathe, and I don't have the space to dwell on that; I'll just say I'm happy.)" (169)

Ten years later, Daumal's correspondence documents his further experiences in alpinism. As his letters indicate, he spent the summer in Vaujany, a commune in the canton of Oisans-Romanche, in the

Isère department of southeastern France. Suffering from tuberculosis, he sought to restore his health, as we read in his letter to Marianne Lams, dated 19 August 1937 (see Daumal, *Correspondance III* 110). On 10 August 1937, writing to Vera Milanova, he describes the Alpine landscape as “la mère Nature” (‘mother Nature’), a place to recover after “des mois de vie artificielle (months of artificial life)” (Daumal, *Correspondance III* 104). His days in the mountains were filled with various trips to the region. In typical mountaineering style that he adopts on 19 August in a further letter to Milanova, he describes the mountain as his antagonist and the struggle against it as a challenge: “Hier, j’ai constaté que j’avais vaincu cette rude nature, après un combat assez dur. J’avais donc eu raison de me traiter comme une bête sauvage, c’est à dire sans trop de douceur; et maintenant je puis regarder la montagne d’égal à égal; et même je vais commencer à m’en nourrir. (Yesterday, I found that I had overcome this harsh nature, after a rather hard fight. I had been right to treat myself like a wild beast, that is to say, without too much gentleness; and now I can look on the mountain as an equal; and I will even start to feed on it.)” (Daumal, *Correspondance III* 107)

Daumal ultimately comes to view the challenges of the mountains and his contact with an animated nature as an experience of the self:

Ce qui est toujours remarquable, c’est comme l’animisme (pour parler comme les savants) est naturel à l’homme; dans les passages difficiles, on parle à la montagne, on l’insulte, on crache dessus, on la menace, on lui souhaite que la foudre l’abatte, puis on l’implore, on la flatte, on lui promet toutes sortes de choses—et, en fait, il faut dire qu’à la fin tout cela réussit: c’est une manière de parler à sa propre nature en faisant semblant de parler à la nature extérieure; c’est la grande comédie naturelle. (Daumal, *Correspondance III* 105)

What is always remarkable is how natural animism (to speak like the scholars) is to man; in the difficult passages, we talk to the mountain, we insult it, we spit on it, we threaten it, we wish that lightning will strike it, then we implore it, we flatter it, we promise it all sorts of things—and in fact, it must be said that in the end all this succeeds: it is a way of talking to one’s own nature while pretending to talk to an external nature; this is the great natural comedy.

Daumal’s personification (or anthropomorphization) of the mountain is a central characteristic of literary alpinism. It corresponds to mythic-animistic thinking, according to which the personification of the mountain renders it accessible in its function as a higher power, as a god, making sense of non-personified entities by attributing human motivations, characteristics, and activities to them. Mountains have historically been held responsible for certain events in their function

as higher powers with a will of their own (see Kopf, *Alpinismus* 43). It was only through secularization that the mountain came to be viewed as an equal opponent who could be defeated. This secular conception of the Alpine ascent represented a shift in thinking: the aesthetically motivated mountain climb replaced the religiously motivated journey, establishing an old meaning in a new way. The mountain experience still promised enlightenment, but not as a result of any god or higher power. Rather, the focus was a modern, cognizant subject who was seeking him- or herself and who embodied autonomy: by conquering the mountain, often depicted as an opponent, the subject found self-confirmation. The mountain thus became a place of self-experience and self-affirmation (50). Thus, Daumal succumbed to the power of this animism only temporarily and would ultimately describe the external challenge as an internal one: the struggle against the mountain is revealed to be a struggle against oneself.

That summer, Daumal not only learned how to cross crevasses with neither ice pick nor crampon (see Dranty 34) but also set off in the middle of the night with a 58-year-old bearded companion with whom he would go on to conquer the highest mountain in the region, thus solidifying, in his own mind, his status as a genuine alpinist. Here is what he wrote to Milanova on 21 August 1937:

Il y a eu une très belle promenade à travers un immense glacier poudre de neige, puis des rocs et des neiges et des rocs et des neiges, une halte avec confiture au pied du plus grand pic de la région, et puis on l'a escaladé sans peine. Il paraît que lorsqu'on a fait cela, on est consacré alpiniste, mais j'avais déjà fait bien plus rude. C'est pourtant la 1re fois que je montais si haut (3470m), et le spectacle était étonnant; même difficile à supporter, cette brillante peinture de nuages et montagnes tout autour de l'immense sphère creuse de cristal bleu au centre de laquelle je me trouvais; il semble qu'à rester là une heure de plus, on deviendrait fou, tellement les habitudes de la vision sont dérangées. (Daumal, *Correspondance III* 112)

There was a very nice walk through a huge glacier powdered with snow, then rocks and snow and rocks and snow, a stop with jam at the foot of the largest peak of the region, and then we climbed it without difficulty. It seems that when you have done that, you are a dedicated mountaineer, but I had already done much harder things. It is, however, the first time I climbed so high (3470 m), and the spectacle was astonishing; even difficult to bear, this brilliant painting of clouds and mountains all around the immense hollow sphere of blue crystal, at the center of which I found myself; it feels as though if one were to remain there one hour more, one would go insane, so disturbed are one's visual habits.

For Daumal, the mountains became a revealing power in which he found stimulation and inspiration, above all for his magnum opus, *Mount Analogue*. Not only did the physical effort—which became a routine of sorts—free him from negative emotions, as he wrote to Milanova on 19 August 1937 (see Daumal, *Correspondance III* 108), but, according to a letter from 10 August, the mountains taught him slowness and calmness (104), giving his mind a break through a physical routine, “monter, grimper, souffler, manger un pruneau, frotter les doigts avec de la neige, déblayer le rocher, écarter les quatre membres (to climb up, climb, blow, eat a prune, rub fingers with snow, clear the rock, spread out one’s four limbs)” (Daumal, *Correspondance III* 126), as he wrote to Jean Paulhan on 10 September 1938. This interplay of physical and metaphysical experiences and adventures in the mountains is summarized by Daumal himself in a conclusion that also highlights, again, the recreational effects on his body. His letter to Milanova, dated 21 August 1937, reads:

J’en conclus que sur les hautes cimes, la pensée est substantielle ou n’est pas; les nombres, par exemple, deviennent pesants et résistants comme des pièces de mécanique. Si l’on pense à quelqu’un, de même toute la gangue d’émotions confuses s’évanouit et il ne reste que le sentiment très simple et très clair que l’on a envers telle ou telle personne. Je comprends pourquoi les sages chinois, le Christ, Moïse, les adeptes de Çiva et autres allaient penser sur de hauts sommets; j’en vois du moins quelques raisons. Physiquement, non seulement j’ai changé de peau, mais j’ai l’impression que toutes les cellules se sont renouvelées. Il n’y a que le tympan gauche qui reste toujours comme un tambour crevé, mais, au fond de mon instinct animal, il y a un espoir qu’après la montagne, la réaction se poursuivant, cela pourra peu à peu se raccommoder. (Daumal, *Correspondance III* 112–113)

I conclude that on the high peaks, thought is either substantial or not; numbers, for example, become heavy and resistant, like pieces of machinery. If you think about someone, the whole gangue of confused emotions vanishes, and only the very simple and clear feeling you have toward this or that person remains. I understand why the Chinese sages, Christ, Moses, the followers of Çiva, and others went to think on high peaks; I see at least some reasons for this. Physically, not only have I shed my skin, but I feel like all my cells have been renewed. Only the left eardrum is still like a broken drum, but in the depths of my animal instincts there is hope that after the mountain, as the reaction continues, it may gradually heal.

Daumal spent the summers of 1939, 1941, 1942, and 1943 in Pelvoux, a former commune in the Hautes-Alpes department in the Provence-

Alpes-Côte d'Azur region in southeastern France. Although he continuously suffered from illness and chose the valley for “oro-hydro-anemo-meteorological” reasons, as he wrote to Ribemont-Dessaignes on 27–28 July 1939 (Daumal, *Correspondance III* 166), he still undertook mountain hikes, on which he was confronted with himself. On 17–21 November 1941, he wrote to Ribemont-Dessaignes as follows:

Les 24 et 25 septembre, pour le dessert de mon repos annuel de montagne, je montai au Pelvoux (aller et retour par les Rochers Rouges, décor pour Sisyphe, agrémenté de la vision des plus fantastiques séracs que j'aie vus—ceux du Clot-de-l'Homme—, mais, en haut, sous un soleil chaud, dans un air immobile, une de ces vues qui vous clouent le bec). Depuis 2 h de l'après-midi jusqu'au lendemain soir à 10 h—32 heures—aucun contact avec nul être humain. Ce fut une révélation—de ce que je croyais déjà cent fois savoir—Seul, je bavardais sans arrêt! (Daumal, *Correspondance III* 254)

On 24 and 25 September, for the dessert of my annual mountain rest, I went up to Pelvoux (outward journey and return by the Rochers Rouges, a setting for Sisyphus, enhanced by the sight of the most fantastic seracs I have ever seen—those of the Clot-de-l'Homme—but at the top, under the hot sun, the air still, one of those views that takes your breath away). From 2 p.m. to 10 p.m. the next day—32 hours—no contact with any human being. It was a revelation—of what I thought I already knew a hundred times—Alone, I chatted without stopping!

With his health deteriorating, Daumal spent the summer of 1940 with Vera in the Pyrenees, in Gavarnie, where he sought rehabilitation. In a long letter to his brother, Jack Daumal (see Daumal, “A Jack”), he describes his climbs to the Sarradets (2740 m), the Piméné (2800 m), and Brèche de Roland (2800 m).

While he would find relaxation in the mountains, his stay in Paris just prior to his death painted another picture entirely. On 5 January 1944, he wrote the following in a letter to Pierre Granville: “Il n'y a pas de ciel, pas de mélèzes, pas de vaches. Un monde souterrain. Les murs et les meubles en vibration perpétuelle. (There is no sky, no larches, no cows. An underground world. The walls and furniture in perpetual vibration.)” (Daumal, *Correspondance III* 394)

Conquering Mount Analogue

In 1939, during a stay in the Alps, Daumal began work on *Mount Analogue*, a sci-fi adventure novel à la Wells which was also considered an introduction to alpinism. The idea for his mountain novel had come to him a few years earlier, as a letter to Jean Paulhan written in September 1937 attests: “Maintenant je vais enfin finir la Grande Beuverie, et après cela j’écirai peut-être ce que la montagne m’a appris ce mois d’août. (Now I will finally finish la Grande Beuverie, and after that I may write about what the mountain taught me this August.)” (qtd. in Dranty 34)

Unfortunately, Daumal died before he could finish his novel, and the unfinished text was published posthumously in 1952. The concept of *Mount Analogue*, a symbol of the human spirit, becomes clearer when Gurdjieff’s influence on Daumal’s thinking is taken into account. *Mount Analogue* can be understood as a symbolic narrative documenting the spiritual experience of a group and their guide—as experienced by Daumal himself. In this sense, it has been described as a “many-leveled symbolic allegory of man’s escape from the prison of his robotic, egoistic self” (Ferrick Rosenblatt 197). Daumal, who was introduced to Gurdjieff by the painter and leading exponent of Art Nouveau Alexandre de Salzmann (1874–1934), and to Gurdjieff’s thought by his wife, Jeanne de Salzmann (1889–1990), followed Gurdjieff’s teachings between 1932 and 1944. Daumal was convinced by Gurdjieff’s concept of awakening, although he had already been developing similar thoughts of his own. His early metaphysical quest, his view of the absurd, and his belief in asceticism led him to a realization that was ultimately confirmed by his readings of Hinduism and by Gurdjieff’s teaching: the importance of evolving and changing one’s consciousness.

Mount Analogue describes a journey to an unknown mountain located on an island. The adventurers are led by a spiritual teacher, Pierre Sogol, whose name may be an allusion to Gurdjieff and is an anagram of the word *logos*. In the novel, the narrator mentions *Mount Analogue* in an article on the mountains of the world, which prompts Sogol to ask him to contact him. From *Mount Analogue*, the group expects to gain a new perspective on the universe. The text, peppered with digressions and enumerations, is characterized by the hybridization of different text forms, on the one hand a work of science fiction, on the other an adventure novel, as Daumal had set out on 29 November 1939 in a letter to André and Cassilda Rolland de Renéville:

“Il y aura dedans de substantielles digressions scientifiques, psychologiques, métaphysiques (et-pata),² linguistiques, rhétoriques, éthiques, mythologiques, mais je voudrais qu'un lecteur de 15 à 18 ans puisse, les sautant à son gré, lire le tout comme un roman d'aventures. (There will be substantial scientific, psychological, metaphysical (and pata), linguistic, rhetorical, ethical, mythological digressions in it, but I would like a reader of 15 to 18 years old to be able, skipping them as he pleases, to read the whole thing as an adventure novel.)” (Daumal, *Correspondance III* 177)

The idea for Mount Analogue matured in Daumal's mind between the two World Wars, in a time of disillusionment in which the only thing left to do was to search for “another world” in order to break out of “prison.” Daumal found himself, as he wrote in a letter to Raymond Christoffour, dated 24 February 1940, “in search of that higher humanity, freed from prison, where they can find the help they need (à la recherche de cette humanité supérieure, libérée de la prison, où ils pourront trouver l'aide nécessaire)” (Daumal, *Correspondance III* 185).

Originally revered as sacred spaces, mountains had long since become a commonplace. Above all, their size and vertical position, which give them a specific structure and function as a boundary, make mountains special places. Symbolically, they represent a center, an expression of the sacred par excellence; they become the center of the cosmos, the world, or a region. Particularly important is their role as an *axis mundi*, separating heaven and earth but also connecting them, a place of divine encounter with humanity, as Mircea Eliade points out: “La montagne est plus voisine du ciel et cela l'investit d'une double sacralité: d'une part, elle participe au symbolisme spatial de la transcendance ('haut', 'vertical', 'supreme', etc.), et, d'autre part, elle est le domaine par excellence des hiérophanies atmosphériques et, comme telle, la demeure des dieux. (The mountain is closer to the sky, and this invests it with a double sacredness: on the one hand, it participates in the spatial symbolism of transcendence ['high,' 'vertical,' 'supreme,' etc.], and on the other hand, it is the domain par excellence of atmospheric hierophanies and, as such, the abode of the gods.)” (Eliade 94)

Overused and worn, and now imbued with commercial value, the mountain no longer serves as a privileged reference point for the cul-

² With “pata,” Daumal is referring to Alfred Jarry and his parody of science, the so-called pataphysics, which Jarry describes in his book *Gestes et opinions du docteur Faustroll, pataphysicien* (*Exploits and Opinions of Dr. Faustroll, Pataphysician*, 1897–1898). Daumal published a study in 1929 entitled “La pataphysique et la révélation du rire” (“Pataphysics and the Revelation of Laughter”).

tivation of aesthetic experience. It either succumbs to the picturesque or risks becoming a leisure attraction, a place of mass recreation. An originally untamable element thus becomes the victim of modern rationalization and disillusion.

Against this background, Daumal's idea of Mount Analogue can be understood, even if, like the novel itself, it remains abstract. Daumal does not provide a concrete definition of Mount Analogue—the only thing that becomes clear is that it seems to dwarf all other mountains:

[L]e Mont Analogue doit être beaucoup plus haut que les plus hautes montagnes jusqu'ici connues. Son sommet doit être inaccessible par les moyens jusqu'ici connus. Mais, secondement, sa base doit nous être accessible, et ses pentes inférieures doivent être habitées d'ores et déjà par des êtres humains semblables à nous, puisqu'il est la voie qui relie effectivement notre domaine humain actuel à des régions supérieures. (Daumal, *Le Mont Analogue* 77)

Firstly, Mount Analogue must be much higher than the highest mountains known today. Its summit must be inaccessible by means known up to now. But secondly, its base must be accessible to us, and its lower slopes must already be inhabited by human beings similar to us, for it is the path that links our present human domain to higher spheres. (Daumal, *Mount Analogue* 73)

Daumal's protagonist, a connoisseur of the symbolism of mountains in different cultures, reflects as follows at the beginning of the novel:

Et ce qui définit l'échelle de la montagne symbolique par excellence—celle que je proposais de nommer le Mont Analogue—, c'est son inaccessibilité par les moyens humains ordinaires. Or, les Sinaï, Nebo et même Olympe sont devenus depuis longtemps ce que les alpinistes appellent des "montagnes à vaches"; et même les plus hautes cimes de l'Himalaya ne sont plus regardées aujourd'hui comme inaccessibles. Tous ces sommets ont donc perdu leur puissance analogique. Le symbole a dû se réfugier en des montagnes tout à fait mythiques, telles que le Mérou des Hindous. Mais le Mérou—pour prendre cet unique exemple—, s'il n'est plus situé géographiquement, ne peut plus conserver son sens émouvant de voie unissant la Terre au Ciel; il peut encore signifier le centre ou l'axe de notre système planétaire, mais non plus le moyen pour l'homme d'y accéder. (Daumal, *Le Mont Analogue* 57)

And what defines the scale of the ultimate symbolic mountain—the one I propose to call Mount Analogue—is its inaccessibility to ordinary human approaches. Now, Sinai, Nebo and Olympus have long since become what mountaineers call "cow pastures"; and even the highest peaks of the Himalayas are no longer considered inaccessible today. All these summits have therefore lost their analogical importance. The symbol has had to take refuge in wholly

mythical mountains, such as Mount Meru of the Hindus. But, to take this one example, if Meru has no geographical location, it loses its persuasive significance as a way of uniting Earth and Heaven; it can still represent the center or axis of our planetary system, but no longer the means whereby man can attain it. (Daumal, *Mount Analogue* 42–43)

Since all mountains have lost their analogical power, a new mountain is needed: “Pour qu’une montagne puisse jouer le rôle de Mont Analogue, concluais-je, il faut que son sommet soit inaccessible, mais sa base accessible aux êtres humains tels que la nature les a faits. Elle doit être unique et elle doit exister géographiquement. La porte de l’invisible doit être visible. (For a mountain to play the role of Mount Analogue, I concluded, its summit must be inaccessible, but its base accessible to human beings as nature has made them. It must be unique, and it must exist geographically. The door to the invisible must be visible.)” (Daumal, *Le Mont Analogue* 57; *Mount Analogue* 43)

What does the unreachable peak stand for, symbolically? What does “analogue” mean? André Rousseaux interprets “analogue” in such a way that the peak of the mountain corresponds to the peak of our spirit (Rousseaux 39). The ascent of Mount Analogue thus symbolically stands for a metaphysical experience in the sense of a transformation of consciousness. The mountain thus becomes a mediator, a link or door between the “prison,” that is, a condition to be overcome, and a “humanité supérieure (superior humanity)” to be achieved, as he wrote in the letter to Christoflour (Daumal, *Correspondance III* 185).

For Daumal, however, the mental conquest is linked to reality—this is reflected in the concept of Mount Analogue. It is not an imaginary mountain; it has a concrete geographical location, on an island in the South Pacific. As we read in the novel, “La porte de l’invisible doit être visible. (The door of the invisible must be visible)” (Daumal, *Le Mont Analogue* 57; *Mount Analogue* 43). The base of the mountain is natural, while the summit is supernatural. Thus, setting out for the mountain is at first, indeed, a physical enterprise with a metaphysical dimension. The conquest of the mountain is accompanied by the achievement of a new state: as the group is about to ascend, it sheds its “old self”: “Nous commençons à nous dépouiller de nos vieux personnages. (For we were beginning to shed our old personalities.)” (Daumal, *Le Mont Analogue* 115; *Mount Analogue* 131)

Père Sogol ultimately attempts to put this self-discovery and new beginning into words:

Je vous ai conduits jusqu'ici, et je fus votre chef. Ici je dépose ma casquette galonnée, qui était couronne d'épines pour la mémoire que j'ai de moi. Au fond non troublé de la mémoire que j'ai de moi, un petit enfant se réveille et fait sangloter le masque du vieillard. Un petit enfant qui cherche père et mère, qui cherche avec vous l'aide et la protection; la protection contre son plaisir et son rêve, l'aide pour devenir ce qu'il est sans imiter personne. (Daumal, *Le Mont Analogue* 116)

I have brought you this far, and I have been your leader. Right here I'll take off the cap of authority, which was a crown of thorns for the person I remember myself to be. Far within me, where the memory of what I am is still unclouded, a little child is waking and making an old man's mask weep. A little child looking for mother and father, looking with you for protection and help—protection from his pleasures and his dreams, and help in order to become what he is without imitating anyone. (Daumal, *Mount Analogue* 132)

The traditional symbolic meaning of the mountain as a link between heaven and earth, the summiting of which changes the subject, is thus confirmed: a precondition of reaching another world, another consciousness, another time, is turning away from one's previous state. The characters gradually become aware that there is something else and that they must rid themselves of everything in them that characterized their previous lives. Reaching the summit of Mount Analogue symbolizes reaching another sphere, a new consciousness, thus becoming a changed person. The mountain ascent allegorically demonstrates this transformation of consciousness.

When the group begins its ascent, however, the novel breaks off after a comma. This has an extraordinary aesthetic effect and invites readers to attempt their own metaphysical ascents of Mount Analogue: they must continue the climb individually, finding within themselves the peak to be conquered. Literature thus confirms itself as a metaphysical exercise in a Daumalian sense.

Toward a Continuous Alpinism

Despite, or perhaps because of, its fragmentary character and its open ending—the comma at the end of the novel has been described as the “ice pick of a continuous alpinism” (Dranty 47)—Daumal's novel has proved extremely powerful, as its international reception shows: from directors Alejandro Jodorowsky and Philippe Parreno, to musicians Patti Smith, Marilyn Manson, and John Zorn, to the artist Ben Russell—many have been fascinated and inspired by the idea of Mount

Analogue. For François Mitterrand, the novel even became a kind of fetish (see Tonet 22).

In a new edition published by Gallimard in 2021, which, in addition to a foreword and afterword by Patti Smith, also documents the artworks of an exhibition held that year in Reims entitled *Monts Analogues* (*Mounts Analogue*), the editor explores Daumal's conception of the mountain as a connection point leading to creation (see Bergmann 12). Thus, Daumal's metaphysical alpinism lives on. Yet it would hardly have been possible—in the form it took—without Daumal's physical experience in the mountains. What the mountain “taught” him that August cannot, and should not, be underestimated.

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»Kaj me je gora naučila v tem avgustu«: (meta)fizični alpinizem Renéja Daumala

Ključne besede: literatura in alpinizem / francoska književnost / alpinistična literatura / Daumal, René / ezoterizem / sprememba zavesti / Gurdžijev, Georgij I.

Le Mont Analogue, nedokončani roman francoskega pisatelja Renéja Daumala (1908–1944) iz leta 1952, pripoveduje o skupini alpinistov, ki išče nevidno goro, imenovano Analog. Vse gore so izgubile svojo moč analogije, zato je potrebna nova gora. Daumalova gora služi metafizičnemu cilju in je povezana z željo po spremembi zavesti s pomočjo osvajanja gore. Daumal je že kot študent poskušal širiti svojo zavest s pomočjo drog, a tudi z odtegotvanjem spanca in somnambulizmom. V tem pogledu je nanj vplival rusko-armenski ezoterik Georgij I. Gurdžijev (1866?–1949). Gurdžijev se je posvečal spremenjenim stanjem zavesti; verjel je, da je resnični svet zakrit za zastorom naše domišljije in da živimo mehanska življenja, ki jih moramo preseči s pomočjo spoznanja svojega pristnega jaza. Daumalov roman tematizira tovrstno spremembo zavesti, vzpon, ki ga opisuje, pa je v tem smislu metafizična pustolovščina. Daumal je bil tudi strasten alpinist, ki je v gorah iskal vir navdiha, stimulacije in fizične pustolovščine, pa tudi prizorišče rekreacije za svoje možgane in od tuberkuloze načeto telo. Zamisel za roman *Le Mont Analogue* se mu je porodila leta 1937 med oddihom v Alpah. Članek predstavi genezo romana, ki ga obravnava kot igro fizične in metafizične pustolovščine.

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The Last Mountain and the Last Words of Jerzy Kukuczka: The Mountaineer's Diary as Panorama and Oligopticon

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During his last expedition and just before his death on the South Face of Lhotse, the world-renowned Polish high-altitude climber Jerzy Kukuczka wrote a brief diary that provokes some general questions concerning the inner motivation of a mountaineer, but also the nature of mountaineering literature, to which the diary belongs. The laconic style of the diary suggests, following Philippe Lejeune, an invisible galaxy of the untold and unknown context beyond the text. Instead of reducing the diary to a literary text, the article attempts to treat it as a kind of logical tool that creates a cultural model of the world. Applying the anthropological concept of the collective, it analyzes Kukuczka's diary as a kind of ontological mediation between nature and culture. Following Bruno Latour, the diary can be seen as both an oligopticon and a panorama, combining the richness of a partial network of collectives created in the process of climbing with the general view of the setting as the substantial entity of the mountain.

Keywords: literature and alpinism / Polish literature / mountaineering literature / diary / narrative technique / oligopticon / panorama / Kukuczka, Jerzy

On 24 October 1989, when Jerzy Kukuczka died attempting to climb the South Face of Lhotse, a new act in the discourse on the meaning and purpose of mountaineering was initiated. All the facts surrounding the death of the famous Polish mountaineer seemed to lead to questions such as: Why did he attempt to climb the eight-thousand-meter peak after having already scaled all the eight-thousanders? What did he really want to achieve? Why did he choose the life of a mountaineer? As usual, such questions articulate a more general problematic of what it means to

be human, and mountaineering itself becomes a symbol of motivation, existential substance, and fate. “Today the question *why do this?* is included in nearly every mountaineering narrative.” (Grebowicz 13)

Neither the great mountaineer nor mountaineering can be explained by the few laconic remarks that we have from Kukuczka, who did not see the point of stopping when things were going so well. Paradoxically, the diary from the Lhotse expedition, published in 2019, offers no revelation either; it does seem helpful, though, if we want to explore some of the paradoxes of mountaineering literature in general.

Mountaineering Literature

Let me start with an anecdote. Years ago, a friend of mine who is a literature expert asked me about the early canon of Polish mountaineering literature, comprised of texts from the period 1904–1939: “You’ve read it, haven’t you? There’s nothing in it!” Of course, now I know that this was a simple provocation from my older colleague, but at the time I got irritated and replied: “There’s everything in it!” I begin with this exchange because the words “everything” and “nothing” seem to encapsulate the ambiguity of mountaineering literature. According to my friend, there was “nothing to interpret,” whereas for me, a scholar of culture, there was a lot to analyze, and we simply spoke from different perspectives. This seems to be the paradox of mountaineering literature: from the point of view of literary studies, mountaineering literature often seems very boring and schematic, while from the perspective of the study of culture, it is an intricate texture that reveals essential cultural phenomena.

Value judgements are of course not rare in literary studies, no matter what kind of literature is at stake. In this regard, it is enough to recall the titles of two Polish-language essays on mountaineering literature from the late 1980s, which was a period when mountaineering and its literature were thriving in Poland. These titles are “Quo vadis, Mountaineering Literature?” (“Quo vadis, literaturo górską?”, see Kolbuszewski) and “Could Polish Climbing Literature Be Less Bad?” (see Tumidajewicz). Between the dozens of mountaineering books written in the 1970s and 1980s, there were more than a few highly acclaimed texts, but this did not change the general critical perception of the genre. But if this is so, what could be the sources of this seeming aesthetic shallowness of mountaineering literature?

Firstly, mountaineering literature seems to be very schematic in most cases, as the literary form is shaped by the model of climbing. Jan Józef Szczepański writes that mountaineering literature (even mountaineering fiction) is a kind of specialist literature which accompanies mountaineering (Szczepański 4). The narration on a mountaineering expedition has its beginning and end, which corresponds to the vertical climbing route. The opinion of Polish mountaineer and author Zbigniew Tumidajewicz seems revealing in this context:

As years went by and attained summits were higher and higher, the climbing community produced a custom—a must—of describing each expedition in a book; usually of the following content:

Chapter I—The Birth of the Expedition. or Preparations.

Chapter II—Through Two Continents. or With Camera in—. or The Walk-in.

Chapter III—Base Camp. or In the Basecamp.

Chapter IV—Assault. or Attack. or Fight for—.

Chapter V—Return. or Downward Bound.

Chapter VI—Polish Mountaineers in the Mountains of—.

There were of course variations: some chapters were split or [...] joined, the end was at the beginning, or instead of historical, one could read linguistic, sociological, etc. introductory (or closing) remarks. A result? A mountain of suave and lifeless books in which names of mountains and group pictures are fully interchangeable. (Tumidajewicz 110)

Schematism is determined by the notion of the climbing route as the core of the mountaineering ethos. As Margaret Grebowicz puts it: “It is commonplace in much ‘philosophy of climbing’ to make the distinction between climbing focused on summiting and climbing focused on relationships—with the mountain, fellow climbers and oneself.” (Grebowicz 26; see also Pacukiewicz, *Grań*) So it comes as no surprise that mountaineering literature, too, is interested in the routine and perils of narration set in the physical world rather than in bringing human intellect to its peak.

Furthermore, even when authors refuse to follow the climbing route and instead choose the way of introspection the resulting meditations are often schematic and fully reducible to the monotony of “omphaloscopy,” to use Jan Gondowicz’s term for the study of one’s own “psycho-navel” (Gondowicz 133). Now, stylistically, both Western (see Hołata) and Polish mountaineering literature (see Kaliszuk) oscillate between the private account and the official expedition log. The study of literary genres therefore seems to be unable to grasp the specificity of

mountaineering literature. To my mind, it seems more worthwhile to study the cultural and existential model of mountaineering itself.

Following Victor Turner's work on liminality (see Turner), mountaineering literature could be viewed as a kind of liminal literature. On the one hand, climbing is a very sensual experience based on the peculiar vertical ontology of the climbing route: the world of mountaineering is structured within serious existential limits and borderlines. On the other hand, the experience of mountaineering is one of transgression and is often described as uncommunicable: if you want to understand a mountaineer, you must climb a mountain yourself. This indeterminacy of experience results in the schematic and laconic style of mountaineering narratives, which often oscillate between seemingly obvious facts and apparently unspeakable impressions.

According to Voytek Kurtyka, "[m]ountaineering engages almost all kinds of human energy, moreover, because of the extremity of experiences and situations, it engages those energies to the highest degree"; as such, "[c]limbing surpasses the circle of hackneyed and repetitive situations and escapes from the monotonous routines of reason and logic which usually don't allow the busy man to notice the sky over his head" (Kurtyka 41, 40). Nevertheless, the mountains themselves seem to be eternal and ontologically constant—and hence silent. Not surprisingly, then, the specificity of mountaineering literature is often associated with the cultural and existential pattern of mountaineering and its experience. It is striking to see how similar Kurtyka's view of mountaineering is, for example, to Armand E. Singer's reflection on mountaineering literature: "Interpreted broadly, climbing may be the one compleat [sic] sport [...]. Thus, the sport appeals not only to macho types and physical fitness buffs, but also to the most cultured. [...] All of which may help to explain the quality of much of its literature; if not necessarily its emotional and artistic intensity, at least its presence." (Singer xiii)

Singer's view articulates the aesthetic point of view, but the word "presence" seems crucial here, as it indicates the importance of the ontic base of the ontological route of mountaineering, which George Leigh Mallory registered back in 1923 when, asked by an American journalist why he wanted to climb Mount Everest, he gave the following famously laconic answer: "Because it's there." (qtd. in Gillman and Gillman 221) Hence, there always seems to exist some "inaccessible background" in mountaineering narrations (see Pacukiewicz, "Inaccessible Background"). In the words of Wawrzyniec Żuławski, "notes take shape, are made flesh, they speak and talk—and beyond

them mountains are still the inaccessible background” (Żuławski 249). Stefan Osiecki is also worth quoting in this context: “The results of our expedition were enclosed in maps, chronicles, and descriptions, immortalized on plates and film reel. Our every step, our every hour and every minute were noted meticulously. There is only a small gap between the lines of the bald chronicle left to fill, the time between noted hours when we lived, moved—and felt.” (Osiecki 74)

The same “gap” can be found in Jerzy Kukuczka’s diary, but in order to fill it with interpretation we ought to first describe its historical context. Analyzing the text, we may hope to return to the more general question about the substance of cultural context in mountaineering literature.

Lhotse South Face: The Last Expedition of Jerzy Kukuczka

Lhotse was Kukuczka’s first and last Himalayan mountain: on 4 October 1979, he climbed the mountain as the first of his fourteen eight-thousanders without the use of bottled oxygen; in 1989, he returned to climb the mountain’s South Face, where he died on 24 October. Lhotse was arguably the mountain for Kukuczka—the most important mountaineering venture in his life.

In order to understand what the meaning of this mountain was for Kukuczka, we ought to revisit his first meeting with high mountains. In 1974, Kukuczka joined Silesian climbers of the Mountaineering Club in Katowice in their expedition to the mountains of Alaska and Canada. Although he reached the summit of Mount McKinley, he suffered from altitude sickness, which effected in foot frostbite and a toe amputation. As a result, Kukuczka had to return to Poland early, leaving the expedition, as Roman Trzeszewski recalls, “with tears in his eyes” (Trzeszewski 186).

Kukuczka’s first major expedition cast a shadow on his mountaineering future: “This experience really hit my confidence, and my mountaineering lifestyle got stuck in a groove. I felt I didn’t belong anymore, though I managed to get places on some climbing trips organized by the mountaineering and students’ clubs.” (Kukuczka, *Challenge* 10)¹ But there were colleagues from Silesia at the time who gave him a second chance, first on Nanga Parbat and then on Lhotse:

¹ In the Polish edition of Kukuczka’s book we can read that he has been out of circulation (see Kukuczka, *Mój* 10).

Inviting me to participate in it, the board of the Gliwice club turned a blind eye to all my deficiencies as a high-altitude mountaineer. It was Adam Bilczewski and Janusz Baranek from the Gliwice club who knew first hand how much I'd failed in Alaska when altitude sickness cut me down at a mere five thousand metres. They were there when it happened and saw it all but still they invited me to join their expedition. (Kukuczka, *Challenge* 16)

Although Kukuczka climbed Lhotse without supplemental oxygen, it was also the only one of the fourteen eight-thousanders whose summit he reached both outside winter season and without carving a new route. It is easy to understand that the ambitious climber wanted to correct, as it were, his already spotless achievement (the so-called Crown of the Himalaya: the conquest of all fourteen eight-thousanders) by establishing a new route on the legendary, unclimbed South Face.

The South Face of Lhotse was one of the so-called key problems of Himalayan mountaineering during the 1970s and '80s and there were regular attempts to reach the summit from that side, including a Yugoslav and a Czechoslovak expedition. Prior to 1989, Polish climbers also tried to establish a Polish route, causing the deaths of two Polish climbers, Rafał Chołda and Czesław Jakiel; in 1985, Kukuczka took part in one of those expeditions. Finally, superstar mountaineer Reinhold Messner organized an international expedition in the spring of 1989; it is striking that Messner invited Krzysztof Wielicki and Artur Hajzer into the team instead of Kukuczka, who completed his last eight-thousander (Shishapangma) in 1987, beaten only by Messner. Finally, in the fall of 1989, Kukuczka organized an expedition himself, but it almost did not take place. On 27 May, five Polish mountaineers, all Himalayan veterans, lost their lives on the Lho La Pass near Everest, namely Eugeniusz Chrobak, Mirosław Daśal, Mirosław Gardzielewski, Andrzej Heinrich, and Waclaw Otręba. Kukuczka wrote about his friends in the introduction to the diary: "In my mind's eye I could see their faces—my climbing partners and friends. The cream of Polish mountaineering." He also admitted feeling an "irrational sense of guilt" (Kukuczka, *Challenge* 240). As we know today, this marked the beginning of the decline of the so-called Polish Ice Warriors. Back then, the tragedy jeopardized Kukuczka's expedition to the Lhotse South Face, as many climbers resigned from taking part in the project. Another sign of changes in high-altitude mountaineering probably influenced Kukuczka's decision to climb the Lhotse South Face as well. Initially, he wanted to traverse Kangchenjunga, but then Russians "blitzed Kangchenjunga, just murdered it," for "[t]hey traversed it from left to right, or the other way round, diagonally and across, with dozens of

porters, climbers, fixed camps, loads of money, gear, food, you name it” (240). At first, Kukuczka wanted to re-traverse Kangchenjunga in the so-called clean style (without supplemental oxygen), but when he heard that Messner’s team withdrew from the Lhotse South Face he decided to attempt to climb that wall instead.

Unfortunately, because the team and the goal had to be rearranged quickly, the organization of the expedition did not follow the well-tried practices of past expeditions. As Ryszard Warecki recalls, expedition members were selected “at random” (*Królowa* 149). Moreover, the venture was an international media event and television crews from Poland, Italy, and Switzerland followed the expedition all the way to the base camp. The climbers were very often tired and irritated with the presence of cameras.

On 24 October, Kukuczka and his partner, Ryszard Pawłowski, set off from Camp V to attack the summit. Somewhere above 8,000 meters, leading a pitch, Kukuczka lost his footing and started to fall. As Pawłowski, who aided the climbing, recalls, the protection of two anchors did not hold: “My hands clenched on the rope. I braced myself against the hefty yank that I knew was coming. Its force slammed me against the rock, but the thin rope snapped on a sharp edge just above me. Dumbstruck, I looked down into the abyss, three kilometres deep. For a few moments I could still hear the sound of Jurek’s ice-axe bouncing off rocks. I could see his red mitten falling slowly down.” (Kukuczka, *Challenge* 252)

Finally, the new route on the South Face of Lhotse was established: on 1 October 1990, Russians Sergey Bershov and Vladimir Karataev reached the summit from the south, using supplemental oxygen. It is worth mentioning that the same year Slovenian mountaineer Tomo Česen claimed climbing the South Face, but his achievement is generally perceived as an unlikely one because of the lack of photographs from the summit and the climber’s incoherent reports.² As such, the South Face of Lhotse seems to be the source of some of the most meaningful events and narratives Himalayan mountaineering had to offer in the late twentieth century. If we were to treat Lhotse as a nonhu-

² Commenting on Česen’s attempts in the Lhotse South Face as well as Kumbhakarna, Slovenian Himalayan expedition leader Tone Škarja suggested in 2017 that “the best solution would be to suspend both achievements, that is, to withdraw them from official documentation of Slovenian Himalayan achievements, while preserving them in the archive as unresolved matters” (Škarja 39). In his opinion the fact that none of Česen’s photographs was taken on his route does not prove that he did not climb the Lhotse South Face.

man actor it would appear to us surrounded by a network of meaning. Finally, it most likely provides the last great moment in the period of Himalayan mountaineering that is considered Romantic in Poland due to its heroism.

The Structure of the Diary

Kukuczka's diary has been quoted quite a lot, especially in the context of his tragic death. Of the entire text, only a few sentences tend to be selected by journalists and mountaineers, and these are the sentences that now circulate in the discourse of Polish mountaineering. They are often treated as almost supernatural premonitions of the forthcoming death. For example, the beginning of the introduction to the diary reads: "For me, the expedition has a strange beginning." (*Królowa* 54)³ At the beginning of the diary, the entries for 28 and 29 August include the following sentence: "Katmandu—dreamed of graves." (Kukuczka, *Challenge* 242) Finally, the last warning follows the accident in which Kukuczka fell off the rope: "God, you watch over me, you gave me a second life." (244) Sometimes the plan of the descent from the mountain and of the return to Poland, the shopping list featuring presents for the family, and the plan for a trip to Italy are also mentioned as belonging to an unrealized future. Although these are all important parts of Kukuczka's diary, they reduce its integral narration when quoted in isolation. Thus, we would do well to describe the structure of the complete edition of the diary.

Kukuczka kept his diary in a simple planner for the year 1989. The editors decided to publish only the part about the Lhotse expedition. During the expedition, Kukuczka only used the space allotted to a given date, except when he added supplementary texts. Unlike his previous diary (from the 1987 Shishapangma expedition), there are a few important paratexts before the first entry, namely the dedication and the introduction. The diary alone seems to be different: entries are short, laconic, and difficult to interpret, as if there really was "nothing," only the basic places, people, actions.

³ The English translation of the diary appended to the English edition of Kukuczka's last book *Mój pionowy świat* (literally "My Vertical World" but translated as *Challenge the Vertical*) reads: "The beginnings of this expedition go back a long way." (Kukuczka, *Challenge* 238) For the complete Polish edition of the diary, to which I refer whenever the English translation is incomplete, see *Królowa*.

In terms of literary text, the diary features not only the original diary kept by Kukuczka during the Lhotse expedition, but also a foreword by his wife, Cecylia Kukuczka, an introduction by the editor, Katarzyna Ziolo, a history of the conquest of Lhotse, and a history of Kukuczka's last expedition. There is also a recollection of the accident by Pawłowski, followed by an afterword by Ryszard Warecki, Kukuczka's friend and a member of the expedition.

The publisher and the editor decided to accompany the text of the diary with a good amount of supplementary material. As we can read in the commentary to the 2019 edition of the diary: "*Królowa. Lhotse '89* is an extraordinary book. It is comprised of more than just words. An integral part of the narration is offered by archival material." (*Królowa* 8) Thus, the reader can find such supplementary material as photos from the Jerzy Kukuczka Archive, scans of fragments of the original diary,⁴ as well as scans of letters, memos, and press coverage. There is also ample multimedia, including fragments of films shot during the expedition by Elżbieta Piętak and Witold Okleka (*Lhotse '89*) and by Fulvio Mariani (*Lhotse: l'anno nero del serpente*, in English *Lhotse: The Black Year of the Serpent*), documentary films by Wojciech Kukuczka and Anna Teresa Pietraszek, and audio material with fragments of interviews with the members of the expedition. This multimedia material is accessible on a CD that comes with the book and by QR codes to the Virtual Museum of Jerzy Kukuczka.

The added contents describe everyday life in the base camp, climbing efforts, and, of course, the main character of the entire narrative, seen during the ascent and explaining his plans. Then there is a lot on his death: Pawłowski's explanations of the accident, condolences, press coverage. Human activity can thus be observed in the setting of unmoved mountains.

All this supplementary material covers the already mentioned inaccessible background. As an important part of the narration, it aims at telling the untold. The brevity of Kukuczka's original narrative has to be enriched (page by page, entry by entry) with iconography and audiovisuals to make the reader understand the narrative's context and contents. As Katarzyna Ziolo explains in the introduction: "The diaries left by Jerzy are bald recordings of the expeditions and preparations. The message received by anyone who has read the book or seen the film about Jerzy is clear—he was a reticent, very precise man

⁴ These scans resemble a diary not only as a physical medium (for which see Lejeune 175–178), but also as something solid and coherent—whereas its content seems to be brief and partial.

who pursued his goals firmly. And this is probably the truth [...]. But the other Jerzy also reappears out of the laconic notes and hurried memos.” (*Królowa* 12)

Very rich and ingenious, the structure of Kukuczka’s newly published diary can help us rethink slightly the theory of diary proposed very influentially by Philippe Lejeune, who also approached the study of diaries beyond the field of literary studies. As Julie Rak’s reading of Lejeune shows, the diary in general is characterized by two features—discontinuity and self-writing: “Diaries do not present consistent pictures of a life: they show an identity in process, even as they are part of the process itself of creating identity, day after day.” (Rak 24) For Lejeune, “[d]iscontinuity [...] is part and parcel of the diary’s rhythm” (Lejeune 193). This enables Lejeune to compare the diary to a piece of lacework or a spider web: “It is apparently made up of more empty space than filled space. But for the person who is writing, the discrete points of reference that I set down on paper hold an invisible galaxy of other memories in suspension around them. Thanks to association of ideas and allusions, their shadows and virtual existence linger for a while.” (181) But in the case of Kukuczka’s diary, this rhythm is rather external and independent from the author’s presumable expectations: it is the rhythm of the climb and of the expedition that is inscribed in the diary’s pages. As a result, the central place of the subject within Kukuczka’s diary is no longer obvious.

Inspired by Paul Ricœur’s notion of narrative identity, Lejeune proposes a concept reminiscent of Foucauldian self-writing: “Yes, you write your diary *for yourself*, and that is what makes it private [...]. You put yourself in the hands of the stranger you will become. The current identity that it is the diary’s purpose to create and define will one day become part of an unforeseeable identity, one which it will have given rise to and which will judge it.” (Lejeune 324) Needless to say, Kukuczka’s diary could not have been re-read by the author. We also cannot be sure of its function: probably it was a kind of mnemotechnical device, a sketchbook for a book that Kukuczka would have written had he come back from the mountain. Nevertheless, the main threads of the “spider web” (laconic, itinerary-like entries of the diary) still frame here a kind of “empty space” of an “invisible galaxy,” and also a kind of inaccessible background of mountains and climbing.

The title itself is significant in this respect. *Królowa* means “the queen,” and by the intention of the publisher it also refers to the mountain on the book cover, as if there were two main characters in the narration, namely Kukuczka and Lhotse. This is in line with the ani-

mistic imagery that is so common in the mountaineering discourse. But there is a more revealing twist here: whereas the editors suggest that “the queen” refers to Lhotse, in Kukuczka’s diary “the queen” is—the weather: “On every expedition everyone writes a lot about the weather because she is the queen of all mountaineering activity. Every expedition or team act at the queen’s mercy. And she acts at her own mercy, according to her own liking.” (*Królowa* 111) While the editors present the mountain as a singular actor, Kukuczka refers rather to a network of circumstances that impersonates the weather as a kind of *mana*, a magical ether that knits together every part of the context. Presumably, what most readers expect from such a narrative is a text as solid as a mountain, rather than one that is as transitory and indeterminate as the weather.

In this sense, the central theme of an autobiographical text seems to be, not the person itself, struggling to find his or her identity, but rather the cultural context in the form of a complex collective (see Pacukiewicz, *Grań*), “a procedure of grouping [...] humans and non-humans into a network of specific interrelations” (Descola 422, note 1). Now, we should of course analyze what the context evoked by Kukuczka’s diary is. Is it the same “invisible galaxy” of experience or a substantial cosmos created by co-operating agents? Is it only the distant world that leaves nothing but single and random traces, or is it perhaps the inner reality of the text?

The Substance

As already mentioned, Kukuczka preceded his diary with a motto, a dedication, and an introduction which is partly the description of the preparations for the expedition and partly the expression of his feelings about it. Significantly, these paratexts are not dated, which enables us to classify them somewhere beyond time and space.

At the beginning of the diary, Kukuczka notes: “Paradise—raj.” (*Królowa* 50) The English word is followed by its Polish equivalent, which suggests its importance. But what does it designate, the mountains or the Christian heaven of Kukuczka the Roman-Catholic? The author’s intention remains a riddle. Interpretations may vary anywhere from premonition, to oblivion, to yearning. Yet the dedication that follows suggests a bond between the living and the dead. Surplus and repetition are striking in the dedication:

1. For those who will never come back and who will stay in the mountains forever.
 2. For the relatives who never saw my friends return.
 3. For friends, partners, and especially for those who never returned (and who stayed in the mountains forever).
 4. For my sons and wife—who always wait.
 5. For those who remain anxiously waiting—for my wife and sons (the beloved ones).
- For friends.
For those who never returned.
For the families awaiting their loved one's return. (*Królowa* 50)

These words are so moving not just because of the events they anticipate, but also due to the repetition through which the author seems to restore the community of his dead friends and the families that await them. Pointing to the Christian concept of the communion of saints as the model of such imagery would not be an overstatement here.

Somehow, this community of the living and the dead specifies the activities on Lhotse, which Kukuczka describes in his short, probably unfinished introduction. As is often the case with mountaineering narrations of ascents, everything starts with a mere picture of the Lhotse South Face (see Kukuczka, *Challenge* 238).⁵ This panoramic view becomes more real with subsequent attempts to climb the route and with the experience of mountaineering as such. Significantly, the narration starts with an evocation of a picture of solid integrity symbolized by the mountain. And here appears the communion as well: Kukuczka recollects the ventures of (or with) his living friends, but there is also the legendary figure of Nicolas Jaeger (named “F. Jäger” in the text)—the “taciturn lone climber” who attempted a solo climb on Lhotse but failed, while his girlfriend had to come back home alone (238).⁶ Kukuczka, as already mentioned, was overwhelmed with an irrational sense of guilt when his friends died on the Lho La Pass, yet he decided to reassemble the team, with the living replacing the dead. In this context, Kukuczka admits that his action was beside “any logical consideration”: “I should wait before organizing another expedition. Next year I could prepare it at ease.” (240) But inner instigation won: “I decided to go about it in exactly the same way I had done before. To follow my gut feelings.” (241) Hence, the continuity of the narration up to this point is secured by a kind of mystic participation that estab-

⁵ In the original text, Kukuczka stresses that this is a nice picture (see *Królowa* 54).

⁶ The original text speaks of a silent loner (see *Królowa* 57).

lishes a multipresence,⁷ and it can be said that the diary's imagery is founded on an animistic ontology. The relationship between the main actors is a close one. As Grebowicz suggests, "[m]ost mountain writing talks about something like an exchange between humans and mountains, one in which humans are altered by the encounter" (Grebowicz 9–10). With subsequent diary entries, the list of participating agents will be expanded.

The opening entries of the diary (30 August–6 September) are just an itinerary of places passed by on the way to Lhotse: "Flight to Lukla," "Namche Bazaar," "Tengboche," "Chukhung," and, finally, "Base" (*Królowa* 78–82). These toponyms, however, establish the road that will be continued in the mountains. Hence, the continuity of the diary is secured by the vertical perspective of climbing. Around this core the network of agencies expands. The brevity of subsequent entries is perplexing: one goes up, another one goes down, avalanches one after another, constant threat from the mountain, which "growls every day" (108), problems with people competing with each other, different perspectives, different goals, sacred and profane interjections, and so on. In Kukuczka's case, the typical narrative scheme of Himalayan expedition is reduced to a few words: "The threesome go to Camp II [...]. The weather as usual—lousy." (Kukuczka, *Challenge* 246) He is more communicative when it comes to his feelings and his social views.

The diary is marked by a constant struggle to make all the actors—people, weather, snow, gear—play together. But there are also dilemmas pondered in isolation: "After 5 AM I get out of the tent and for an hour stand there considering what to do. Uphill or downhill?" (Kukuczka, *Challenge* 245) It is easy to see how this mountaineering cosmos needs constant rearrangement: "What is going on? The world is turned upside down. I distinctly remember the expedition from ten years ago. The sun in the morning when I woke up, the stars at night, and so it went for the entire month and a half. And what about now?" (*Królowa* 108) Things fall apart, and things come back together, very often seemingly independently from human action: "I am standing in front of the tent and don't know what to do. The weather seems to have stabilized." (112) Unfortunately, this network will not hold the balance, as the last entry in the diary reads: "What's going on!!! I've got a feeling we lost the first round." (Kukuczka, *Challenge* 251) All the reader is given are brief notes, sometimes even just a hint at some-

⁷ I refer here to Lucien Lévy-Bruhl's concept where collective representations are a kind of metaphysical phenomenon (see Mousalimas 35–39).

thing; such is the case with the first failure: “At Base, ironic smirks of my colleagues.” (243) Sometimes things to do and things already done seem to almost form a regular schedule. It is very moving, knowing that Kukuczka is dead, when under 24 October we read the entry “Descent,” under 26 October “Caravan,” and under 1 November a shopping list that includes big earrings. In this case, we are dealing with a diary that seems bigger than life as it bonds past and future, allowing us to see more clearly the complex collective of agents in different settings. A cosmos, that is, that seems very substantial.

Panorama and Oligopticon

If we assume the perspective developed by Philippe Descola, we can try to specify Lejeune’s problem of continuity and discontinuity in the diary as a question of cultural ontology. Referring to the network of the collective narrated in Kukuczka’s diary, we can argue that the main problem of mountaineering literature lies in finding a continuity between nature and culture. A diary is an evidence of an attempt to create a bridge (or, using the language of mountaineering, to traverse the ridge) between the entity of mountains and human agencies and values.

One can thus suggest that, between the two parts of the narrative (the introductory fragments and the main diary), there is a shift that occurs between an animistic and an analogue ontology. In the introductory paratexts, nature and culture are isomorphic but separate, and the continuity between them is the projection of culture on a separate nature. In the main diary, there is a collective of human and nonhuman agents, all playing together. Here, one is reminded of Descola’s concept of analogism, which he defines as “a mode of identification that divides up the whole collection of existing beings into a multiplicity of essences, forms, and substances separated by small distinctions and sometimes arranged on a graduated scale so that it becomes possible to recompose the system of initial contrasts into a dense network of analogies that link together the intrinsic properties of the entities that are distinguished in it” (Descola 201).

In Kukuczka’s diary we see very clearly how these different beings (people, tents, rocks, snow, gear, etc.) are assembled into a vertical climbing route. This climbing route is the core of both the collective and the diary. One could even argue that, where the diary is comprised primarily of text, its code is specified by the direction of the climbing route outside the text. As such, the climbing route is a model of a logi-

cal structure that creates a collective. The diary is analogous to a climbing route insofar as it is “a kind of logical tool” of mediation (to use Claude Lévi-Strauss’ description of the Oedipus myth, see Lévi-Strauss 434). At the same time, however, Kukuczka’s diary also features a kind of mystic bonds that create supplementary connections between things. He often mentions luck or chance in mountaineering, as well as the bond of prayer which restores a wider perspective: “I walk to the glacier to take some photos and to say my prayers. Wedding. Rosary, holy mass in Częstochowa.” (Kukuczka, *Challenge* 247) That is why, when Descola specifies the principle of analogy, it perfectly fits the diary: “analogy is a hermeneutic dream of plenitude that arises out of a sense of dissatisfaction.” (Descola 202)

In conclusion, it seems that Kukuczka’s last diary is an exemplary model of mountaineering literature’s transition from the metaphysics of mountains to what Andrzej Matuszyk has called “the ontology of the climbing route” (Matuszyk 134). The metaphysics of mountains is a metaphysics of an entity with an integrity of unquestionable presence, while the ontology of the climbing route is an ontological structure that rearranges the richness of the experience of mountaineering. In Kukuczka’s diary we can see how the ontology of a climbing route between nature and culture, which forms the pattern of the mountaineering culture, is more than just a single vertical core: it creates a broad network of agencies and agents, not all of which cooperate with each other at all times. Therefore, the diary reveals the rediscovery of the integrity of being represented by the mountain and an epistemological attempt to reinvent the evidence of climbing its route.

To grasp these two perspectives, to understand both the ontological and the metaphysical dimension, we can make use of Bruno Latour’s concepts of oligopticon and panorama. Oligoptica are focused on actual connections within a collective seen as a network: “From oligoptica, sturdy but extremely narrow views of the (connected) whole are made possible—as long as connections hold.” (Latour 181) Panoramas, on the other hand, offer a different vision of the entirety as a substantial, external, and full landscape. Nevertheless, panoramas are always a kind of representation:

Although these panoramas shouldn’t be taken too seriously, since such coherent and complete accounts may become the most blind, most local, and most partial viewpoints, they also have to be studied very carefully because they provide the only occasion to see the “whole story” *as a whole*. Their totalizing views should not be despised as an act of professional megalomania, but they

should be *added*, like everything else, to the multiplicity of sites we want to deploy. (Latour 189)

This is why, “[a]t best, panoramas provide a prophetic preview of the collective, at worst they are a very poor substitute for it” (Latour 189–190). Hence the crucial difference: “Whereas oligoptica are constantly revealing the fragility of their connections and their lack of control on what is left in between their networks, panoramas gives [sic] the impression of complete control over what is being surveyed, even though they are partially blind and that nothing enters or leaves their walls except interested or baffled spectators.” (Latour 188)

In this manner, Latour solves the paradox of the notion of context, which Roy Dilley, for example, specifies as “a problem in delimiting the extent of the domain indicated by ‘context’” (Dilley 2). According to Dilley, “[c]ontexts can be *external* by pointing to a different domain of phenomena or order of existence to the one under study, or they can be *internal* in the sense of being contained within a closed system of like entities.” (14) From this point of view, we can also correct our understanding of context as the “invisible galaxy” that exists beyond Kukuczka’s diary. When the diary itself creates the limited oligopticon of multiple connections, agents, and agencies, the editors of the diary, Kukuczka himself, and we, the readers, imply a broader entity which encapsules all these elements: the mountain and the continuous, comprehensive chain of the climb.⁸ We want to reach the fullness and intensity of the imagery, but this is attainable only through a description of the climbing route assembled by ambiguous, not always fully comprehensive forces. In this way, the panoramic view from the summit (even if Kukuczka would have reached the summit of Lhotse) is still a function (or projection) of the oligopticon. And yet, “Does anything really come to an end?”, asks Kukuczka at the end of his last book. “No. The vertical world never ends.” (Kukuczka, *Mój* 224)⁹

⁸ In contrast to Latour’s concept, the mountaineering ontology—being analogous and vertical—cannot be flat.

⁹ In the published English translation the passage reads somewhat differently than in my translation above, namely: “Is it over then? Not at all. My vertical world is bigger than that and I’ll keep coming back to take up its challenge.” (Kukuczka, *Challenge* 237)

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Zadnja gora in zadnje besede Jerzyja Kukuczke: alpinistov dnevnik kot panorama in oligoptikon

Ključne besede: literatura in alpinizem / poljska književnost / alpinistična literatura / dnevnik / pripovedna tehnika / oligoptikon / panorama / Kukuczka, Jerzy

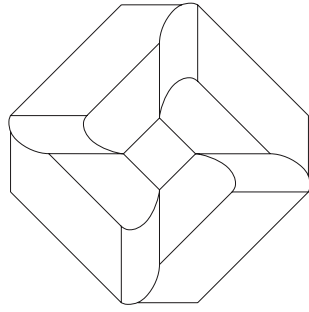
Med svojo zadnjo odpravo in tik pred smrtjo na južni steni Lotseja je svetovno znani alpinist Jerzy Kukuczka pisal dnevnik, ob katerem se porajajo vprašanja o notranji motivaciji alpinistov pa tudi o naravi alpinistične literature, žanra, ki mu ta dnevnik pripada. Lakonični slog dnevnika nakazuje, rečeno s termini Philippa Lejeuna, nevidno galaksijo neizgovorjenega in neznanega konteksta onkraj teksta. V tem članku dnevnik ni reduciran na literarni tekst, pač pa obravnavan kot logično orodje, ki vzpostavlja določen kulturni model sveta. S pomočjo antropološkega koncepta kolektiva je Kukuczkov dnevnik analiziran kot nekakšen ontološki posrednik med naravo in kulturo. Z gledišča, ki ga je razvil Bruno Latour, lahko v tem dnevniku vidimo tako oligoptikon kakor panoramo, saj bogastvo delnega omrežja kolektivov, ki nastaja v procesu plezanja, kombinira s splošnim pogledom na prizorišče kot na substancialno entiteto gore.

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Razprave / *Articles*



Biopolitični prispevek francoskih pravljic poznega 17. stoletja k oblikovanju disciplinarne družbe

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V članku obravnavam oblikovanje disciplinarne družbe, kot se kaže v aristokratski kulturi francoskih pravljicarjev in pravljicark konec sedemnajstega stoletja. Pravljice tedaj igrajo pomembno vlogo v procesu, ki ga je Norbert Elias imenoval proces civiliziranja. V primeru pravljic je to pomenilo oblikovanje vpljudne dvorske družbe in v veliki meri discipliniranje žensk. Raziščem biopolitične vidike pravljic v tistih okoliščinah, saj se ravno tedaj skozi pravljice kažejo družbeni premiki in konsolidacija določenih konceptov; zlasti se vzpostavljata določen koncept feminilnosti in družbena vloga ženske, ki ostajata v veliki meri nespremenjena tudi kasneje. Preučujem pravljico o Pepelki, kot sta jo zapisala Charles Perrault in Marie-Catherine d'Aulnoy. Na primerih obravnavam reprezentacijo spola, spolnih vlog in odnosov, kot tudi sporočilnost in moralni poduk. Sredi dvajsetega stoletja je Walt Disney priredil Perraultovo Pepelko, s čimer je ta inačica postala svetovno najbolj znana pravljica o Pepelki. Biopolitični pomen Perraultove Pepelke oziroma Disneyeve priredbe Pepelke kot verjetno najbolj globalizirane zgodbe nasploh je bil in je še vedno izjemen.

Ključne besede: francoska književnost / 17. stoletje / pravljice / dvorska družba / aristokracija / proces civiliziranja / Perrault, Charles / Aulnoy, Marie-Catherine / *Pepelka* / ženske / spolne vloge / biopolitika

Uvod

Pisanje pravljic v kontekstu aristokratske družbe v Franciji konec sedemnajstega stoletja je igralo pomembno vlogo v procesu, ki ga je Norbert Elias imenoval proces civiliziranja.¹ V tem času so se oblikovale literarne

¹ Ta članek je nastal kot rezultat raziskave, opravljene v okviru projekta št. J6-1807: *Družbene funkcije pravljic*, ki ga financira Javna agencija za raziskovalno dejavnost RS.

pravljice v veliki meri kot zvrst, ki jo poznamo danes, zato Jack Zipes v ta družbenozgodovinski trenutek umešča »rojstvo literarnih pravljic« (Zipes, »Introduction« xii). Značilnost tega literarnega žanra je didaktičnost. Prav ta v veliki meri prispeva k temu, da lahko pravljice razumemo kot pomembno sredstvo discipliniranja. V okoliščinah francoske aristokratske kulture konec sedemnajstega stoletja je literarna pravljica odigrala vidno vlogo pri vzpostavitvi disciplinarne družbe, to je družbe na prehodu od starega režima suverene oblasti v moderno disciplinarno družbo. Posvetila se bom tej ključni družbeni funkciji zgodnjih literarnih pravljic. V povezavi s tem bom raziskala reprezentacije spolov ter mehanizme biooblasti kot oblasti nad življenjem, ki so jo te pravljice prikazovale in udejanjale. V razpravi me zanimajo biopolitični vidiki pravljic v tedanjih okoliščinah, saj se skozi pravljice lepo kažejo družbeni premiki in konsolidacija določenih konceptov. Zlasti se vzpostavljata določen koncept feminilnosti in družbena vloga ženske, ki ostajata v veliki meri nespremenjena tudi kasneje. S pojmom biopolitika imam v mislih politike upravljanja s telesi prebivalstva, ki vključujejo politike rodnosti, spolnosti in spolnih vlog, upravljanje teles in druge načine discipliniranja, oblikovanja in vzdrževanja teles, normalizacijske prakse ter podrejanje teles sistemom oblasti.

V družbenem dogajanju konec sedemnajstega stoletja iz obdobja zadnjega dela vladavine Ludvika XIV. sta zgodovinarja Maïté Albistur in Daniel Armogathe prepoznala »veliko zapiranje žensk« (»*grand renfermement*«) za stene njihovih domov, ki je pomenilo krepitev vloge matere in žene, obenem pa odtegotvanje žensk od družabnega življenja in izobraževanja,² ki sta ogrožala koncept primarne vloge ženske, kot se je v tem času konsolidiral (Albistur in Armogathe 196–200).

Z vidika »velikega zapiranja žensk« je zanimiv prispevek Charlesa Perraulta, ki je bil v svojem času eden najbolj priznanih pisateljev pravljic, še zlasti pa se je njegov ugled v primerjavi z drugimi pisatelji in pisateljicami pravljic tega časa kasneje, zlasti od devetnajstega stoletja naprej, le še okrepil. Čeprav Perrault javno podaja zagovor žensk,

² Joan DeJean in Timothy Reiss sta popisala sovražnost do žensk kot dejavnih predstavnic na področju kulture, zlasti literature, v poznem sedemnajstem stoletju (DeJean 134–158; Reiss 202–215). V nedavnih študijah raziskovalci francoske zgodovine ugovarjajo splošnemu prepričanju, da so bile ženske med petnajstim in devetnajstim stoletjem pregnane v zasebno sfero in da so imele malo vpliva na dobro znani »javni« dvor, ki so mu vladali moški – na dvoru so imele namreč ženske širok spekter pozicij (zum Kolk in Wilson-Chevalier). Faith E. Beasley ugotavlja, da so bile francoske salonske pisateljice cenjene sogovornice danes bolj znanih pisateljev iz francoske literarne zgodovine (Beasley, *Teaching*; »Changing«).

vednar predstavi ideal feminilnosti, ki združuje prirojene lastnosti žensk ter izoblikovanost v skladu z aristokratskim kodom. Žensko podredi moškemu v številnih pogledih in jo pozove k olikanemu in ponižnemu vedenju. Perraultove pravljice so značilno »očiščene« vsebin, ki jih je visoka družba njegovega časa razumela kot neprimerne za omikano družbo. To velja posebej za tiste pravljice, ki so ostale popularne vse do sodobnosti, kot na primer »Pepelka« in »Trnuljčica«. Disciplinarna funkcija njegovih pravljic zato sega vse do današnjih dni.

Primer, ki se mu posebej posvetim v razpravi, je pravljica o Pepelki. Folkloristi kategorizirajo pravljice o Pepelki po indeksu Aarne-Thompson-Uther (ATU) pod tipom 510A, ki predstavlja preganjano junakinjo.³ Pravljice me zanimajo kot matrike, ki se prilagodijo kulturnim okoliščinam, v katerih se pojavijo. V tem oziru pravljice zrcalijo ideologije, ki so v določenem času in prostoru na delu v neki družbeni skupnosti. V pravljicah se kažejo verovanja, upanja, prepričanja, pa tudi norme in standardi družbenega okolja, v katerem je posamična inačica nastala. Zato me zanimajo pogoji produkcije določene inačice pravljice, ki jo preučujem, in sporočilnost, ki jo je avtor oz. avtorica posređoval/a. Pri tem ni nepomembno, kdo je pravljico podal, kateremu družbenemu razredu je pripadal, kakšna je bila njegova ali njena družbena pozicija, pa tudi, kateremu občinstvu je bila podana pravljica namenjena. Značilnosti posamične inačice se izrazito pokažejo, če spremljamo določeno pravljico, ki se je večkrat pojavljala v različnih okoliščinah. Primer pravljice o Pepelki jemljem zato, ker govori o junakinji in prek tega reprezentira žensko in njeno družbeno vlogo. Ker je izjemno razširjena, se s tem odprejo primerjalne možnosti za analizo, ki me zanima, kajti izrazito se pokažejo razlike v sporočilnosti in družbene ter ideološke posebnosti kulture, ki jo pravljica odraža.

Če povsem strnemo matriko, je Pepelka kot lik junakinja, ki si izbori boljši družbeni in ekonomski položaj, kot ga je imela na začetku, in ki je praviloma predstavljen tudi kot pravičen. Dekle se z dosežkom osvobodí ponižujoče oblasti nad svojim telesom in doseže osvoboditev.

³ Angleška folkloristka Marian Roalfe Cox je leta 1893 evidentirala tristo petinštrideset različic te pravljice, ki jih je razporedila v tri oz. pet tipov. Med temi trije (A–C) predstavljajo osnovne tipe. Tipa B in C kažeta razlikovanje v svojevrstnih dogodkih, medtem ko sta glede ostalega enaka tipu A. Tip A (Pepelka) predstavlja trpinčeno junakinjo z značilnim prepoznanjem prek sredstva čevlja; tip B (Mačja koža) govori o nenaravnem očetu in begu junakinje; tip C (Cap o' Rushes) predstavlja sodbo kralja Leara in izgnano junakinjo. Pod tip D (nedoločljivo) je uvrstila tiste različice, pri katerih ne gre za dogodke, ki bi sodili v tipe A–C. Pod tip E je Roalfe Cox uvrstila junaške pravljice, ki so jim skupni dogodki iz inačic Pepelk (Cox xxvii).

Vendar sta njena emancipacija in opolnomočenje ob njenem ultimativnem dosežku v primeru danes najbolj razširjene inačice te pravljice, to je Perraultove Pepelke, zgolj dozdevna. Njena dosežena osvoboditev je namreč omejena in ponovno podrejena biopolitični in ekonomski oblasti drugega. Moški, h kateremu se Perraultova Pepelka postavi, je absolutni vladar, torej biopolitični in ekonomski vladar vseh, najprej pa nje, ki mu je tudi neposredno podrejeno njeno telo, družbeno življenje in spolnost.

Perraultova inačica predstavlja sistem suverene oblasti. Toda ta se istočasno kaže že kot del preteklosti, ki jo pravljica nostalgичno obuja. Bistvena funkcija te pravljice namreč ni v tem, da konsolidira absolutistični red, temveč v njeni funkciji discipliniranja. S tem ta pravljica opravlja značilno funkcijo, ki so jo imele pravljice, ki so jih pisali francoski aristokrati in aristokratkinje konec sedemnajstega stoletja, kajti literarno pravljico so razumeli kot sredstvo za družbeno-moralno vzgojo. Perraultovo didaktično sporočilo pravljice o Pepelki je, da mora biti ženska prijazna in graciozna. Nekatere različice Pepelke predstavljajo kompleksne in mnogoznačne značaje, ki so tudi etično dvoumni, saj Pepelka včasih za emancipacijo ali zgolj za boljše življenjske pogoje nastopi tudi kot morilka (na primer v inačici salonske pisateljice Marie-Catherine d'Aulnoy, ki jo primerjalno obravnavam), nasprotno pa različica izpod peresa Charlesa Perraulta slika črno-bele značaje in inštruira dekleta v pohlevne in potrpežljive dekletke, ki bodo zgolj kot takšne lahko dosegle svoj cilj, ki je poroka v visok družbeni stan. Pri tem podoba ženske, ki doseže življenjski cilj, pomeni še vedno ponižno in nesvobodno lepotico, ki visok družbeni status uporablja zlasti za izpopolnjevanje svoje lepote in miline, namenjene moškemu užitku.

Francoska aristokracija s konca sedemnajstega stoletja pa je vendar poleg Perraulta cenila tudi druge pisateljice in pisatelje pravljic, zlasti baronico Marie-Catherine d'Aulnoy. Njene reprezentacije žensk so nekoliko drugačne od Perraultovih. Predvsem ženska v d'Aulnoyinih pravljicah ni docela podrejena moškemu, temveč je bistveno bolj avtonomna in samoiniciativna. Zato so nekateri sodobni razlagalci v tem prepoznali svojevrsten upor žensk proti patriarhalni družbi tistega časa. A tudi d'Aulnoy, tako kot Perrault, uči ženske odpuščanja in lepega urejanja. Aristokratske ženske, ki so jim bile njene pravljice zlasti namenjene, tudi d'Aulnoy usmerja k življenjskemu cilju, ki je poroka v visok družbeni stan. Čeprav njene pravljice še izraziteje kot Perraultove podajajo zgovor dvorske družbe, pa v primerjavi z njegovimi slabše služijo procesu civiliziranja, saj predstavljajo tudi takšne značaje, ki ne ustrezajo civilizirani družbi, kakršno kažejo in sooblikujejo zlasti Perraultove pravljice.

Vloga pravljic v procesu civiliziranja

Do sedemdesetih let sedemnajstega stoletja so pravljice sprejeli kot prikladno obliko zabave v literarnih salonih (Zipes, *When Dreams* 36) in na dvoru, še posebej v teatralni obliki ob svečanostih. Sam kralj Ludvik XIV. je bil očaran nad pravljicami in je pogosto vključeval magične elemente v svoje kraljeve festivale v Versaillesu (Hannon in Duggan 379). Pravljice so recitirale predvsem ženske. Marie-Catherine d'Aulnoy, Henriette-Julie de Murat in Marie-Jeanne L'Héritier de Villandon so imele celo lastne salone (Zipes, *When Dreams* 37). Sčasoma je pripovedovanje pravljic postalo oblika lahkotnega razvedrila, kot vrsta deserta po večerji. Toda ta zabavna funkcija je bila dopolnjena še z drugim namenom, namreč tem, da so pravljice služile za samo-portretiranje in reprezentacijo ustreznih aristokratskih navad. Pripovedovanje zgodb je pripovedovalkam omogočalo, da so slikale same sebe, svoje družbene navade in odnose tako, da so predstavljali njihove interese in interese aristokracije (36). Sčasoma so pravljice tudi objavljali, zlasti v devetdesetih letih sedemnajstega stoletja. Med leti 1690 in 1715 je bilo v Franciji objavljenih prek sto pravljic. Prav s tem razcvetom so francoski aristokratski pisatelji in pisateljice pravljic s konca sedemnajstega stoletja največ prispevali k oblikovanju konvencij in motivov literarne pravljice. Najbolj plodna, cenjena in tipična pisateljica pravljic tistega časa, saj je spodbudila tudi pisanje drugih pisateljic, je bila baronica Marie-Catherine d'Aulnoy, ki je objavila štiri zbirke pravljic med letoma 1696 in 1698 (12). Uživala je enako slavo kot Charles Perrault, toda slednji, ki je vsega skupaj napisal zgolj osem pravljic,⁴ je njeno priljubljenost v devetnajstem stoletju povsem zasenčil (Hannon in Duggan 380).

Charles Perrault je bil član Académie Française. Bil je na čelu spora med modernimi in starimi (*Quarelle des Anciens et des Modernes*) na strani modernih. V spor so kot pomembna tema vstopile tudi *contes de fées* (termin, ki označuje literarne pravljice, je vpeljala baronica d'Aulnoy). Spor je potekal prek razprav med šestnajstim in osemnajstim stoletjem, pri čemer so se najznamenitejši spori odvijali prav v drugi polovici sedemnajstega stoletja. V sporu so stari zagovarjali stališče, da se morajo vsa umetniška prizadevanja vrednotiti v razmerju do grške in rimske antike, medtem ko so moderni zagovarjali napredek in

⁴ Dejansko je Perrault teh osem pravljic, med katerimi so slovite »Trnuljčica«, »Rdeča kapica«, »Obuti maček«, »Pepelka« in »Le Petit Poucet« (različica Janka in Metke), izdal v knjigi *Histoires ou contes du temps passé* leta 1697. Leta 1695 pa je izdal še tri pravljice – te je napisal v verzih.

možnost, da umetniško ustvarjanje preseže antiko. Antične zgodbe so uživale legitimnost kot izobraževalne institucije in so bile postavljene na privilegirano mesto v hierarhiji literarnih vrednot, medtem ko ljudskih pravljic niso visoko cenili, kajti krožile so zlasti med neizobraženimi in nepismenimi ljudmi. Zato so si moderni prizadevali pokazati, da imajo njihove pravljice prav tako moralno vrednost kot klasične mitološke zgodbe, pa tudi druge antične zgodbe in basni (Seifert, *Fairy Tales* 63–64). Sam Perrault je celo zanikal moralno sporočilnost antičnih mitov. V uvodu k prvi objavi svojih treh pravljic v verzih iz leta 1695 je zapisal, da je bila večina antičnih mitov izumljenih za zabavo, pri čemer moralna sporočilnost ni bila pomembna. Pravljičice, je zapisal Perrault, ki so jih pravili otrokom, pa prinašajo, nasprotno, moralni poduk. V njih je krepost nagrajena in pregreha kaznovana. Resda te zgodbe niso tako elegantne kot antične, piše Perrault, a vsebujejo poučne moralne lekcije. Učijo, kakšne so prednosti odlik, kot so odkritost, potrpežljivost, marljivost in poslušnost ter kažejo, da v primeru, če jim ne sledimo, sledi kazen (Perrault, »Preface« 5). Perrault se je torej povsem zavedal poučne funkcije pravljic – ne le ustnih pravljic, ki so jih zlasti pripadniki nižjega družbenega sloja pripovedovali otrokom, temveč tudi literarnih pravljic, ki so jih pisali on sam in moderni aristokratski sodobniki ter sodobnice.

Literarne pravljice, ki so jih pisali, so aristokratske pisateljice in pisatelji sedemnajstega stoletja razumeli kot »pravljice modernih«. Do ustnih pravljic, ki so krožile med nižjimi razredi, so bili aristokrati vzvišeni, čeprav so si jih prisvajali in jih prilagajali svojim ciljem (Seifert, *Fairy Tales* 90–92). V salonih so se pravljjičarke sprva prek igre nanašale na ljudske pravljice in uporabljale določene motive v svojih pogovorih (Zipes, *When Dreams* 36). Marie-Jeanne L'Héritier de Villandon in Perrault sta navajala neposredne navezave svojih pravljic na folkloristična medbesedila iz pripovedovanja žensk nižjega razreda, kot so dovilje in vzgojiteljice, ki so prirejale zgodbe za otroke. Aristokratski pisatelji in pisateljice, ki so se zagovarjali kot moderni, so izkoristili marginalni status žanra ustne pravljice in ga uporabili v svoj prid. V strukturo literarne pravljice so prenesli figuro pripovedovalke, ki je predstavljala radikalno drugost, in se tako naslonili na figuro »nadomestne matere«, prek katere so potrdili vrednote lastnega razreda. Ker je bila v tej vlogi sokriva, ugotavlja Michele Farrell, ta figura ni ogrozila hegemonškega reda, temveč je simbolno delovala kot simptom asimetrije med razrednimi odnosi aristokracije in preprostih ljudi (53). V tem se po ugotovitvah Lewisa C. Seiferta kaže »aristokratska romantičnost«, kot jo je opisal Norbert Elias (Elias,

The Court 214–267). Ta pogled predstavlja elitistično, idealistično sliko kmečkega življenja, ki je omogočila višjim razredom kapitalizirati prednosti »civilizacijskega procesa« (Seifert, *Fairy Tales* 74–75). Civilizacijski proces, o katerem je pisal Elias, je med drugim pomenil znižanje stopnje medosebnega nasilja.

V družbenih okoliščinah rojstva literarne pravljice so moški, pa tudi ženske, objavljali različne vrste spisov o pravilni vlogi ženske in o tem, kako nadzirati njihova telesa, vedenja ter celo identitete (Zipes, »Cross-Cultural« 859; Seifert, *Fairy Tales* 181). V moralističnih traktatih in razpravah so pisali o poroki, ženskah in družbenosti ter projicirali nov pogled na materinstvo. Leta 1694 je Nicolas Boileau-Despréaux, predstavnik starih, objavil *Satiro X* (sicer pogosto imenovano »Proti ženskam«), v kateri je očrnil ženske, da so te skoraj vedno nekrepostne, moški pa zato nesrečni. Perrault se je odzval z *Apologijo ženskam*, v kateri enači Boileaujeve žalitve z napadom na uglajeno družbo. Perrault je poudaril vljudnost, izbran okus in olikanost te družbe. V vzporejanju starih in modernih je izpostavil »prirojene« ženske odlike, kot so ženski smisel za lepe in izbrane stvari in občutljivost (Seifert, *Fairy Tales* 92–93). Sicer pa je Perraultova zaščita žensk pomenila tudi zaščito zakonskega stanu. Pravljičica »Griselda« govori o izredno potrpežljivi ženi ob krutem možu, ki ji odvzame otroka, pa mu to odpusti. V sedemnajstem stoletju je zakonodaja v Franciji (in drugod) dajala moškim skoraj neomejeno oblast nad njihovimi ženami. Zato so v tistem času praktično vsi razumeli moške kot dominantne in v praksi ženske niso mogle storiti kaj dosti drugega, kot da so se s tem sprijaznile (Betts, »Introduction« xvii–xviii).

Perrault naj bi nasprotoval uradni politiki Ludvika XIV., toda v svojih gestah mu je izražal naklonjenost. Bil je vdan civilni služabnik Jeana Baptista Colberta, glavnega nadzornika financ, a je bil po smrti svojega zaščitnika leta 1683 odpuščen iz vladne službe. Upokojil se je in leta 1687 v spor med modernimi in starimi posegel s tem, da je prebral pesem »Le Siècle de Louis le Grand«, v kateri je zagovarjal stališče, da lahko Francija in krščanstvo le napredujeta, če bosta vključila poganška verovanja in folkloro in razvijala kulturo razsvetljenstva. Literarni spor je trajal do leta 1697, ko ga je Ludvik XIV. uradno končal v prid Nicolasu Boileaju in dramatik Jeanu Racinu, ki sta zagovarjala nasprotno kot Perrault, to je, da mora Francija posnemati velika antična imperija Grčije in Rima ter v umetnosti upoštevati stroga klasična pravila (Zipes, *When Dreams* 38–39, 43). Perrault je zbirko svojih slovitih pravljic v prozi, izdano leta 1697 (*Histoires ou contes du temps passé*), posvetil kraljevi najstarejši hčeri – dovoljenje za to posvetilo kaže, da je

bil Perrault naklonjen kralju (Betts, »Explanatory« 199–200). Sicer v t. i. »temnih časih« vladavine Ludvika XIV. pisateljem ni bila dovoljena neposredna kritika Ludvika XIV., saj jim je grozila cenzura, zato so pravljice razumeli kot sredstvo za odvod kritike in za gojenje projekta upanja v boljši svet, razlaga Zipes, in kot primer navaja prvo d'Aulonyino pravljico »Otok sreče«, kjer je moška želja destruktivna sila in ženska lahko dopolni tisto, kar moškemu manjka v življenju, če se doseže utopija (Zipes, *When Dreams* 42).

Perrault je bil v zahodni civilizaciji deležen več pozornosti kot njegove kolegice in kolegi iz več razlogov, ugotavlja Zipes. Bil je pisatelj moškega spola z uveljavljenim imenom in bil je bolj uglašen kot drugi. Njegove pravljice so imele in še imajo dolgoročni vpliv, saj ga pogosto navajajo kot najbolj zaslužnega za preoblikovanje folklorne v izbrano literarno obliko, ki jo je opremil z resnim moralnim namenom, da vpliva na vedenje odraslih in otrok na okusen način. Čeprav je bil namen, da »civilizirajo« (izraz je tudi Zipes prevzel po Eliasu) svoje bralce, razviden tudi pri drugih, je Perrault iskreno nameraval izboljšati ume in vedenja mladih ljudi, meni Zipes. Francoske pravljice sedemnajstega in osemnajstega stoletja so postale del »splošnega procesa civiliziranja na Zahodu« (Zipes, *Fairy Tales* 31–33).

Discipliniranje žensk s pravljico

Perrault je pravljico z naslovom »Pepelka ali stekleni čevljiček« objavil v zbirki pravljič *Histoires ou contes du temps passé* (1697). Nova žena ovdovelega gospoda zapostavlja njegovo hčer, ki mora skrbeti za njeni hčeri. S pomočjo botre se Pepelka dvakrat udeleži kraljevega plesa v čarobni opravi s steklenimi čevlji. Po čevljiču, ki ga drugič izgubi, jo princ najde in se naposled z njo poroči. Pravljica se konča z dvema moralnima podukoma. V prvem piše, da je ženska lepota zaklad, toda Pepelka je razpolagala z darovi, ki so imeli mnogo višjo vrednost in jih je pokazala s tem, ko se je vedla s šarmom in milino. Ti »darovi«, piše, štejejo veliko več kot to, kako ste oblečene; z njimi boste dosegle, k čemur stremite. V drugem moralnem poduku piše, da imaš večjo prednost, če si dobrega porekla in rojen kot pogumen, z občutkom in bister, toda to ni dovolj – potrebuješ botra ali botro, da ti pokaže, kaj moraš narediti, da uspeš (Perrault, »Cinderella« 139–140). V tem poduku gre razbrati tudi povsem praktični nasvet, ki se nanaša na kulturno prakso tistega časa, ko so bogate in vplivne prijateljke pogosto prosile, da prevzamejo pokroviteljstvo nad otrokom kasneje v njegovem življenju (Betts, »Explanatory« 203).

Značilno za Perraultovo Pepelko je, da je izjemno potrpežljiva. Opisana je kot »dobra«, pri čemer dobrota predstavlja brezpogojno prijaznost, pravzaprav servilnost. Tako »dobra« je, da lepo ureja sestri, ki jo zapostavljata. Še zlasti se njena »dobrota« izrazi na koncu, ko se Pepelka ne maščuje, temveč sestrama pomaga do poroke v visoki stan. V svojih nastopih na kraljevem plesu je Pepelka v svoji opravi izjemno lepa in veličastna. Zna tudi elegantno plesati in se graciozno vesti. V pravljici ima odločilno vlogo posredovanje čudežnega, saj se Pepelki med objokovanjem, ko sestri odhajata na ples brez nje, v pomoč prikaže botra, ki začara iz buče kočijo, iz podgane kočijaža, iz kuščarjev spremljevalce, iz miši pa konje, ki jo peljejo na ples. Ta Pepelka se torej udeleži plesa ob magični pomoči botre z oblubo, da se vrne do polnoči, ko se čarovnija konča. Zipes ugotavlja, da čudežno deluje ideološko, čeprav gre za neverjetnosti. Celó tako: bolj neverjetne, kot so zgodbe, bolj verjetni in privlačni so njihovi skriti pomeni, ki bralce zadenejo kot resnični (Zipes, »Cross-Cultural« 860).

Perraultova pravljica pripisuje velik poudarek oblekam in urejanju ženskih teles. Ta moment izpostavijo tudi zahodnoevropske ilustracije, ki so jih prispevali ilustratorji Harry Clarke, Rie Cramer, Arthur Rockham in Edmund Dulac. Čudovite obleke pomagajo ustvarjati aristokratski kod, obenem pa jih lahko razumemo kot sredstva za preobrazbo »navadnega« telesa kot telesa na sebi v »civilizirano« aristokratsko telo, ki je obenem spolno privlačno za moškega. Bogato okrašeno žensko telo pomeni tako aristokratski stan, hkrati pa tudi normira telesno lepoto kot bistveno za žensko identiteto in življenjski uspeh.

Patricia Hannon je na primeru Perraultove pravljice »Riquet à la houppe« pokazala, da naracija temelji na starem nasprotju, ki moškega povezuje z umom, žensko pa s snovjo ter da je besedilo povsem skladno s patriarhalno ideologijo, ki intelektualno področje pripisuje moškemu, žensko pa omejuje s telesno realnostjo (Hannon, »Antithesis«). To velja tudi za Pepelko. Ženska telesnost je postavljena v nasprotje in je podrejena moškemu intelektu. Tako tudi podrejeni položaj žensk v zakonski hierarhiji izhaja iz identifikacije ženske s telesom v nasprotju z umom, ki je od Platona in Aristotela pripisan moškemu. Hannon razume tudi didaktične moške razprave o ženski naravi tistega časa v jasni povezavi z oblastjo nad telesom kartezijskega racionalizma. Telo, podrejeno oblasti drugega, obvladovano telo, je zaprto telo (Hannon, *Fabulous* 27, 29, 42).

Perraultova Pepelka nosi steklene čevlje – tako so se raziskovalci zedinili do danes. Razlagalci namreč glede tega niso bili soglasni zaradi podobnosti med francoskima besedama *verre* (steklo) in *vair* (starinsko za veвериče krzno). Honoré de Balzac je trdil, da je moral biti čevljec

krznen. Toda ni dokaza o tem, da bi bil uporabljen izraz *vair*, predvsem pa je naposled obveljalo, da je čevljc steklen, kajti realistična razlaga, da se krznen čevljc lahko nosi, medtem ko se stekleni ne more, pri pravlji, ki je grajena na magičnih elementih, ni toliko bistven, kolikor je bistveno to, da se krzneni čevljc lahko raztegne, medtem ko se stekleni ne more, kar je za zgodbo pomembno, obenem pa steklo poudarja magično naravo pravlji (Betts, »Explanatory« 202–203; Tatar 28). Pri tem pa zagovorniki krznenega čevlja niso upoštevali konotacije, da stekleni čevljc pomeni tudi odvzem svobode glavni junakinji, kar odseva in pripomore k »zapiranj« žensk konec sedemnajstega stoletja.

Hannon je analizirala Perraultove junakinje, tudi Pepelko, in jih na splošno označila kot zbor mrtvecev. Pepelka s potratno okrašenim telesom implicira postvarelost. Kot dragulj okrašeno žensko telo postane objekt porabe.⁵ V lekcijah botre, kako spremeniti objekte nižje vrednosti v visoko kulturo (bučo v kočijo, podgano v kočijaža), Hannon razbere, kako Pepelka posvaja novi materializem, ki je prevzel hišo njenega očeta, ki je v zameno za lastno ekonomsko gotovost pripravljen ogroziti dobrobit svoje hčere. Instantno bogastvo, ki se zgodi z botrino čarobno palico, simbolizira novo moč denarja, ki so jo poznali Perraultovi sodobniki – bodisi na dvoru ali v salonu bodisi na ulicah Pariza. Toda ti darovi botre ne vključujejo svobode gibanja in ne pomenijo avtonomije, ki bi jo brezmejno bogastvo lahko impliciralo. Nasprotno, obilno bogastvo ima v tej pravlji drugačen pomen, ki se zgodi v tistem zadnjem elementu, ki krasi njeno telo: steklenih čevljih, »najlepših na svetu«, ki zagotavljajo imobilizacijo junakinje in katerih funkcija je v tem, da jo zadržijo v okviru omejitev, ki so ji jih predpisali teoretiki, ki so v tem času opredelili naravo ženske. Pogled princa preide od junakinje na čevlj, s katerim je poistovetena prek metonimije (čevlj po Freudovi interpretaciji predstavlja žensko seksualnost), in ponazarja ujeti čevlj kot doseženo lovčevno nagrado. Reprezentacija ženske kot dragocene in občutljive ima po mnenju Hannon svoje korenine v upodobitvah žensk v renesančni medicini, zato čarobni čevljc Pepelko metaforično obda s tem, kar so v sedemnajstem stoletju razumeli kot žensko najbolj cenjeno in misteriozno funkcijo (Hannon, »Corps« 949, 951–952).⁶

⁵ Pri tem se Hannon sklicuje na analizo Andréja du Chasneja, ki je razširil neoplatonistično enačenje lepote z dobroto, in sicer s tem, da je v pojem lepote vključil luksuzno okraševanje. Luksuz je vzrok, da takšno telo reprezentira ženske kot očitno porabne objekte (Lougee, *Le Paradis* 39–40; Hannon, »Corps« 950).

⁶ Hannon se nasloni na študijo Barriot-Salvadore, *Un Corps, un destin: la femme dans la médecine de la Renaissance*. Sicer pa je več študij razložilo izvajanje obdukcije v

Toda sam motiv čveljca kot metonimije za lepo mladenko se vendar pojavlja že v predhodnih različicah pravljice o Pepelki. Staroegipčansko-grško zgodbo o Rhodopis lahko štejemo za prvo zabeleženo pravljico o Pepelki, čeprav nekateri tipični motivi te pravljice, kot so obleke in kraljevi ples, v tej različici še niso prisotni. Ta zgodba govori o grškem dekletu, ki ga trgovec Charaxus z otoka Lezbos, brat pesnice Sapfo, v egiptovskem mestu Naucratis v delti reke Nil odkupi iz (spolnega) suženjstva. Dekle je še posebno ponosno na svoje rožnato rdeče čveljce. Nekega dne se z neba spusti orel, ki ji ukrade enega od čveljcev in z njim poleti na jug po dolini Nila do Memfisa k faraonu Amasisu iz obdobja šestindvajsete dinastije starega Egipta med letoma 570 in 526 pred n. št. Faraon izve o lepi Grkinji in bogatem trgovcu, ki izgublja svoje premoženje, ker z njo ravna kot s princeso. Verjame, da je bog Horus poslal orla po čveljc zato, da bi sam poiskal to dekle. Njegovi odposlanci lastnico čvelja najdejo in ji naznanijo, da bo pri dobrem bogu faraonu dobila visoko mesto v kraljevi hiši žensk. Faraon je ne sprejme le v kraljevo hišo žensk, temveč postane tudi kraljica in kraljeva dama Egipta (Lancelyn Green, »The Girl«).

Čveljc odigra ključno vlogo tudi v različici Pepelke iz devetega stoletja, ki jo je zabeležil Tuan Ch'eng Shih in izhaja z juga Kitajske. Ta zgodba govori o dekletu, s katero mačeha grdo ravna in ki se z magično pomočjo udeleži (jamskega) festivala v razkošni obleki in zlatih čevljih. Ko hiti domov, izgubi enega od čveljev, ki ga jamski ljudje nato prodajo v otoško kraljestvo T'o Huan, kjer pride v roke samemu kralju. Ta nato poišče lastnico čvelja. Tudi v tem primeru vladar poišče lastnico čveljca; ta mu pride v roke, preden sploh uspe osebno srečati mladenko.

Motiv s čveljcem, po katerem se princ izredno zanima za mladenko, ki je sploh ne sreča, temveč najde njen čveljc, se istočasno kot v Perraultovi »Pepelki« pojavi v pravljici »Finette Cendron« (v slovenščino prevedena kot »Drobtinica Pepelka«), ki jo je napisala Marie-Catherine d'Aulnoy. Ta pravljica govori o močni ljubezni mladega princa, ki se razvije ob najdenem čveljcu. Tu je metonimija čveljca s spolno privlačnim telesom dekleta očitna. Princ med lovom najde čveljc iz rdečega žameta in izvezen z biseri, ki ga je izgubila Pepelka, ko je hodila domov. Ko princ čveljc pobere, ga najprej občuduje, nato pa obrača, poljublja in ljubkuje. S tistim dnem preneha jesti (d'Aulnoy, »Drobtinica« 139).

smislu heteroseksualnih odnosov – anatomsko penetriranje se je razumelo kot aktivno in moško, medtem ko je telo, ki se ga je odpiralo, predstavljalo pasivnost in ženskost (Bottigheimer 66).

V svoji analizi Hannon izpostavi še uporabo zrcal. Poveže zrcala, ki odsevajo podobe Pepelkinih nepravih sester, z »zrcalom« dvora, ki je kolektivna točka perspektive, skozi katero junakinja pridobi družbeno priznanje. To jo spreminja v spektakel. Gre za slavljenje lepote, ki ga avtorizira kralj (Hannon, »Corps« 950). Ta spektakel lahko nadalje razumemo kot prikladen režimu suverene oblasti. Ko na kraljevem plesu Pepelka s princem vstopi v plesno dvorano, vse obstane ob njeni nezaslišani lepoti: »Nastopila je velika tišina; plesalci so prenehali plesati, glasbeniki so prenehali z glasbo, tako poželjivo so zrlili v veliko lepoto neznanega dekleta. [...] Celo kralj, star, kot je bil, je ni mogel prenehati gledati.« (Perrault, »Cinderella« 134) Uporaba zrcal, v katerih sta se sestri lahko videli od glave do stopal, sicer služi označitvi velikega razkošja (Betts, »Explanatory« 203).

Toda v zrcalih in dvornem spektaklu, kjer je poudarjeno množstvo pogledov, lahko razberemo tudi slavljenje vidnega in poigravanje s perspektivami, iluzijami in resničnostjo, kar je bilo sicer značilno za barok. Obenem pa tako z zrcaljenjem kot s Pepelkino pojavo na dvoru, ki je tako izjemna, pravljica vključuje *mirabilis*, ki je bil pomemben v kulturi Evrope in ki je bil še posebej prikladen za pravljice (Tratnik). *Mirabilis* je utemeljen na zrcaljenju in presega navadno, vsakdanje. Prav tako je pomembno, da *mirabilis* ne predstavlja čudeža, nadnaravnega, temveč sodi v območje naravnega; predstavlja življenjsko skrajnost. Ker se *mirabilis* tu nanaša na situacijo in zlasti na Pepelko, ki je njeno središče, je Pepelka predstavljena kot skrajno lepa in graciozna, izjemna v svoji imenitnosti, toda še vedno v okviru resničnih pojavnih možnosti, saj s tem sodi v območje resničnega. Pepelka povzroča čudenje in občudovanje in je predstavljena kot arhetip, ki naj doživlja kopije. »Vse ženske so preučevale njene lase in njeno obleko, tako da bi lahko naslednji dan same izgledale enako.« (Perrault, »Cinderella« 134) Ta učinek čudenja in občudovanja, ki jo vzpostavlja kot vzor, podčrta didaktično poanto pravljice, ki je v tem, da pravljica ženske instruiira o ženstvenosti in jih usmerja v stremljenje k cilju, da posnemajo Pepelko, kar končno piše tudi v moralnem poduku.

Perraultova različica pravljice o Pepelki povsem zapre potencial življenjske ter reprezentacijske kompleksnosti in oblikuje ideal lepe, imobilizirane, tihe in možu pokorne ženske. S tem se na neki način vrne k reprezentaciji starogrške Rhodopis iz Trakeje, ki je bila hetera, starogrška prostitutka, ki jo omenja Herodotus ob opisu tega poklica, vanjo pa naj bi se zaljubil grški pripovedovalec Aesop. Z vidika oblasti nad telesom je ta zgodba zanimiva, ker je junakinja sužnja in prostitutka, kar skupaj predstavlja najbolj izrazito obliko nemoči nad lastnim

telesom in svobodo ter popolno podreditev ženske moškim potrebam in željam.

Ker je prav Perraultova inačica služila Waltu Disneyu kot osnova za njegovo priredbo, ki je v drugi polovici dvajsetega stoletja dosegla nezaslišan globalni razmah in skorajšnji monopol, to kaže, da je prav Perraultova reprezentacija in naturalizacija spolnih identitet, vlog in razmerij ohranila aktualnost v sodobnosti. V kontekstu ameriške kapitalistične družbe je očitno našla svojo prikladnost in se z Disneyem konsolidirala. V Perraultovi Pepelki sta postavljena ideal ženske v podobi Pepelke in ideal moškega v podobi vladarja, gospodarja teles. Kot neprimerna je prikazana Pepelki nasprotna vrsta ženske, to je tista, ki prevzame oblast nad *oikos*, domom, ter upravlja dom in družino (*oikonomia*). Kot neustrezen je prikazan tudi moški, Pepelkin oče, ki se podredi vladavini ženske. Ta dva lika imata funkcijo normaliziranja, saj kažeta neustrezne spolne vloge kot odklon od normalnega, s tem pa obenem sporočata, kaj je ustrezno in normalno. To sporočilo, ki je ključno, je podvojeno in podkrepjeno v patriarhalno urejenem razmerju med Pepelko in princem, ki je predstavljeno kot ustrezno.

S svojo izjemno popularnostjo in razširjenostjo ima Perraultova različica pravljice o Pepelki zelo velik pomen za vzpostavljanje sodobne kulture, saj konstruira in normalizira družbene vloge žensk in moških ter postavlja spolne in vedenjske norme, življenjske stile, izgleda in ideale. Omenjena »zaprtost« baročne Pepelke predstavlja skrajnost postavitve vseh navedenih enoznačnih konstrukcij. To sta prevzela popularna kultura risanih filmov dvajsetega stoletja, ko je družbo, v kateri so bile na delu podobne ideologije v zvezi z družbenimi vlogami, pravljica o Pepelki lahko nagovorila z istimi reprezentacijami in ideali kot v sedemnajstem stoletju, v času (francoskega) absolutizma. Podobno ugotavlja tudi Ruth Bottigheimer, da so se namreč prav okoli leta 1700 oblikovali moderni atributi ženskosti, ki se jih je do nedavnega razumelo kot normalne (Bottigheimer 67). Bottigheimer povezuje nastanek moderne pravljичne junakinje s pojemajočim nadzorom žensk nad njihovo lastno plodnostjo, ki se sočasno pojavi v zgodovini. Ugotavlja, da so se med letoma 1500 in 1700 vloge deklet in žensk v zbirkah zgodb korenito spremenile tako, da so pripravile osnovo za oblikovanje moderne pravljичne junakinje. Na začetku tega obdobja so antagonistke novel vzdrževale družbeno in spolno neodvisnost z uporabo materinske bistrosti. Bottigheimer povezuje spremembe, ki jih je zasledila, z nastopom kapitalizma (64). Seifert vzpon literarnih pravljic, ki sovpadajo z vzpostavljanjem zavesti

o pomenu materinstva, razume kot znak globljih družbenih sprememb ob zatonu vladavine Ludvika XIV. Po njegovem prepričanju se to kaže v povečanem zanimanju za čudežno, s čimer se potrjuje literarno zgodovinska teza, da se oblike romantične literature značilno pojavljajo v trenutkih družbenega in kulturnega prehoda (Seifert, *Fairy Tales* 220, 60). Družbeni prehod, ki ga opažata Bottigheimer in Seifert, pa v širšem smislu pomeni prav prehod od absolutističnega režima suverene oblasti v režim disciplinarne družbe, ki so mu pričele služiti tudi literarne pravljice.

Subverzivnost in konformizem pisateljic pravljič

Dve tretjini vseh pravljič so v času med 1690 in 1715 objavile ženske. Že samo število pravljič (Seifert jih našteje 74), njihova obsežnost in objavljanje zbirk po Seifertovem prepričanju kažejo na to, da je bil ta žanr za ženske posebej pomemben. Sklepa celo, da so ženske uporabile zvrst pravljič, da bi ustvarile nasprotno ideologijo, s katero so branile svoje zmožnosti in želje, da sodelujejo v kulturni, še zlasti v literarni produkciji (Seifert, *Fairy Tales* 8–9, 96). Toda do kolikšne mere so se ženske kulturnice zares uprle dominantni ideologiji? Pri odgovoru na to vprašanje ne smemo spregledati družbenih okoliščin, v katerih so delovale. Erica Harth pojasnjuje, kako je delovala samocenzura. Salon in akademija sta zatrjevala, da je njun diskurz svoboden. Ker niso bile predpisane formalne omejitve, je to dopuščalo subverzivnost idej. Za vljudno družbo je svobodni pogovor pomenil vljudni pogovor o navadnih in ljubkih stvareh, ne pa o velikih zadevah. Pogovor, v katerem se je moral govorec izogibati neprimernim vsebinam, se je moral kazati kot svobodno govorjenje brez cenzure. Govor o politiki ni bil primeren za ljudi, ki so se ponašali s kakovostjo, saj je veljalo, da se ti ne pritožujejo nad oblastjo. Dodatno je bila cenzura določena za ženske, ki niso smele biti preveč razmišljujoče. Toda določene teme, kot sta ljubezen in poroka, so uhajale pravilom cenzure. Harth navaja primer pisateljice Madeline de Scudéry, katere ženski liki so bili subverzivni. Poroka je v njenem romanu *Le Grand Cyrus* prikazana kot dolgo suženjstvo, možje pa kot tirani (Harth 54–57).

V pravljičah, ki so jih pisale ženske, najdemo bistre in dejavne protagonistke. Lilijana Burcar ugotavlja, da si ženski liki v pravljičah, ki so jih napisale ženske iz salonskega gibanja, sami izbirajo partnerje in življenjske poti, brez prisile v poroko za zagotovitev eksistence. »To nemalokrat vodi tudi do utopičnih skupnosti, postavljenih v bukolične

svetove, kjer življenje žensk poteka nemoteno in ločeno od (dominancije) moških, tj. stran od patriarhalne paradigme. V vseh teh pogledih zato prve pravljice izpod peres salonskih pravljničark veljajo za obliko profeminiističnega pisanja« (Burcar 200).

Toda čeprav so ženski liki v pravljicah Marie-Catherine d'Aulnoy avtonomni v svojem delovanju, pa vendar številni ne kažejo na subverzijo dominantne ideologije aristokratske družbe tistega časa, v skladu s katero ženska stremi k poroki v visok družbeni stan, kjer se postavi ob bok suverena vladarja, in v skladu s katero bo ta cilj dosegla s svojim aristokratskim izvorom, lepim izgledom in primernim vedenjem. Še več, d'Aulnoy žensko lepoto, kot bomo videli na primeru Pepelke, še bolj izrazito kot Perrault veže na telesnost in lepo ter bogato urejenost. Izrazit primer predstavitve ključa do uspeha ženske je pravljica »Igračka«, v kateri je ženska po krivici preobražena v opico. Princa, ki ga ljubi, osvoji šele tedaj, ko se izkaže kot lepa princesa. Vsiljevani poroki se sicer resda upre, toda vsiljuje se ji zanjo kot za princeso neustrezna poroka, to je z opičjim kraljem. V tem smislu pravljica ne predstavlja subverzije, temveč pravi red stvari, ki je takšen, da se mora princesa poročiti s princem.

Kot primer domnevnega pravila »salonskih pravljničark, da ženske druga drugi niso sovražnice, kot to velja v kanoniziranih patriarhalnih pravljicah, kjer se borijo druga proti drugi, da bi si zagotovile moža, ker ta pomeni edino možnost njihovega ekonomskega preživetja«, Burcar navaja d'Aulnoyino pravljico »Čebela in pomarančevac« (Burcar 205). Toda tega pravila ne gre razbrati v njeni pravljici o Pepelki, kjer je predstavljeno prav rivalstvo med sestrami za poroko s princem.

»Drobtinica Pepelka« (1697) je precej obsežna pravljica o najmlajši hčeri kralja in kraljice, ki sta obubožala in sklenila, da se znebita svojih treh hčera, saj so bile razvajene in jima ne moreta več nuditi lepih oblek, ki so si jih želele. Drobtinica je opisana kot »najboljše dekle na svetu« (d'Aulnoy, »Drobtinica« 127), kar je utemeljeno s tem, da svojih hudobnih sester, ki jo na različne načine trpinčita, ne pusti umreti, ko ji je dana ta možnost, čeprav svojo odločitev kasneje obžaluje. Sester nikoli ne kaznuje, »kot sta si zaslužili« (141–142). Nasprotno, naposled ju objame in zagovarja pri kraljici. Z njeno podporo tudi sestri postaneta kraljici. Zgodbi sledi moralni poduk⁷ (povzemam): če se želite nevhvaležnim maščevati, sledite Drobtinici pametni politiki. Služite tistim, ki si tega ne zaslužijo, vse dokler ne bodo jokali. Drobtinici sestri sta najbolj trpeli takrat, ko ju je premagala s svojo

⁷ V slovenskem prevodu poduka ni.

velikodušno dobroto. Vračajte dobro za zlo, kajti to je največje maščevanje (d'Aulnoy, »Finette« 467).

Pravljica ne uči opuščanja maščevanja, temveč je to predlagano z nerazumno dobrohotnostjo. V primerjavi s Perraultovo »Pepelko« je ta pravljica bistveno manj didaktično ustrežna za »proces civiliziranja«. Stopnja medosebnega nasilja je tu visoka. Sestri d'Aulnoyino Pepelko praskata do krvi in brutalno pretepeata – omenjene so rane, oteklina in celo skorajšnja smrt (d'Aulnoy, »Drobtinica« 124–125, 136).

D'Aulnoyina Pepelka je kot lik manj enoznačna ali »enodimenzionalna« kot Perraultova. Kljub temu pa psihološko njen značaj ni poglobljeno razvit.⁸ Ni zgolj odpuščajoča in milostna. Je pretkana, pohlepna in oblastizeljna. Nastopi celo kot morilka – oba ljudožerca ubije z zvijačo; ljudožerko, medtem ko ji sestri urejata pričesko, od zadaj tako močno useka s sekiro, da ji odleti glava.

Ljubezen, ki naj bi bila v pravljici ključna (kot tudi sicer v pisanju salonskih pisateljic), ni ljubezen do drugega, temveč je prej ljubezen do ljubezni, kot je ljubezen v zgodnjem leposlovju in mitologijah prepoznal Denis de Rougemont. Poleg tega pravljica ne govori o obojestranski ljubezni, temveč »zaljubljenost« izraža zgolj kraljevič. Ta temelji zgolj na najdenem čevlju, ne pa na srečanju z žensko. Tako silna je, da se pojavi kot bolezen. Zaljubljenost v tem smislu ne predstavlja ljubezni, temveč je znak kraljevičeve šibkosti, ki za Pepelko ustvari priložnost za doseg cilja, da postane kraljica in suverena oblastnica. S tem je nakazana tudi njena verjetna premoč v bodočem razmerju.

V d'Aulnoyini »Drobtinici Pepelki« so ženske tiste, ki vselej dajejo pobudo in vodijo dogajanje: najprej je tu mati kraljica, ki odloči, da se bosta s kraljem hčera znebila, nato zgodbo vodi Pepelka, botra vila ponuja rešitve in posreduje, enkrat pobudo za reševanje prevzame ena izmed sester (ker ni bistra, ni uspešna), v razmerju med ljudožercema vodi dogajanje ljudožerka in naposled je pomembna še mati kraljeviča, ki prva spozna Pepelko in ki pomaga sinu najti dekcle s pomočjo izgubljenega čevlja.

D'Aulnoyina pravljica prikazuje suvereno oblast, pri tem pa nakazuje, da je Pepelka prava suverena vladarica. Ko je urejena v lepih oblekah in nastopi v vsej svoji lepoti ter veščini plesanja ter govorjenja,

⁸ Hannon z opiranjem na Beasley, *Revising*, ki je preučevala konformistične težnje v ženskem leposlovju in spominih v Franciji sedemnajstega stoletja, izpostavi nastajajoč interes za osebno v pravljicah, ki so izhajale iz salona (Hannon, *Fabulous* 215). Seifert ugovarja, da pravljicnim značajem manjka psihološka globina; so, kot se je izrazil Max Lüthi, »enodimenzionalni« (Lüthi 4–10). Prej kot osebnosti so arhetipi (Seifert, »On Fairy Tales« 88).

vsi takoj prepoznajo njeno superiornost in jo sprejemajo kot kraljico. Kraljica pride do nje in se ji globoko prikloni (d'Aulnoy, »Drobtinica« 137), priredijo ji sprejem, ona pa se znajde na najbolj vljuden način, da se je zdelo, »kot da je od nekdanj na svetu zato, da zapoveduje« (138). Celó ko jo kraljeva družina prosi za roko, ona suvereno odredi zaporedje: ne, najprej vam moram povedati svojo zgodbo. Njena suverenost se v zgodbi pokaže tudi, ko je postavljena pred odločitev »ubiti ali pustiti živeti«. To je esencialna pravica suverene oblasti: »Pravica suverenosti je torej pravica do usmrtnitve ali puščanja življenja.« (Foucault 258–259)

D'Aulnoy ženske spodbudi k avtonomiji odločanja in ravnanja. Obenem pa tudi »Drobtinica Pepelka« vrši discipliniranje ženskih teles. Telesna lepota je izpostavljena kot esencialna kvaliteta ženske in kot pogoj za doseganje življenjskega cilja. Za razliko od Perraultove pa d'Aulnoyina Pepelka ni zgolj lepa in graciozna, pač pa je predvsem iznajdljiva, bistra in pravzaprav junaška, saj se neprestano dejavno bori za svoj cilj – kratkoročno je ta preživetje, dolgoročno pa je ta prav tako kot pri Perraultu poroka v visok družbeni stan. V d'Aulnoyini pravljici je ljudožerka predstavljena kot napačna vrsta ženske. Je stara in grda, kar je opisano z naslednjimi značilnostmi: ima ploščat nos, temno polt in oko, veliko za pet ali šest navadnih, velika je petnajst, široka pa trideset čevljev (pet in deset metrov). Opis ljudožerke izpostavlja njene telesne značilnosti (to pa ne drži v isti meri tudi za njenega ljudožerskega partnerja), s katerimi ne izpolnjuje nobene norme, ki bi jo naredila za primerno žensko, temveč jo je kot neprimerno žensko potrebno odstraniti. »Drobtinica Pepelka« pokaže, da za žensko biti grda pomeni biti za družbo neustrezna, medtem ko lepi ženski, ki je zmagovita ženska, pripada oblast. Nadalje pravljica še sporoča, da se za zmagovito žensko, ki je aristokratska ženska, ne spodobi, da bi delala, ker delo žensko utruja in sčasoma naredi grdo: v pogovoru z možem velikanka reče, da se mu ne zdi več lepa, odkar se ubija z delom (d'Aulnoy, »Drobtinica« 132). Tu je očiten aristokratski kod, ki ustvarja ideal lepe aristokratkinje, ki ji delo ne pritiče. Obenem pa urejenost v veliki meri naredi žensko lepo in s tem sploh za žensko. Pri d'Aulnoy telesna lepota ne odraža notranje lepote ženske, temveč je predstavljena kot tisto, kar se doseže z ustrežno urejenostjo in oblekami: sestri sta, ko se napravita, lepi in tudi zmagoviti, dokler ne pride Pepelka, ki je lepša od njiju. Lepota sester, ki jo dosežeta z obleko, povsem prikrije njuno hudobnost. »Vstali sta, se počesali, nadišavili, si naredili okraske ter zlate in srebrne obleke vse posute z diamanti. Še nikdar ni bilo videti nič bolj veličastnega.« (130) Pri Perraultu se, nasprotno, kljub močnemu poudarku na imenitnih oblekah in okrašenem telesu, lepota

ne kaže zgolj prek urejene površine, temveč je razumljena kot nekaj notranjega, kar preseva zunanost: »Še v svojih cunjastih oblekah je izgledala stokrat lepša od obeh sester, kljub njunim sijajnim oblekam.« (Perrault, »Cinderella« 130)

D'Aulnoyina pravljica o Pepelki slika uspešno žensko kot bistro, bojevito in oblastno. Aristokratkinje spodbuja k samoiniciativnosti pri doseganju življenjskih cilje. Uči jih biti lepo urejene predstavnice visoke olikane družbe, ki naj se morebitnim krivicam maščujejo z neizmerno dobrohotnostjo. S takšnimi kvalitetami bodo lahko dosegle poroko v visok družbeni stan, s tem ohranile aristokratski status in s tega mesta pridobile določeno družbeno moč.

Pravljice d'Aulnoy so manj moderne od Perraultovih, kajti v veliki meri brez kritične distance predstavljajo stari režim suverene oblasti, četudi vlogo suverene vladarice prevzema ženska. Njihova ključna funkcija je v tem, da konsolidirajo normative aristokratske družbe.

Zaključek

V pravljicah so zlobna telesa kaznovana, dobra pa nagrajena, ugotovi Seifert (Seifert, *Fairy Tales* 221), kar kaže na biopolitično upravljanje teles prek pravljič. S svojim ideološkim reguliranjem pravljičice podpirajo proces discipliniranja in izvrševanja oblasti nad telesom, ki ju je Foucault definiral v diskurzih s konca sedemnajstega in iz časa osemnajstega stoletja. Tedaj so se pojavile tehnike oblasti, ki so se osredotočile na telo, na individualno telo. Različni postopki so organizirali razvrščanje, uravnavanje in nadzorovanje posamičnih teles in okrog teh individualiziranih teles organizirali celo polje vidnosti. To obliko oblasti, ki, kot smo videli, se je izvrševala tudi prek zgodnjih pravljič francoskih aristokratskih modernih, je Foucault imenoval disciplinarna oblast (Foucault 260). Družbenozgodovinski okvir, v katerem sta pravljice pisala Charles Perrault in Marie-Catherine D'Aulnoy, je bil francoski dvor. Toda v njunih pravljicah, zlasti v pravljicah Charlesa Perraulta, se kaže prehod od suverene oblasti absolutistične družbene ureditve v moderno disciplinarno družbo, ki sovпада s pojemanjem družbenopolitične moči dvorske družbe in naraščanjem družbenopolitične moči meščanstva.

Visoko meščanstvo in aristokracija sta na prehodu od sedemnajstega v osemnajsto stoletje govorila isti jezik. Brali so iste knjige in se vedli na bolj ali manj enak način. Stilske konvencije, olika, oblikovanje družbenih odnosov in izražanja občutij, spoštovanje vpljivosti, pomembnost lepega izražanja in pogovora, jezikovna artikuliranost itn. – vse to se je

najprej oblikovalo v Franciji v okviru dvorske družbe, potem pa se je, ko je zaradi družbenih in ekonomskih neskladnosti razpadla institucionalna struktura *ancien régime*, prilagodilo meščansko-nacionalnim interesom (Elias, *O procesu* 113). Ta civilizacijski proces sovпада s povečanjem družbenoekonomske moči meščanstva, zlasti v Franciji in Angliji, tako da so preoblikovani družbeni, verski in politični pogledi predstavljali zmes meščansko-aristokratskih interesov (Zipes, *The Trials* 29).

Sredi dvajsetega stoletja je Walt Disney priredil Perraultovo Pepelko, s čimer je ta inačica postala svetovno najbolj znana pravljica o Pepelki. Tako je discipliniranje žensk, ki so ga moralisti uvedli v poznem sedemnajstem stoletju v Franciji, sredi dvajsetega stoletja postalo globalno in splošno uveljavljeno, brez kakršnega koli kritičnega razmerja do identitete in vloge ženske, kot jo je naslikal Charles Perrault. V tem smislu je Disney ponovno pozval družbo, naj ženske zapre med stene svojih domov in jih odreže od družbenih dejavnosti. Ta udarec je bil globalen in je preglasil množstvo glasov, ki so jih sicer posredovale različne pravljice po vsem svetu.

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Biopolitical Contribution of the French Late Seventeenth-Century Fairy Tales to the Formation of Disciplinary Society

Key words: literary myths / Antigone / Sophocles: *Oedipus at Colonus* / literary reception / French Revolution / Steiner, George / Ducis, Jean-François / Ballanche, Pierre-Simon

In the article, I address the formation of a disciplinary society, as reflected in the aristocratic culture of French storytellers at the end of the seventeenth century. Fairy tales played an important role in what Norbert Elias called the civilizing process. In the case of fairy tales, this meant the formation of a polite court society as well as disciplining women. I explore the biopolitical aspects of fairy tales in those circumstances, as it is at that time that fairy tales show social shifts and consolidation of certain concepts, especially a particular concept of femininity and a particular social role of women, which remain largely unchanged also later on. I analyze the tale of Cinderella as written by two different authors, Charles Perrault and Marie-Catherine d'Aulnoy. I compare them as regards the representation of gender, gender roles and relationships, as well as their messages and morals. In the second half of the twentieth century, thanks to Walt Disney's adaptation of Perrault's Cinderella, this version became the world's most famous fairy tale about Cinderella. The biopolitical relevance of Perrault or Disney's Cinderella as arguably the most globalized story in general has been and still is remarkable.

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Mit o Antigoni in francoska revolucija

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Recepcija mita o Antigoni v času francoske revolucije je za slovensko literarnokritičsko tematizacijo tega mita relevantna iz dveh razlogov: prvič, George Steiner je v svoji znameniti študiji Antigones, ki velja za temeljno delo o moderni recepciji Antigone, francosko revolucijo označil za ključno spodbudo pri modernem preporodu zanimanja za ta mit; in drugič, v času francoske revolucije se oblikuje povezava med antigonsko tematiko ter vprašanji revolucionarnega konflikta in nasilja – povezava, ki je bila na svojersten način središčna tudi za povojno recepcijo Sofoklove Antigone v slovenski literaturi, literarnem kritištvu, filologiji, filozofiji in političnem diskurzu. Članek se kritično sooči s Steinerjevimi tezami o vplivu francoske revolucije na moderno popularizacijo Antigone in pokaže, da je bil ta mit v tem času v večji meri povezan s protirevolucionarnimi in rojalističnimi tokovi. Članek ob tem osvetli tudi pomenljive zgodovinske paralele med francosko in slovensko recepcijo antigonskega mita.

Ključne besede: literarni miti / Antigona / Sofokles: *Ojdp v Kolonu* / literarna recepcija / francoska revolucija / Steiner, George / Ducis, Jean-François / Ballanche, Pierre-Simon

George Steiner v svoji študiji o razvoju antigonskega mita ugotavlja, da je bilo za njegov moderni razcvet ključno leto 1789, leto francoske revolucije (Steiner 6–7).¹ Ta ugotovitev je v grobem pravilna. Četudi je (zgodnje)moderna recepcija mita o Antigoni pred revolucionarnim obdobjem bogata in zanimiva (Miola; Senegačnik), ni porodila primerljive eksplozije izvirnih tematizacij antigonskega motiva v slikarstvu, literaturi in odrskih umetnostih, kakršna je odjeknila v desetletjih po francoski revoluciji in odzvanja vse do današnjega dne.

¹ Članek je nastal v okviru raziskovalnega programa št. P6-0239 »Literarnoprimerjalne in literarnoteoretske raziskave«, ki ga sofinancira Javna agencija za raziskovalno dejavnost Republike Slovenije.

Ne gre za naključje. Nobenega dvoma ni o tem, da je vznik intenzivnega modernega interesa za mit o Antigoni, ki se v izteku 18. stoletja, sprva še zlasti močno v Franciji, prvič po antiki prebije v ospredje evropske kulturne zavesti, tesno prepleten z dogajanjem francoske revolucije. Steinerjevo osredotočenje na povezavo med modernim antigonskim mitom in revolucijo – to povezavo je v številnih potezah prevzel od deset let starejše pionirske študije Simone Fraisse² – je torej v osnovi ustrezno, a v nadaljnjem interpretativnem ovrednotenju precej površno, v nekaterih ključnih vidikih pa celo dokazljivo napačno. Steiner namreč zmotno predpostavi, da iz tesne povezave med prepodom mita in družbenopolitičnim prevratom sledi afirmativen odnos med njunima osrednjima gonilnima silama: moderni antigonski mit naj bi bil v svojem jedru revolucionarni mit (Steiner 7, 9, 81).

To predpostavko utrjuje s številnimi prenatagljenimi sodbami. Na prvih straneh svoje knjige na primer zapiše, da evropskih gledaliških »Antigon« pred revolucijo praktično ni bilo in da umetniki na pariškem Salonu pred letom 1789 ne razstavijo nobene slike z motivom Antigone, »kmalu potem« pa naj bi »Sofoklov tekst in figura Antigone postala talisman za evropskega duha« (Steiner 6–7). Steiner sicer omeni, da so pred tem obstajale opere z antigonskimi motivi, a njihovo pomembnost odpravi, češ da je v tem času tako ali tako nastala nepregledna množica opernih del z antično tematiko.³ V tej neprepričljivi, umetni ločnici med predrevolucionarno operno recepcijo Sofokla na eni strani ter poznejšo gledališko in slikarsko (pa tudi prevodno in filozofsko) na drugi se skriva pomemben korak v Steinerjevi zmotni sodbi, ki jo še dodatno zaostri površna kronologija. Predrevolucionarna opera (v svojem prepletu s sočasno dramatiko in libretistiko) je bila namreč v tej zgodbi ključna.

Jean-François Ducis, francoski dramatik, ki je zaslovel s svojimi (z današnje literarnokritične perspektive precej bizarnimi) neoklasičnimi adaptacijami Shakespeara (Golder), je slabih deset let pred revolucijo napisal dramo *Oedipe chez Admète*, v kateri je prepletel zgodbo Sofoklovega *Ojdipa v Kolonu* z motivi iz Evripidove *Alkestide*. Drama je bila dobro sprejeta, Ducisu je celo prinesla mesto v francoski akademiji (Kennedy 179), kjer je nadomestil pokojnega Voltaira, sicer njegovega ostrega kritika (gl. Carlson 148). Podobno kot pri priredbah Shakespeara, kjer je pogosto poskušal omehčati nekatere

² Zadnji stavek njene knjige o antigonskem mitu se glasi: »Pour les Français en particulier, Antigone sera toujours la fille de la Révolution« (Fraisse 167).

³ »But operas on antique tragic themes were legion« (Steiner 6).

najbolj šokantne prvine bardovih mojstrov in jih približati občutljivemu okusu pariškega občinstva,⁴ je Ducis postopal tudi pri Sofoklu. Predlogo *Ojdipa v Kolonu* je najočitneje predrugačil v prizoru, kjer v izvirniku Polinejk očeta prosi odpuščanja (v. 1284–1345), Ojdip pa ga ostro zavrne in prekolne (v. 1348–1396). Ducis je tu popolnoma spremenil potek prizora (v njegovi različici Ojdip dejansko odpusti Polinejku), pri čemer si je pomagal predvsem s transformacijo vloge Antigone, ki je pri Sofoklu ob sporu med Ojdipom in Polinejkom precej pasivna (Polinejka sicer po sporu neuspešno moleduje, naj ne odide v vojni spopad, v. 1414–1446), v Ducisovi adaptaciji pa dejavno posreduje med njima ter celo pripomore k njuni spravi (Ducis 73–83). Ducis je obenem močno okreplil vlogo Antigone kot Ojdipove tolažnice. Ta motiv je sicer prisoten že pri Sofoklu, vendar v precej manj zgoščeni in usodni meri kot pri Ducisu, ki mu nameni markanten prizor, v katerem je Ojdip pred Antigonino tolažbo že skoraj na robu norosti (Ducis 33).

Oba motiva je od Ducisa prevzel Nicolas-François Guillard v svojem libretu za opero skladatelja Antonia Sacchinija *Edipe à Colone*, ki je imela krstno uprizoritev leta 1785. Gre za eno najuspešnejših odrskih stvaritev naslednjih desetletij, s skoraj 600 ponovitvami do leta 1844 (Durant in Durant 334). Kot velika uspešnica je bila prepoznana že vsaj dve leti pred revolucijo (Markantonatos 238). Pravzaprav je obdobje jakobinske diktature ena izmed najočitnejših škrbin v njenem rekordnem uprizoritvenem življenju (v sezoni 1793/94 se je število predstav glede na prejšnja leta prepolovilo, v letu 1794 pa je bila ta opera do avgusta povsem pregnana z odrskih desk; gl. Darlow 199). Po padcu jakobincev se je *Edipe à Colone* – skupaj z drugimi največjimi opernimi deli, ki niso ustrezala revolucionarnemu okusu – vrnil v velikem slogu (Johnson 158). V naslednjih letih se na pariškem Salonu pojavi trend slikarskih del s figuro Antigone, ki so neposredno povezana z odmevnostjo Guillardove in Sacchinijeve opere in upodabljajo enega izmed dveh omenjenih Ducisovih motivov: Antigonino tolažbo strtega Ojdipa ali njeno posredovanje v sporu med Ojdipom in Polinejkom (Rubin 144). Ta slikarska dela torej Antigono upodabljajo skupaj z Ojdipom, obenem pa svoje snovi v prvi vrsti ne črpajo iz Sofoklove *Antigone*, temveč predvsem iz predrevolucionarnih francoskih adaptacij *Ojdipa v Kolonu*.

⁴ Najmočneje je vsebino spreminjal v eni izmed različic priredbe *Othella*, v kateri Jaga pravočasno ujamejo pri njegovih zlih naklepih, Desdemona in Othello pa nato srečno živita do konca svojih dni. Gl. O'Neil 106; Sollors 349.

Naraščajoča prepoznavnost in priljubljenost te motivike je bila v tem času nedvomno povezana z metaforičnimi asociacijami, ki so se vse močneje vpenjale v revolucionarno sodobnost, vendar še zdaleč ne s kakšno posebej izrazito afiniteto do revolucije. Za kakšne asociacije je torej šlo? Eden najmočnejših simbolnih nabojev, ki ga je v Franciji pridobila figura Ojdipa v teh zadnjih letih 18. stoletja, je bil povezan s tistim delom francoskega prebivalstva, ki je ob divjanju revolucionarnega terorja emigriral (Rubin 142). V motivu Antigone tolažnice se je tako naselila dopolnjujoča simbolika empatije do prebežnikov in izgnancev, ki so se v času po termidorski reakciji vračali v Francijo (152, 157). Motiv spora med Polinejkom in Ojdipom pa je v teh letih – in še bolj izrazito v naslednjem desetletju – pridobil status metafore za revolucionarne (in protirevolucionarne) konflikte (153). Antigona je tako v tem zgodovinskem kontekstu na krilih operne prezence in slikarskih upodobitev postala predvsem pravna figura, simbol prizadevanja za miroljubno razrešitev družbenih napetosti (157).

Čeprav v poznejših slovenskih odmevih antigonskega mita najdemo tudi motiv Ojdipa kot simbolne figure politične emigracije (Debeljak 207), je ta navezava pri nas vendarle precej neizrazita. Ob primerjavi francoske recepcije Antigone, ki svoje prve prepoznavne poteze dobi v desetletjih po francoski revoluciji, in slovenske recepcije Sofoklove tragedije, ki svoje temeljne značilnosti oblikuje v štirih desetletjih po 2. svetovni vojni, v oči najbolj bode dejstvo, da je pri obeh recepcijah ključna *spravna* dimenzija Antigone. Ta ugotovitev je z literarnozgodovinskega vidika še toliko bolj intrigantna, ker francoska in slovenska recepcija pri opredelitvah Antigone za pravno figuro izhajata iz povsem drugačnih literarnih in mitoloških osnov: zasnova Antigonine pravne vloge pri Francozih nima vidne povezave s središčnim dogajanjem Sofoklove *Antigone*, njenim prizadevanjem za pokop Polinejka, temveč sloni na (prirejenem) *Ojdipu v Kolonu*; po drugi strani v slovenski recepciji antigonskega mita ni vidnejših sledi *Ojdipa v Kolonu*, bodisi grškega bodisi francoskega.⁵

Orisana antigonska in ojdipovska motivika je v prvih desetletjih 19. stoletja ohranila svojo privlačnost. Leta 1814, ob restavraciji burbonske monarhije, je doživela nov vrhunec. Tega leta je Guillardova in Sacchinijeva opera ponovno zasijala v novi odmevni uprizoritvi, na pariškem Salonu pa je bilo razstavljenih kar šest likovnih del s to moti-

⁵ Vseeno je mogoče, da je pravni status Antigone v njeni (po)revolucionarni francoski podobi, ki je vplivala na vso poznejšo evropsko recepcijo, posredno vplival na privlačnost njenih pravnih konotacij v 20. stoletju – tudi slovenskih –, ki sicer primarno izhajajo iz (re)interpretacij Sofoklove *Antigone*.

viko (Rubin 144). V tem času se izoblikuje tudi očitna rojalistična apropiacija njenih prepoznavnih metaforičnih asociacij. Antigona ni več le simbol sprave, miroljubnosti in usmiljenja, temveč se jo začne vse bolj eksplicitno in množično povezovati s konkretno osebo, Marijo Terezo Šarloto – edino preživelo hčerko Ludvika XVI. in Marije Antoanete –, ki se je v letu restavracije vrnila v Francijo skupaj s svojim stricem, novim kraljem Ludvikom XVIII. Povezava med mitom o Antigoni in Šarloto je v 19. stoletju odmevala po vsem svetu (gl. Becquet 157–160; Nagel 218–235), tudi v slovenskem tisku.⁶

Ta domiselna in seveda tudi problematična poteza rojalistične propagande se je močno zasidrala v umetniški recepciji Antigone. Guillard je na primer Sacchinijevi operi napisal uvodne posvetilne verze, v katerih je Šarloto razglasil za »novo Antigono« (Rubin 147–148). S stališča izvirne literarne ustvarjalnosti in modernega razvoja antigonskega mita pa je najbolj zanimiv primer v tem kulturnem valu pesnitvev v prozi *Antigona*, ki jo je istega leta objavil ideološko eklektičen, vsaj v tem obdobju pa izrazito protirevolucionarno pozicioniran filozof in pisatelj Pierre-Simon Ballanche. Tudi on je svojemu delu dodal posvetilo, v katerem Antigono poveže s Šarloto (Ballanche 294). A pri Ballanchu izstopa več presenetljivih posebnosti. Njegova *Antigona* sicer več kot očitno operira s simbolnim in političnim nabojem antigonske motivike, kakršen se je izoblikoval v letih po termidorski reakciji in zaostрил v času burbonske restavracije (McCalla 47), vendar tega več ne počne primarno na podlagi *Ojdipa v Kolonu* oziroma njegovih francoskih adaptacij, temveč je osnovna vsebinska in strukturna predloga Ballancheve drame Sofoklova *Antigona* (52). Ballanche torej v sofoklovski motiv soočenja med Antigono in Kreontom vnese orisan metaforični naboj, ki se je manj ali bolj eksplicitno izoblikoval med letoma 1795 in 1814, s čimer dinamiko francoske recepcije *Ojdipa v Kolonu* vpne v osrednji antigonski mit. Antigona je pri njem še vedno spravna figura (49), obenem pa je pogumna upornica proti kreontski oblasti, ki v tej metafori seveda označuje revolucionarne, antirojalistične sile.

⁶ »U Parizu obstoji neko pedagogiško društvo, ktero časopis pod imenom: 'Institut de la jeunesse, l'Emulation''na svitlo daja. To društvo u tem časopisu razne prašanja stavlja. Mladina obojega spola more odgovoriti in tako odločne darila doseči. Imena tistih, ki so dobro odgovorili in darila dosegli, se u rečenem časopisu razglasijo. Naši bravci vejo, da ni še dolgo, kar je vojvodkinja od Angoulem-a u Frohdorfu zamerla. Ta smert je imenovanemu društvu priložnost dala tole poprašati: 'kako in v čem bi se ta vojvodkinja s Antigono prispodobiti mogla?' Na to prašanje je nar bolje odgovorila in darilo 500 frankov dobila Karolina Czajkowska, krasna devojčica in hčer glasovitnega poljskega spisovatelja Czajkowskega. Slava Slavjanki!« (»Drobtinčice« 192)

Metafora deluje na dva načina. Prvič, ena izmed ključnih komponent francoske revolucije je bilo brutalno preganjanje krščanstva. Ballanche je v svoji *Antigoni* implicitno povezal sofoklovski problem trka državnih in božjih zakonov s tem središčnim politično-religioznim fenomenom svojega časa. Drugič, tudi pri Ballanchu se spor med Antigono in Kreontom vrti okrog pokopa Polinejka in zadeva širše vprašanje dolžnosti do umrlih. Ta razsežnost Sofoklove dediščine ima prav tako zanimive povezave s temeljnimi konflikti Ballancheve sodobnosti. Eno ključnih simbolnih dejanj jakobinske diktature je bilo namreč uničenje kraljevih grobnic v baziliki Saint-Denis in prekop posmrtnih ostankov kraljevskih rodbin v masovno grobišče (Lindsay), ena izmed pomembnih simbolnih potez burbonske restavracije pa vrnitev posmrtnih ostankov v baziliko (Cusimano in Whitmore 229). Odnos do trupel sovražnikov in zaveznikov je – kot v stoletjih formiranja tebenske mitologije – ponovno stopil v zahodno etično-politično ospredje.

Z Ballanchem je francoska literarna reinterpretacija antigonskih motivov pridobila novo protirevolucionarno razsežnost, ki je bila prej le latentna razsežnost njene recepcije. Obenem pa – kot ugotavlja Simone Fraisse, ki Ballanchevo dramo na podlagi sledečega dejstva obravnava kot prvo polnokrvno moderno *Antigono* – gre tudi za prvo literarno delo, ki antigonski mit eksplicitno prenese v moderno duhovno atmosfero (Fraisse 6–7). Edina resna konkurentka za ta naziv je *Antigona* italijanskega dramatika in pesnika Vittoria Alfierija iz leta 1783, ki pa je v svojih potencialnih navezavah na razmere svojega časa bistveno manj oprijemljiva (zaradi velikega vpliva Stacija sicer izkazuje celo nekatere značilnosti srednjeveške recepcije tebenske mitologije). Četudi lahko pomemben del Alfierijevega opusa (vključno z *Antigono*), ki ga zaznamuje predvsem odločen odpor do vsakršne tiranije, do neke mere povežemo z zgodnjimi revolucionarnimi ideali, ki jih je pozdravljal, je ob nadaljnjem razvoju francoske revolucije v njej uzrl uresničitev tiranskega duha, kakršnega je vztrajno kritiziral v svoji dramatik. Po letu 1792 je postal eden najbolj gorečih italijanskih kritikov francoske revolucije (Grew 208).

Eksplzivni vznik moderne fascinacije nad mitom o Antigoni se torej brez dvoma tesno prepleta z revolucionarnim dogajanjem, vendar s precej drugačnim vrednostnim nastavkom, kot ga poskuša opredeliti Steiner. Simbolni naboj Antigone se v francoski recepciji tega časa sprehodi od zadržanega izraza sočutja do nasprotnikov revolucije, prek

odločnejšega prizadevanja za spravo v razklani državi pa vse do neposredne rojalistične apropiacije. Četudi orisani lok izhodiščne moderne reinterpretacije Antigone ni bil vselej eksplicitno protirevolucionaren, se je vseskozi oplajal z manjšim ali večjim izražanjem odpora do nekaterih najvidnejših posledic revolucije.

Obenem se ob teh značilnostih zarisujejo tudi zanimive povezave med orisano francosko recepcijo in zgodovinskim ozadjem najbolj prepoznavnih slovenskih tematizacij antigonskega mita, ki jih je prav tako oblikoval odziv na posledice neke – precej drugačne, pa vendarle – *revolucije*; tudi pri glavnih tokovih slovenske reinterpretacije antigonskega mita je šlo za platformo kritičnega pretresa poteka in posledic revolucije, ubeseditve sočutja do njenih žrtev, pozivanja k spravi in ne nazadnje v nekaterih vidikih tudi za politično instrumentalizacijo mitološke in literarne dediščine.

Povezava med francosko in slovensko recepcijo pa ni le idejno-duhovna, temveč tudi fizična, pravzaprav dobesedno telesna: po fascinantnem spletu zgodovinskih okoliščin je Marija Tereza Šarlota, v kateri je prva generacija modernih interpretov antigonskega mita prepoznala svojo »novo Antigono«, pokopana na (današnjih) slovenskih tleh, v grobnici Burbonov v frančiškanskem samostanu Kostanjevica pri Novi Gorici (gl. Trpin in Podberšič).

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The Antigone Myth and the French Revolution

Key words: literary myths / Antigone / Sophocles: *Oedipus at Colonus* / literary reception / French Revolution / Steiner, George / Ducis, Jean-François / Ballanche, Pierre-Simon

The reception of the Antigone myth in the time of the French Revolution is relevant for the treatment of that myth in Slovenian literary criticism for two reasons: First, in his noted study *Antigones*, which is considered a foundational work on the modern reception of Antigone, George Steiner characterized the French Revolution as the key impulse behind the modern renaissance of interest in the myth. Second, it is in the time of the French Revolution that a connection forms between the themes of Antigone and the issues of revolutionary conflict and violence – a connection that was, in its way, central to the post-war reception of Sophocles' *Antigone* in Slovenian literature, literary criticism, philology, philosophy and political discourse. The article critiques

Steiner's theses about the influence of the French Revolution on the modern popularization of Antigone, and shows that the myth was to a greater degree connected with counterrevolutionary and royalist orientations at the time. In this connection, the paper also sheds light on some significant historical parallels between the French and the Slovenian reception of the Antigone myth.

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Poezija Williama Butlerja Yeatsa v prevodih Nade Grošelj in Vena Tauferja

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Članek obravnava pet pesmi W. B. Yeatsa v primerjavi s prevodi Vena Tauferja in Nade Grošelj. Namen članka je z analizo ritma, verzne oblike in različnih pesniških figur ugotoviti, kako in do kakšne mere so v slovenskih prevodih ohranjeni elementi izvirnika in kaj se je v njih izgubilo – ali dodalo. Ugotovitve potrjujejo dejstvo, da lahko težave pri prevajanju povzročajo odsotnost glagolskih in pridevniških končnic ter raba neosebni oblik v angleščini; predvsem pa problem predstavljajo polnopomenske enozložnice, ki jih je v angleškem besedišču obilo, njihove slovenske ustreznice pa so pogosto precej daljše. Enoznačnega odgovora na vprašanje, ali naj prevajalec ohrani metrično shemo in okrni vsebino ali pa ohrani vsebinske enote in krši ritmično podobo pesmi, ni, na kar kažejo različni modeli prevajanja poezije. To pa potrjujejo tudi primeri prevodov Nade Grošelj in Vena Tauferja, ki se razhajajo v pristopu glede ritma in vsebine. Kljub razlikam pa oba karseda skrbno ohranjata zvočne značilnosti izvirnika, kar ponuja odgovor, da je zven vsaj v toliki meri zaslužen za končni učinek pesmi kot sama vsebina in ritem.

Ključne besede: literarni prevod / prevajanje poezije / irska poezija / Yeats, William Butler / prevodi v slovenščino / Taufer, Veno / Grošelj, Nada

Uvod

William Butler Yeats je bil eden vidnejših angleško govorečih pesnikov in dramatikov dvajsetega stoletja, a na Slovenskem v svojem času ni bil širše sprejet. Recepcija njegovih del je bila za časa njegovega življenja zelo skromna, v poznejših desetletjih pa je bilo v slovenščino prevedenih le manjše število pesmi in dramskih del. Prva zbirka prevodov njegovih del je izšla leta 1983; gre za zbirko *Izbrana dela*, ki jo je prevedel Veno Taufer in je izšla pri Cankarjevi založbi v zbirki Nobelovci; naslednja pa je sledila šele čez deset let. Tako je leta 1993 pri Mladinski knjigi izšel drugi izbor Tauferjevih prevodov Yeatsa z naslovom *William Butler*

Yeats. Yeatsovo ime se je na Slovenskem literarnem obzorju začelo pogosteje pojavljati v devetdesetih, predvsem pa po letu 2000. Od leta 2019 dalje je v slovenščini na voljo Yeatsova zbrana poezija v prevodih Nade Grošelj. Pesmi je v štirih zvezkih (v letih 2014, 2015, 2016 in 2019) izdalo Književno društvo Hiša poezije.

Namen raziskave je z analizo ritma, verzne oblike in pesniških figur ugotoviti, do kakšne mere so v slovenskih prevodih Yeatsove poezije ohranjeni zvočni in metrični elementi, pesniške figure in pomen izvirnika ter kakšne spremembe so nastale v procesu prevajanja. V raziskavo je vključenih pet Yeatsovih pesmi in prevodov Vena Tauferja ter Nade Grošelj. Po pregledu vseh pesmi, ki so na voljo v prevodu obeh prevajalcev, sem se odločila za izbor tistih pesmi, ki izkazujejo – po mojem mnenju – največja in najbolj raznovrstna odstopanja bodisi v primerjavi z originalom bodisi med samima prevodoma, oziroma tiste pesmi, v katerih se prevajalca poslužita različnih rešitev za prevod težavnega mesta. Analizi pesmi v izvirniku sledita analiza in primerjava obeh prevodov.

Modeli prevajanja poezije

Poezijo – pa tudi druga besedila – lahko prevajamo po principih formalne ali dinamične ekvivalence. Prvi se osredotoča tako na obliko kot na vsebino in prenaša enake leksikalne enote ter postopke iz izhodiščnega v ciljni jezik, drugi pa besedilo prilagodi z uporabo postopkov in sredstev, značilnih za ciljni jezik (Novak, *Salto* 8, 1. knjiga). Na področju prevajanja poezije so strokovnjaki in raziskovalci oblikovali več modelov oziroma strategij. Tako na primer Holmes loči med mimetično, analogno, organsko in deviantno obliko prevajanja poezije (Holmes 197). Lefevre pa ob primerjavi prevodov Katula v angleščino opredeli sedem strategij prevajanja: dobesedno, zvočno, metrično, (metrični) prevod z rimo, prevod v ritmizirano prozo, prevod v blankverz oziroma stalno verzno obliko in interpretacijo ali imitacijo.

O prevajanju Yeatsa

Yeatsova dela so bila prevedena v številne svetovne jezike, s samim prevajanjem njegovih del pa se ukvarja več strokovnih besedil. Tako na primer Mary Ann Caws v osmem poglavju knjige *Surprised in Translation* (2006) obravnava Bonnefoyeve prevode Yeatsove poezije v francoščino. Kot pove avtorica, Yves Bonnefoy že v uvodu k prevodom zapiše svoje

razmišljanje in utemelji nekatere svoje odločitve pri prevajanju tega pesnika. O prevodih Yeatsa v ukrajiniščino piše Maryna Romanets v članku »I Cast My Heart into My Rhymes: William Butler Yeats's Poetry in Ukrainian Translation«, Silvia Vázquez Fernández pa v svoji disertaciji *Translation, Minority and National Identity: the translation/appropriation of W.B. Yeats in Galicia (1920-1935)* obravnava prevajanje in privzemanje tega avtorja v Galiciji.

Primerjava prevodov

»The Sorrow of Love«

The Sorrow of Love

The brawling of a sparrow in the eaves,
The brilliant moon and all the milky sky,
And all that famous harmony of leaves,
Had blotted out man's image and his cry.
[...] (Yeats 32)

Zunanjo obliko pesmi sestavljajo tri štirivrstične kitice z jamskim ritmom in prestopno rimo (abab cdcd abab). Verz je jamski pentameter, metrična shema pa je nekajkrat prekršena, saj se poudarek pojavi na neiktičnem mestu. Ritem ob tem dodatno ustvarja repeticija – tako na začetku kot znotraj verzov se večkrat ponovi veznik »and«, na začetku druge in tretje kitice pa glagol »arose«. V pesmi sta večkrat uporabljeni aliteracija (na primer v osmem ali enajstem verzu) in primera (»doomed like Odysseus«, »proud as Priam«). V tej pesmi Yeats pozorno opazuje naravo in vpleta simbole – od ptic v napuščih preusmeri pogled v nebo in nazaj k harmoniji listov. V prvi kitici predstavi nasprotje med bleščečo luno in mlečn(at)im nebom ter prepiranjem ptice v primerjavi z ubranostjo listov. Drugo kitico začne s podobo dekleta in jo prek primer poveže s tragičnim in junaškim svetom. Vsebinsko je tretja kitica variacija prve, vsebuje iste ključne besede in nas pripelje nazaj na začetek, a je dogajanje v njej ravno nasprotno: kar je na začetku izbrisano, se na koncu izriše.

Žalost ljubezni

Prepir vrabcev tam v žlebovih,
bleščeča luna in ves mlečni obok
in sloveča ubranost listov v krošnji
so izbrisali človekov lik in stok.

Dekle rdečih tožečih ustnic vstane
in veličina svetá se zdi v solzah,
obsojena kot Odisej in ladje,
ponosna kakor Priam s knezi pokončan;

vstane in tisti hip hrupni žlebovi,
luna, ki se vzpenja tja na prazni obok,
in vse tiste tožbe listja krošnji
zgolj sestavljajo človekov lik in stok. (Taufer 8)

Ritmično se prvi prevod oddalji od izvirne pesmi. Verzi vsebujejo od osem do dvanajst zlogov, v njih pa pretežno jambski utrip zamenja raznolik ritem. Taufer uporabi moško rimo, moško in žensko asonanco ter sledi prestopni shemi, na začetku druge kitice pa znotraj verza rima zaporedni besedi »rdečih tožečih«. Asonirani sta besedi »obsojena« in »ponosna« na začetku tretjega in četrtega verza druge kitice. V veliki meri ohrani repetitijo veznika na začetku verzov, ponovi se tudi glagol »vstane« v prvem verzu druge in tretje kitice. Zvočno plat prevoda bogatijo aliteracije (»ponosna [...] Priam [...] pokončan« v osmem verzu ali »hip hrupni« iz devetega verza) in izmenjevanje sičnikov in šumnikov v kombinaciji z aliteracijo v enajstem verzu: »tiste tožbe listja krošnji.« Kar Tauferjev prevod izgubi s tem, ko ne sledi Yeatsovemu toku besed, nadomesti oziroma upraviči z visoko pomensko doslednostjo. Kljub temu pri Tauferju v prvem verzu najdemo vrabce v množini v nasprotju z Yeatsovimi enim samim – »a sparrow«.

Otožnost ljubezni

Vriščanje lastovice pod kapjo
in listje, ki v ubranosti zveni,
bleščeča luna, mlečnato nebo
so zbrisali človekov stas in krik.

Pa vstane tožnih, rdečih ust dekle,
podobna solzni gloriiji sveta,
obsojenega kakor Odisej,
ponosnega kot Priam, ko je pal;

še isti hip so klici pod kapjo
in listje, ki objokujoč zveni,
in luna, ki se v prazno pne nebo,
izrisali človekov stas in krik. (Grošelj, *Zbrana poezija 1* 52)

Prevod Nade Grošelj je pisan v dovršenem jamskem pentamtru. Prevajalka prestopno uporablja moško rimo in moške asonance ter ohranja aliteracijo (»ponosnega kot Priam, ko je pal« v osmem verzu ali »prazno pne« v enajstem). Asonirani so tudi začetki vrstic v drugi kitici (»podobna« – »obsojenega« – »ponosnega«). Veznik se na začetku verza ponovi trikrat, posebej opazna je anafora v desetem in enajstem verzu, ni pa ponovitve glagola »arose« na začetku tretje kitice. Zaradi doslednosti pri ritmu in številu zlogov je v prevodu v primerjavi z izvirnikom nekaj odstopanj pri vsebini oziroma pomenu: »sparrow«, vrabec, je preveden kot »lastovica«, primeri z Odisejem in Priamom pa sta skrajšani, saj slovenski ustreznici za angleška enozložna pridevnika »doomed« (»obsojenega«) in »proud« (»ponosnega«) zavzemata (skoraj) pol pentametra.

Naslova prevodov se pomensko bistveno ne razlikujeta. Taufer pesem naslovi »Žalost ljubezni«, Nada Grošelj pa bolj poetično »Otožnost ljubezni«. Razlika v ritmu je očitna, »Otožnost ljubezni« se s strogo metrično shemo veliko bolj približa izvirni ritmiki pesmi, a se mora zaradi tega v primerah odpovedati delu besedila, medtem ko se Tauferjev prevod ritmično bistveno razlikuje od izvirnika, vendar je zato, ker se ne omejuje z ritmom, lahko pomensko natančnejši. Z vidika pomena je zanimiva druga kitica, kjer se deležnik »doomed« in pridevnik »proud« s primerama v prevodih ne nanašata na isti samostalnik. Pri Tauferju je veličina (svetá) tista, ki je obsojena in ponosna; pri Nadi Grošelj pa je obsojen in ponosen svet. V angleščini pridevniki in deležniki ne nosijo informacije o spolu, številu ali sklonu, zato sta možni obe rešitvi. Kot jezik z malo obrazili angleščina večkrat dopušča več kot eno interpretacijo na ravni slovnice, kar bomo videli še nekajkrat. Stavčne in glasovne figure v veliki meri ohranita oba prevajalca.

»To his Heart bidding it have no Fear«

To his Heart, bidding it have no Fear

Be you still, be you still, trembling heart;
Remember the wisdom out of the old days:
Him who trembles before the flame and the flood,
[...] (Yeats 51)

Ta kratka pesem vsebuje mnoge stavčne in glasovne figure. Že prvi verz se odpre z geminacijo »be you still, be you still«, pesem pa tudi v

nadaljevanju temelji na ponavljanju določenih besed in besednih zvez. Drugi del tretjega verza, »the flame and the flood«, se podvoji na koncu petega verza, »starry ways« s konca četrtega verza pa odmeva na začetku petega, v »starry winds«. V teh verzih najdemo aliteracijo (»flame« in »flood«, »winds« in »ways«), s soglasniškim stikom se pesem tudi zaključi (»majestical multitude«). Kot pove Jeffares, je fraza »the flame and the flood« del rituala iniciacije v Hermetični red Zlate zore (Jeffares 68): »Fear is failure so be thou without fear. For he who trembles at the Flame and at the Flood and at the Shadows of the Air, hath no part in God« (Regardie 26). Yeatsova pesem je formulirana na podoben način, ohrani pa tudi okvirno vsebino navedenega izseka, ki ga razširi in uporabi kot nagovor srcu, »Boga« (»God«) pa nadomesti z »the lonely, majestical multitude«. Pesem ni pisana v strogo urejenem metričnem sosledju, a je kljub temu zelo ritmična, k čemur pripomore repeticija. Shema rim je abcbcad, pri čemer gre v tretjem in petem verzu za ponovitev iste besede (»flood«).

Pesnik prosi svoje srce, naj se ne boji

Miruj, miruj, drhteče srce;
 pomni modrost iz davnine dob:
naj ga, ki pred ognjem drhti in potopom
in pišem, ki vleče prek zvezdnih poti,
zagrnejo in skrijejo ogenj in potop
in zvezdni piš, zakaj on nima nič
s samotnim, veličastnim mnoštvom. (Tauer 14)

Veno Tauer svoj prevod v prostem verzu naslovi »Pesnik prosi svoje srce, naj se ne boji«. Namesto rim ima dve moški (drugi in peti ter četrti in šesti verz) in eno žensko asonanco, shema samoglasniških ujemanj pa se razlikuje od izvirne. Ohranja geminacijo v nagovoru in ponovitve besede na koncu tretjega in petega verza, čeprav ni v istem sklonu. »Flame«, plamen, posploši v »ogenj« in izgubi aliteracijo v ponovljeni frazi »the flame and the flood« v tretjem ter petem verzu; je pa soglasniški stik prisoten drugod, na primer v drugem verzu (»davnine dob«) in na prehodu iz četrtega v peti verz (»in potopom« / »in pišem«). Vrstni red pri naštevanju ponovljenih fraz v drugem delu pesmi je spremenjen. »Zvezdni piš« ne sledi »zvezdnim potem« tako kot v izvirniku, zaradi oddaljenosti pa med frazama zvočni stik oslabi.

Svojemu srcu v spodbudo, naj se ne boji

Le mirno, le mirno, drhteče srce,
 in pomni modrost preteklega dne:
naj vse, ki plašijo se zubljev, vodá
pa vetra, ki veje po zvezdnih poteh,
vodovje in zubelj in zvezdnati dah
pokrije in skrije, saj ti niso del
samotnih, kraljevskih miriad. (Grošelj, *Zbrana poezija 1* 90)

Prevod Nade Grošelj z naslovom »Svojemu srcu v spodbudo, naj se ne boji« je pisan v amfibraškem enajstercu z rahlim odklonom v drugem in zadnjem verzu. Zaporedje ujemanja samoglasnikov na koncu verzov je drugačno kot v izvirniku. Zaporedni rimi v prvih dveh verzih prestopno sledita moški asonanci, predzadnji verz pa vsebuje notranjo rimo (»pokrije in skrije«). Aliteracijo najdemo na več mestih, na primer na koncu tretjega in v četrtem verzu (»vodá« – »pa vetra, ki veje«) ter tudi v petem verzu (»zubelj in zvezdnati«). Ponovljene fraze so razporejene drugače kot v izvirniku, zato konec tretjega in petega verza ni repetitive, se pa ponavlja koren besede na koncu četrtega in petega verza v besedah »zvezdnih« ter »zvezdnatih«. »Flood« prevajalka prevaja širše, kot »voda« oziroma »vodovje« in uvede anominacijo, medtem ko repetitive pri besedi »winds« ni, saj je enkrat prevedena kot »veter«, drugič kot »dah«. Ponavljanje v nagovoru je ohranjeno.

Pri prevodih te pesmi je predvsem zanimiva razlika pri prevajanju naslova. Iz izvirnika (»To his Heart, bidding it have no Fear«) ni razvidno, kdo je lirski subjekt. Veno Taufer v svojem prevodu v svoj naslov doda osebek – »Pesnik prosi svoje srce, naj se ne boji«. Nada Grošelj se drži oblike izvirnika in prevod naslovi »Svojemu srcu v spodbudo, naj se ne boji«. Geminacijo na začetku pesmi ohranita oba prevajalca, povečini zajameta tudi druga ponavljanja, čeprav morda na drugačen način in na drugih mestih kot v izvirniku. Podobno je z aliteracijami – najdemo jih v obeh prevodih, a ne nujno na mestih, kjer bi jih na podlagi izvirnika pričakovali, recimo v ponovljeni frazi »the flame and the flood« ali v zadnjem verzu. Nada Grošelj v prevodu vzpostavi precej strogo metrično shemo, medtem ko Taufer prevaja v prostem ritmu, kar je v tem primeru morda primernejše, saj ritem izvorne pesmi ni urejen.

»Reconciliation«

Reconciliation

Some may have blamed you that you took away
The verses that could move them on the day
When, the ears being deafened, the sight of the eyes blind
[...] (Yeats 73)

V pesmi lirski jaz nagovarja ljubljeno osebo, ki ga je zapustila. Ob tej izgubi je subjekt izgubil tudi navdih za pisanje, zateče se lahko le v junško zgodovino, ki ga spominja nanjo. Na koncu sedmega in v osmem verzu nastopi preobrat, ko se ljubljena oseba vnovič združi s pesniškim subjektom, s tem pa se temu povrne tudi inspiracija. Zadnja dva verza sta prošnja po bližini ljubljene, a v njih, kot piše Ross, lirski subjekt kljub ljubezenskim stiskam v ospredje postavi poezijo (Ross 210). Brez ljubezni namreč nima navdiha, njegove misli so »jalove«. Pesem je pisana v jambsem pentamtru, a Yeats metrično shemo pogosto razbije z naglasom na neiktičnem mestu. Razgiban ritem vzpostavlja tudi z drugimi elementi, kot so naštevanje, moška izglasja verzov in številni miselni prestopi. Večina verzov je desetzložnih, a število naglasov znotraj vrstice ni enotno. Pesem sestavljajo rimani distihi, razen v dveh primerih, kjer zaporednega samoglasniškega ujemanja ni (sedmi in osmi ter enajsti in dvanajsti verz). Konca osmega in dvanajstega verza povezuje asonanca, a je zaradi oddaljenosti njen zvočni učinek manjši. Tudi v tej pesmi najdemo aliteracije (»hurl helmets« iz desetega ali »cling close« iz enajstega verza). Kot je na pogovoru o Yeatsovi poeziji v okviru Besedne postaje Knjigarne Filozofske fakultete v Ljubljani leta 2015 izpostavil Uroš Mozetič, sta glede interpretacije zanimiva tretji in četrti verz, saj je nemogoče zagotovo določiti, na koga se nanaša oglušlost in oslepelost; na pesniški subjekt ali na nagovorjeno osebo (Dobnik, Grošelj in Mozetič 37:34–38:12). Mogoči sta obe interpretaciji, kar pokazeta spodnja prevoda.

Sprijaznjenost

Morda še reče kdo, da ti si kriva –
jim vzela pesem, ki bi jih ganila
tistega dne, ko si šla od mene
in oglušen in oslepljen od strele
nisem našel drugega za ta svoj stih
ko čelade, kralje, sablje in stvari

napol pozabljene, a spominjale so nate –
zdaj brez naju se vrtil kot zdavnaj svet;
ko pa je naju grabil jok in smeh,
grmele so v prepad krone, sablje in čelade.
Bodi tesno ob meni; odkar te ni,
me jalove misli so zmrazile do kosti. (Taufer 20)

»Sprijaznjenost«, kot je prevod naslovljen pri Tauferju, se, podobno kot izvornik, začne z jamskim ritmom, a se ta po prvih dveh verzih povsem sprosti. V pesmi prevladujejo asonance. Dvema zaporednima ženskima asonancama – pri drugi se naglašeni soglasnik sicer razlikuje v kvaliteti (»mene« – »strele«) – sledi zaporedna moška, nato pa pride do spremembe v shemi: ženska asonanca v sedmem in desetem verzu oklepa moško v osmem in devetem, pri kateri se poleg samoglasnika ujemata tudi začetna soglasnika (»svet« – »smeh«). Zadnji distih zaključuje moška rima, beseda »sablje« iz sredine šeste vrstice pa odmeva znatraj sedme v besedi »pozabljene«. Ohranjeni so številni enjambementi. V Tauferjevem prevodu je pesniški subjekt oziroma pesnik tisti, ki je bil »oglušen in oslepljen od strele« tisti dan, ko ga je nagovorjena zapustila.

Sprava

Morda so godrnjali, da si vzela
jim poezijo, ki bi jih razgrela,
na dan, ko gluha in od bliskov slepa
si šla in nisem našel več ničesar,
kar bi opeval; našel sem le kralje,
čelade, meče, svet napol pozabljen,
ki bil je kot spomini nate – glej,
stopíva ven, saj svet živi kot prej;
ko naju zagrabi krč, zdaj smeh, zdaj jok,
zadegajva vse krone, meče v kot.
– Okleni se me, ljuba; kar si šla,
mrazé me puste misli do srca. (Grošelj, *Zbrana poezija 1* 135)

Nada Grošelj pesem naslovi »Sprava« in za prevod uporabi deset- ali enajstzložne jamske verze z rahlim odstopanjem v devetem verzu, kjer se pojavijo ikti na neiktičnih mestih. Vzorec samoglasniških ujemanj ostane enak kot v izvorniku, torej gre za rimane oziroma asonirane distihe: začetni ženski rimi sledita dve ženski asonanci, nato pa moška rima, moška asonanca in znova moška rima. Poseben zvočni učinek ustvarijo ponavljanja sičnikov in šumnikov v četrti vrstici. Tako kot izvornik je tudi prevodna pesem prepredena z miselnimi prestopi. V

tem prevodu je gluha in slepa oseba, ki jo pesem nagovarja, in ne pesniški subjekt.

Oba prevajalca se v prevodu te pesmi držita sheme samoglasniških stikov, z manjšo spremembo pri Tauferju, in na več mestih vključita enjambemente. Pri ritmu so razvidne podobne razlike kot do zdaj – Nada Grošelj prevaja v bolj urejenem ritmu od izvirnega, medtem ko se Venó Taufer odmakne od izvirnika, in sicer tako v ritmičnem utripu kot v številu zlogov. Glavni razlog za analizo te pesmi in prevodov pa niso omenjene značilnosti, temveč dve veliki razliki v pomenu. Prva je že v samem naslovu – »Reconciliation« Nada Grošelj prevede s slovensko ustreznico »Sprava«, ki je v našem družbenem prostoru zaznamovana z določeno politično konotacijo, Taufer pa se s »Sprijaznjenostjo« oddalji od izvirnega pomena. O tem se je Uroš Mozetič na Besedni postaji pogovarjal s prevajalko in poudaril, da je »sprava [...] dejansko dejanje dveh. Sprijaznjenost pa je dejanje enega. Pesnik se sprijazni, recimo s tem, kar mu je [Ljubljena] naredila« (Dobnik, Grošelj in Mozetič 38:06–38:21). Izpostavil je možnost, da je z dejanjem iz naslova povezana tudi druga velika pomenska razlika v prevodih, ki izhaja iz tretjega in četrtega verza v izvirniku: »When the ears being deafened, the sight of the eyes blind / With lightning, you went from me.« Postavi se vprašanje, čigava ušesa so bila oglušena in čigave oči oslepljene. Prevajalec meni, da gre za lirski subjekt, ki se torej, če upoštevamo naslov, v pesmi sprijazni z nastalo situacijo, pri prevajalki pa se ta del nanaša na nagovorjeno osebo, s katero sta z lirskim subjektom doseгла medsebojno pomiritev (Dobnik, Grošelj in Mozetič 37:50–38:21). Glede na to, da sta deležniška polstavka v pesmi z vejicami ločena od ostalega besedila, sta možni obe interpretaciji; zanimivo pa je, da ta del v nobenem od prevodov ni na podoben način, bodisi z vejicami bodisi s pomišljaji, ločen od okoliškega teksta.

»On a Political Prisoner«

On a Political Prisoner

She that but little patience knew,
 From childhood on, had now so much
 A grey gull lost its fear and flew
 Down to her cell and there alit,
 And there endured her fingers' touch
 And from her fingers ate its bit.
 [...] (Yeats 155)

Politična jetnica, o kateri govori ta pesem, je grofica Markievicz, Yeatsova prijateljica in aktivistka za neodvisnost Irske, ki so jo obsodili in zaprli zaradi sodelovanja v velikonočni vstaji leta 1916. Pesem s štirimi šestvrstičnicami je pisana v jambsem osmercu, ki ga nekajkrat razgibajo dodatni naglasi na neiktičnih mestih. Ker gre v večini primerov za naglašeno enozložnico, tak dodaten naglas ne predstavlja kršitve metrične sheme. Vsaka kitica je rimana po shemi abacbc, a z manjšima izjemama: v drugi kitici beseda na koncu četrtega verza nima soglasniškega stika z ostalimi, šesti verz pa je asoniran z drugim in petim – ista asonanca se prenese v naslednjo kitico in s prejšnjimi povezuje še prvi in tretji verz tretje kitice –, v četrti kitici pa se naglašeni samoglasnik na koncu šeste vrstice ujema le z nenaglašenim na koncu četrte. Ostale verze povezuje končna moška rima v omenjenem zaporedju, s tem da se v drugi kitici beseda »mind« s konca druge vrstice rima z besedo »blind«, ki se ponovi tako na koncu kot na začetku pete vrstice, prvič kot pridevnik, drugič kot samostalnik (»the blind«). Zadnja dva verza prve kitice (»and«) in drugi ter tretji verz zadnje (»upon«) povezuje anafora, posamezne besede ali besedne zveze pa se ponavljajo še v prvi kitici (»her fingers'« – »her fingers«) in na koncu tretje ter začetku četrte kitice (»sea-borne«). Prav v osemnajstem in devetnajstem verzu se kopiči soglasnik *b*, podobno v osmem in devetem, v tretjem verzu se v besedah »grey gull« in »fear and flew« pojavita dva soglasniška stika, aliteracijo pa najdemo še v dvaindvajsetem in triindvajsetem verzu (»cloudy canopy«; »storm-beaten breast«). Tudi v tej pesmi naletimo na nejasnost pri določanju osebe, na katero se neko dejanje nanaša; v enajstem in dvanajstem verzu je težko z gotovostjo trditi, kdo pije iz jarka: naslovna oseba ali slepi, ki jih vodi.

O politični jetnici

Ta, ki ni v otroštvu vedela,
kaj je potrpežljivost, je mirú
tako polna, da v ječo na tla
galeb ji sede in pusti, da boža
mu peresa in brez strahu
ji iz rok drobtine zoba.

Ko boža samotno perut,
jo ta dotik spominja
let, preden je postal njen um
grenko, abstraktno sovraštvo,
in ona slepih slepa vodnica,
teh, ki v jarku lokajo blato?

Ko sem jo nekoč pod Ben Bulbenom
na lov odjezditi gledal,
sta se samotna divja mladost
in lepota dežele ubrali,
da se je zdela čista in lepa
kot morska ptica na skali:

ptica zibajoč se nad valom
od hipa, ko zletela prvič
je iz gnezda na mogočno skalo,
da se po oblačnih straneh razgleda,
medtem ko ji v nevihtnih prsih
bučijo morska brezna. (Taufers 43)

Ritmično se prvi prevod ne ujema z izvornikom. V nasprotju z Yeatsovim jambskim osmercem je ritem Tauferjevih verzov prost, dolgi pa so od sedem do enajst zlogov. Shema končnih samoglasniških ujemanj ostane nespremenjena. Uporablja pretežno asonanco, tako moško kot žensko, rimana sta samo dva verza (»ubrali« – »skali«). V drugi kitici se v vseh asoniranih verzih ujema tudi zadnji nenaglašeni samoglasnik pred naglašnim vokalom, v tretji pa dve končni besedi nimata ujemanja (»Bulbenom« – »mladost«). Podobno je v prvi in tretji vrstici, kjer se ujemata naglašeni in nenaglašeni vokal (»vedela« – »tla«). Asonirani sta tudi besedi na začetku devetnajstega in dvajsetega verza (»ptica« – »hipa«). Anafori iz prve in zadnje kitice nista ohranjeni, tudi sicer je ponavljanj nekoliko manj kot v izvorniku. Ponovita se besedi »boža« v sredini prve in začetku druge kitice, ki se pri Yeatsu pojavita v oblikah »touch« in »touching«, ter »ptica« sredi osemnajstega in na začetku devetnajstega verza. V drugi kitici se zaporedoma ponovita samostalnik in pridevnik z istim korenem, »slepih slepa«, ki tvorita aliteracijo. Soglasniški stik najdemo tudi v petnajstem verzu (soglasnik *s*). »Cloudy canopy« iz četrte kitice Taufers prevaja kot »oblačn[e] stran[i]«, s čimer izgubi aliteracijo, pomen pa zgolj povzame.

O politični jetnici

Nestrpna vse od mladih dni
zdaj takšno potrpljenje ima,
da je priletel k celici
galeb, ker je izgubil strah:
dovolil prstom je dotik
in vzel iz prstov svoj grižljaj.

Ji samotarjeva perut
prikliče čas, ko ni bil zgolj
abstrakten in grenak njen um,
ko misli ni še vladal gnev:
ko ni vodila slepcev v boj
in pila iz jarka, kjer leže?

Ko jezdila je v davnih dneh
na lov ob vznožju Bulbena
čez svet domačih polj, razvnet
od njene mlade samosti,
se zame je izčistila
kot ptica morja in čeri,

ki val jo sprejme ali zrak,
ko ojunači se za skok
iz gnezda na visok balvan,
strmeč v oblačni baldahin,
pod njo pa, vihre vajeno,
kričijo zevi morskih špilj. (Grošelj, *Zbrana poezija* 2 81)

Tudi v tem prevodu prevajalka popolnoma ujame ritmično shemo izvirnika in prevaja v jambsem osmercu. Z izjemo prve kitice je zaporedje končnih ujemanj samoglasnikov takšno kot pri Yeatsu. Uporabljene so moške asonance, nekaj je tudi ujemanj v nenaglašanih končnih samoglasnikih (»Bulbena« – »izčistila«) oziroma v kombinaciji naglašen – nenaglašen vokal (»dni« – »celici«). V zadnji kitici se rimata besedi »skok« na koncu druge vrstice in »visok« kot predzadnja beseda naslednje. Anafora povezuje četrti in peti verz druge kitice, isti veznik (»ko«) pa se ponovi še na začetku tretje kitice. Poleg anafore je ohranjeno le eno ponavljanje, gre za besedi »prstom« – »prstov« v zadnjih dveh verzih prve kitice. V četrtem in petem verzu zadnje kitice najdemo ujemanje soglasnikov (*b* v besedni zvezi »oblačni baldahin« in *v* v besedah »vihre vajeno«). Zavaljo ohranjanja metrične sheme je v pesmi v primerjavi z izvirkom nekaj besed izpuščenih in posledično je pomen rahlo prilagojen; tako je denimo manj ponavljanj besed in besednih zvez, na primer v drugi kitici, kjer je omenjena le slepota tistih, ki jih je omenjena jetnica vodila, ne pa tudi njena lastna; v zadnji kitici pa sta predrugačena zadnja dva verza, v katerih »zevi morskih špilj« kričijo pod ptico, s katero lirski subjekt primerja opevano osebo, in ne v njenih prsih kot v izvirku.

Naslov obeh prevodov je »O politični jetnici«. Prevod Nade Grošelj je ritmično točen in ohrani izvorno verzno obliko, medtem ko Veno

Taufer prevaja v prostem ritmu. Oba sledita Yeatsovi shemi končnih zvočnih ujemanj, namesto rime pa v večini primerov uporabita asonanco. V obeh prevodih je izpuščenih nekaj ponavljaj, bodisi anafor bodisi posameznih besed ali besednih zvez znotraj verzov. Taufer večinoma prevaja bolj dobesedno in vključuje večino informacij iz izvornika, medtem ko Nada Grošelj sicer ohrani pomen, a besede prilagaja metru; da ostane znotraj jamskega osmerca, je primorana nekaj informacij izključiti oziroma prilagoditi. Zopet pride do razlike v interpretaciji na podlagi te značilnosti angleškega jezika, da ne izraža osebe in števila s pregibanjem – z izjemo končnice *-(e)s*, ki v glagolih označuje tretjo osebo ednine. Tako je enajsti in dvanajsti verz (»Blind and leader of the blind / Drinking the foul ditch where they lie?«) mogoče razumeti na dva načina, kot je razvidno tudi iz prevodov: pri Venu Tauferju »v jarku lokajo blato« slepi sledilci, ki jih vodi slepa vodnica, pri Nadi Grošelj pa je vodnica slepih tista, ki je »pila iz jarka, kjer leže«. Zanimiva je tudi razlika pri prevajanju besedne zveze »youth's lonely wildness« iz šestnajstega verza, katere jedro je beseda »wildness«, divjost, »youth's« in »lonely« pa sta prilastka. Oba prevajalca besedno zvezo rahlo obrneta oziroma na mesto jedra postavita drugo besedo. Pri prevajalcu najdemo prevod »samotna divja mladost«, prevajalka pa divjost, ki je v izvorniku jedro te besedne zveze, izloči in se odloči za »njene mlade samosti« (v rodilniku). Ena izmed besed je pri Nadi Grošelj izpuščena zato, da verz ne prekorači osmih zlogov, je pa nenavadno, da je izločeno ravno jedro besedne zveze, ki bi pesmi ustrezalo tako ritmično kot zvočno, saj ima beseda »divjosti« naglas na istem zlogu kot beseda »samosti«, sovpadata pa tudi nenaglašena samoglasnika.

»The Gyres«

The Gyres

The gyres! the gyres! Old Rocky Face, look forth;
 Things thought too long can be no longer thought,
 For beauty dies of beauty, worth of worth,
 And ancient lineaments are blotted out.
 Irrational streams of blood are staining earth;
 Empedocles has thrown all things about;
 Hector is dead and there's a light in Troy;
 We that look on but laugh in tragic joy.
 [...] (Yeats 249)

Kitična oblika pesmi »The Gyres« je ottava rima. Kot pritiče obliki, je pisana v jamskem pentametru, vendar z nekaj kršitvami metrične sheme. Zaporedje rim, ki je v stanci ababacc, ni popolnoma izpol-

njeno. V prvi kitici se konec prvega verza (»forth«) s tretjim in petim, ki sta rimana (»worth« – »earth«), ujema le v končnem soglasniku – enako velja za drugi, četrty in šesti verz (»thought« – »out« – »about«). V drugi kitici prve tri lihe verze povezuje moška rima, če se samoglasnik v prvih dveh končnih besedah bere kot kratki *a* in ne kot *o* (/tap/ – /drap/ – /'meɪkʌp/), a še v tem primeru gre v peti vrstici za nečisto rimo, ker je ujemajoči se samoglasnik nenaglašen. Če pa se držimo standardne britanske izgovorjave, sta prvi in tretji verz rimana z moško rimo (/tɒp – /drɒp/), v petem pa se ujema le končni konsonant. V tretji osemvrstičnici se v prvih treh lihih verzih in v distihu ujemajo zgolj končni soglasniki. V četrty in šesti vrstici se pojavi nečista rima, saj besedi v ujema-jočem zlogu ne delita naglasa (»sepulchre« – »disinter«), drugi verz pa se z njima bodisi ne ujema (/dɪə/) bodisi deli zaključni konsonant (/dɪr/), odvisno od izgovorjave. Shema končnih ujemanj v pesmi torej ostane abababcc, kot v stanci, ne gre pa nujno za rime: v več primerih najdemo zgolj ujemanje končnih soglasnikov oziroma nekakšno končno konsonanco (Baldick 49). Glavni motiv in tematika pesmi sta nakazana že v naslovu ter z geminacijo na začetku prve vrstice: »The gyres! the gyres!« V pesmi se kaže Yeatsova teorija o vibah, o večnem kroženju in menjavanju diametralno nasprotnih civilizacij. Ta podoba povezuje začetek in konec pesmi, saj se na koncu ponovi (»On that unfashionable gyre again«). Tudi podoba »Old Rocky Face«, ali vsaj njen glas, je prisotna v vseh treh kiticah in vztraja navkljub delovanju vib. Pesem je prepre-
dena s ponavljanji – v prvi kitici se poleg geminacije v prvem verzu ponavljajo še besede v drugem (»thought«, »long(er)«) in tretjem verzu (»beauty dies of beauty, worth of worth«), v tretji kitici pa se podvojita besedi »coarse« in »dark«. Poudarjeno je vprašanje »What matter«, ki se trikrat pojavi na začetku verzov v drugi kitici in enkrat v tretji. Vsa ta ponavljanja pesmi dodajajo posebno ritmičnost. Rabljene so tudi aliteracije (»Things thought«, »numb nightmare« ali »cavern comes«) in anafora v petem ter šestem verzu zadnje kitice.

Vibe

Vibe! vibe! Stari Skalni Obraz, veséli se;
predolgo premišljevano več misliti ni moč,
ker lepota od lepote, vrednota od vrednote umre,
prek črt davnih obrazov vse je ščrtano.
Brezumni potoki krvi po zemlji se vale;
Empedokles vse zmetal je okrog;
Hektor je mrtev in Troja vsa v lučeh;
nas, gledalce, tragično veselje sili v smeh.

Kaj zato, če na vrhu jaše môra
in nežno telo mažeta blato in kri?
Kaj zato? Ne vzdihuj in ne jokaj,
večji, plemenitejši čas je minil;
za obarvanimi liki in škatlami ličil
v davnih grobovih sem vzdihoval, a ne znova;
kaj zato? Iz votline pride glas –
»Veséli se« je vse, kar reči zna.

Običaj in delo surovita, duša je vse bolj surova,
kaj zato? Ljubimci Skalnega Obličja,
ljubitelji konj in žensk, bodo iz groba
spod črepinj marmornega spomenika,
iz teme, ki dihur ni in ne sova,
ali kakega plodnega temnega niča
izgrebli delavca, plemiča, svetnika in bo šlo
v tej staromodni vibi vse spet okrog. (Taufers 112)

Taufers pesmi ne prevede v enaki kitični obliki, temveč sprosti ritem verza. Od značilnosti stance do neke mere ohrani le shemo končnih ujemanj. V prvi in zadnji osemvrstičnici je zaporedje ujemanj enako tistemu v ottavi rimi, v drugi pa so verzi asonirani po sosledju ababbacc. V prvi kitici najdemo dve moški rimi – v enem primeru se razlikuje širina vokala (»se« – »umre« – »vale«) – in moško asonanco, kjer se v enem verzu ujema zgolj nenaglašeni samoglasnik (»moč« – »sčrtano« – »okrog«). Druga kitica vsebuje dve moški in žensko asonanco, ki povezuje besede z različno kvaliteto samoglasnika *o* (»mora« – »jokaj« – »znova«). V zadnji kitici sta prvi in peti verz rimana, s tretjim pa sta asonirana; sode verze povezuje ženska asonanca, distih pa moška, a se konec sedmega in osmega verza poleg naglašene vokala ujema tudi predhodni nenaglašeni (»bo šlo« – »okrog«). V drugi vrstici druge kitice prihaja do ponavljanj soglasnikov *ž* in *t* (»nežno telo mažeta blato«). Prevod je precej dosleden pri ohranjanju stavčnih figur in vsebine, tudi z rabo enakih sintaktičnih enot. Do razlike pride v tretji kitici, kjer so »ljubimci Skalnega Obličja« poimenovani s samostalnikom in ne s kazalnim zaimkom kot pri Yeatsu: »Those that Rocky Face holds dear.« Do pomenskega odstopanja pride na koncu prvega verza, kjer Taufers »Look forth« prevede z besedno zvezo »veséli se«, ki se ponovi v zadnji vrstici druge kitice (pri Yeatsu »'Rejoice'«). S tem ustvari ponovitev, ki je v izvorniku ni; podobno je z besedama »črt« in »sčrtano« v četrti vrstici, ki delita koren besede. Sicer ponovitve ohranja: geminacija na samem začetku (»Vibe! vibe!«), podvajanje besed v drugem in tretjem verzu prve ter prvem verzu zadnje kitice, spraševanje »kaj zato?« na začetku treh

verzov druge in enega verza tretje kitice. »Rocky Face«, ki se v izvirniku ponovi v prvi in tretji kitici, je v prevodu prvič poimenovan Skalni Obraz, drugič pa Skalno Obličje. Taufer ohrani zapis z veliko začetnico.

Vibi

Ti vibi! Skalno lice, v daljo zri;
ne moreš mleti več, kar dolgo melješ:
vse lépo, častno vase izzveni,
zgubijo se častitljive poteze.
Prst skruni nam brezumen val krvi,
Empedokles je svet krepko pretresel;
je Hektor mrtev, v Troji luč gori,
smejš se v tragični veselosti.

Kaj potlej, če te tre otrpla mora,
če kri in sluz ti skrunita telo?
Kaj potlej? Ne predaj se vzdihom, solzam,
ker žlahtnejše obdobje je prešlo;
svojčas po barvah, slikarijah groba
sem vzdihoval, odslej pa več ne bom;
kaj potlej? Iz votline glas privre,
ki zna le par besed: »Veséli se!«

Vse bolj nam suroví dejanje, nrav.
Kaj potlej? Kogar ljubi skalno lice,
ljubitelj konj in žensk, si iz marmorja
podrte grobnice in iz črnine
med sovo in dihurjem, iz vsegà,
kar se temni v razkošen nič, poišče
garača, žlahtniča, svetnika; spet
zasuče se v przrti vibi svet. (Grošelj, *Zbrana poezija* 3 79)

Prevod Nade Grošelj obdrži obliko stance: pisan je v deset- do dvanajstzložnih jambskih verzih, shema končnih samoglasniških ujemanj je abababcc. V prvi kitici se izmenjujeta moška rima in ženska asonanca, v distihu se ujemajo nenaglašeni vokali (»gori« – »veselosti«), ki hkrati tvorijo moško oziroma nečisto rimo s predhodnimi lihimi verzi (»zri« – »izzveni« – »krvi«). V drugi kitici so lihi verzi asonirani z žensko asonanco, sode vrstice pa povezuje moška asonanca. V vseh šestih vrsticah je naglašeni samoglasnik *o* (široki ali ozki). Distih je riman z moško rimo. Tudi v tretji kitici je v zadnjih dveh verzih rabljena moška rima, v prvih šestih pa izmenjaje moška ter ženska asonanca, s tem da v tretjem verzu ne sovпада naglas (»nprav« – »marmorja« – »vsegà«). V šesti vrstici

se ponavlja samoglasnik *e* in tvori notranjo asonanco. Soglasniške stike najdemo v prvi vrstici druge osemvrstičnice (soglasnik *t*) ter v zadnjih treh verzih zadnje kitice, kjer se kopičijo šumniki in sičniki. Geminacije v vzkliku na začetku pesmi ni. Ponovi se glagol »mleti« in »melješ« v drugi vrstici; tako kot v izvirniku je ohranjeno tudi vprašanje »Kaj potlej« na začetku štirih verzov. Tudi »Rocky Face« se kot »skalno lice« pojavi tako v prvi kot v tretji kitici, a je pisan z malo začetnico. Drugih iteracij ni. V besedišču prevoda je v primerjavi z izvirnikom prišlo do nekaj sprememb. Manjša pomenska odstopanja so v primerih besedne zveze »Old Rocky Face«, ki v prvi kitici izgubi pridevnik in postane zgolj »skalno lice«; v besedi »lovers« v zadnji kitici, kjer je samostalnik v množini preveden v ednini (»ljubitelj«); ter pridevniku »unfashionable«, ki je v zadnji vrstici preveden kot »prezrta«. Večja razlika pa je v zadnjem verzu prve kitice: »We that look on but laugh in tragic joy«. Pri Yeatsu so vršilci dejanja »we that look on«, opazovalci, izraženi v prvi osebi množine, ki se ob opazovanju situacije smeji v tragičnem veselju. Pri prevajalki je v verzu »smejiš se v tragični veselosti« del pomena zabrisan, izpade informacija o opazovanju, spremenita pa se tudi oseba in število iz prve osebe množine v drugo ednine. Prav tako so podobe iz petega in šestega verza druge kitice prilagojene oziroma vsebinsko povzete v krajši obliki. Do večine teh sprememb je verjetno prišlo zaradi uresničevanja striktno metrične sheme, a ta razlog ne pojasni povsem spremembe v osmem verzu.

Prevoda se rahlo razlikujeta že v naslovu. Venó Taufer se odloči za »Vibe« v množini, Nada Grošelj pa za »Vibi« v dvojini. Glede na to, da se naslov nanaša na Yeatsovo teorijo, po kateri sta dve vibi vpeti druga v drugo in se večno vrtita, je prevajalkin naslov bolj natančen. Taufer ottavo rimo prevaja v prostem verzu, delno obdrži le shemo končnih zvočnih ujemanj. Neupoštevanje ritmične sheme je, kot poprej, mogoče pojasniti s tem, da skuša vsebinsko ohraniti vse podobe, polnopomenske besede in stavčne figure. Ritmično Yeatsu ne sledi, skuša pa zajeti vso vsebino pesmi. Hkrati uvede ponavljanje, ki ga v izvirniku ni, in spremeni vsebino, ko besedi »look forth« prilagodi v »veséli se«. Prevod Nade Grošelj je oblikovno zvest izvorni pesmi in ji hkrati ostane tudi pomensko blizu, vendar ohranjanje ritmične podobe pesmi terja prilagajanje na vsebinski ravni. Tako v prevod niso vključene določene besedne figure in podobe ali pa je vsebina povzeta v krajši obliki. Primer verza, v katerem ponavljanje ni ohranjeno, sama vsebina pa je nespremenjena, je tretja vrstica: »For beauty dies of beauty, worth of worth«. Nada Grošelj jo prevede kot »vse lépo, častno vase izzveni«, kar pomensko kljub odsotnosti iteracije povsem ustreza izvirniku.

Ugotovitve

Prevajalca se pri prevajanju odločita za različna pristopa. Taufer je v prevodih ritem sprostil oziroma mu ni sledil dosledno, kar je posebej očitno v pesmih, pisanih v določeni kitični obliki, na primer ottavi rimi (primer »The Gyres«). Ker se ni vezal na metrično shemo, je po drugi strani lahko v prevod vključil večino informacij iz izvirnika, s čimer je morda ohranil del pomena, vezanega na posamezne podobe, ki bi jih sicer moral izključiti. Na račun neupoštevanja Yeatsovih metričnih shem je lahko ohranil stavčne figure, predvsem ponavljanja – anafore, geminacije, epifore in anadiploze –, ki kopicijo število zlogov. Kakor se je po ritmični strani od Yeatsa oddaljil, se mu je s posnemanjem sintaktičnih enot in stavčnih figur približal. Kljub temu da so Tauferjevi prevodi pomensko velikokrat precej zvesti, pa se je predvsem v poznejših pesmih večkrat vendarle odločil za pomensko drugačne prevode posameznih besed. Prevodi Nade Grošelj so ritmično zelo natančni – pri uveljavljanju metrične sheme so večkrat celo bolj dosledni kot izvirnik, saj Yeats sčasoma začne uporabljati ohlapnejši ritem – strogo upoštevanje ritma pa večkrat vpliva na besedišče: v prevodih je pomen velikokrat povzet in ubeseden tako, da ustreza ritmu. Zaradi metričnih omejitev so pogosto izpuščena ponavljanja, tako dobresedne ponovitve na različnih mestih v verzu kot tudi anominacije. Angleščina pozna veliko več polnopomenskih enozložnic kot slovenščina, zaradi česar mora prevajalka kakšno informacijo izločiti ali vsebino strniti, kar ji zelo dobro uspe. Kot pove Novak:

Prevajalci so torej prisiljeni izgubo semantičnega bogastva, ki nastane zaradi te razlike v številu zlogov, nadomeščati z besednim kontekstom, zrcaljenjem in mrežami pomenov. Problem ni usoden, je pa resen in zahteva od prevajalcev čut za koncentracijo izraza, zven in pomen pesniškega jezika v angleščini in slovenščini. (Novak, *Salto* 86, 2. knjiga)

Tako se prevajalka odpove nekaterim vsebinskim podrobnostim, a se zelo približa Yeatsovemu ritmu. Oba prevoda ohranita zvočnost in vpeljeta številne zvočne učinke ter ujemanja. Sheme ujemanj in druge zvočne značilnosti izvirnika največkrat uspe obdržati obema prevajalcema, velikokrat pa rime nadomeščata z asonanco – tako sta lahko pomensko točnejša, kot če bi želela vedno uporabiti rimo. Tudi glavne podobe in simbole, ki se pri Yeatsu pogosto ponavljajo, uspe ohraniti obema.

Nekajkrat pride do odstopanj med prevodoma že v naslovih, kot na primer v pesmi »To his Heart, bidding it have no Fear«, kjer Veno Taufer za lirski subjekt v naslovu določi pesnika (»Pesnik prosi svoje

srce, naj se ne boji«), Nada Grošelj pa ohrani zaimsek («Svojemu srcu v spodbudo, naj se ne boji«). Spet druge razlike so povsem semantične, kot pri naslovu »Reconciliation«, ki ga prevajalec prevede kot »Sprijaznjenost«, prevajalka pa kot »Sprava«, in drugod. V primerih, kjer je iz izvirnika težko ali nemogoče z gotovostjo določiti osebo, na katero se glagolske oblike nanašajo, sta prevajalca večkrat prišla do različnih rešitev. Ta težava se pojavi v obravnavanih pesmih »The Sorrow of Love« in »On a Political Prisoner«.

Oba prevajalca sledita principu dinamične ekvivalence, saj pri nobenem ne gre zgolj za prenašanje leksikalnih enot v ciljni jezik, brez interpretacije in upoštevanja postopkov, značilnih za slovenščino. Težje pa jima je pripisati strategijo po Lefeveru – vsaj če bi bilo treba izbrati eno samo. Prevodi Nade Grošelj so tako metrično kot zvočno blizu izvirniku, čemur ustrezata strategiji metričnega prevoda z rimo in zvočnega prevoda. Venom Taufer pa ohranja vsebino in zvočne elemente, kar ustreza strategijam zvočnega in rimanega prevoda, brez doslednega upoštevanja ritma.

Nada Grošelj je v okviru dogodka Besedne postaje Knjižarne Filozofske fakultete povedala, da sta se z Venom Tauferjem pogovarjala o njunih prevodih Yeatsa in ugotovila, da je »[...] zanimivo, kako imava midva popolnoma drugačen pristop. Jaz zelo grem na metričnost, on se pa trudi z besedami, z izborom besed, ne pa toliko z metriko« (Dobnik, Grošelj in Mozetič 23:45–24:27). Zaradi razlik v jeziku je praktično nemogoče v celoti ohraniti tako metrično shemo kot vsebino, kot smo videli v nekaterih primerih prevodov zgoraj. Kot na omenjenem dogodku pove prevajalka, eno izmed rešitev za to težavo lahko ponujajo dvojezične izdaje prevodne poezije, kjer pesem v izvirniku (dvojezičnemu) bralcu pomaga dopolniti morebitne vrzeli v prevodu (Dobnik, Grošelj in Mozetič 57:57–58:24).

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The Poetry of William Butler Yeats in Nada Grošelj's and Veno Taufer's Translations

Keywords: literary translation / poetry translation / Irish poetry / Yeats, William Butler / Slovenian translations / Taufer, Veno / Grošelj, Nada

This article discusses five original poems by W. B. Yeats in comparison with their Slovenian translations by Veno Taufer and Nada Grošelj. Its aim is to determine, through the analysis of rhythm, form and poetic devices, how and to what extent the original elements are preserved in the translations, and what was lost – or gained – in the process. The findings confirm the fact that problems may be caused by the absence of inflections in verbs and adjectives in English, the use of impersonal forms, and a large vocabulary of full-lexical monosyllabic words in English, as their Slovenian counterparts are often

much longer. As the different models of translating poetry suggest, there is no single answer to the question of whether the translator should preserve the metric scheme and omit content, or to retain the content and break the metric image of the poem. This is also confirmed by the examples of translations by Nada Grošelj and Venko Taufer, which differ in their approach to rhythm and content. Despite these differences, both translators carefully preserve the original sound characteristics, which points to the answer that sound contributes at least as much to the final effect of the poem as content and rhythm.

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“Channels of Interference”: Maurice Blanchot and Emil Cioran

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*Drawing on the concept of “literary interference” developed by the pioneer of poly-system theory, Itamar Even-Zohar, and expanded by other scholars, as well as on various interpretations of intertextuality, this article compares two twentieth century thinkers: the French writer, philosopher, and literary theorist Maurice Blanchot and the Romanian-born French essayist and philosopher Emil (E. M.) Cioran. The article uses Even-Zohar’s notion of “channel of interference,” and presents three such “channels” and their results that shed light on the relationship between Blanchot’s and Cioran’s works. The first “channel of interference” that I have termed the “change of epoch,” borrowing a phrase from Blanchot, led to their choice of fragmentary writing. The second, existentialism, might be able to bring their works together, especially through the way they treat the subject of suicide, focussing on Blanchot’s *The Space of Literature* and Cioran’s *On the Heights of Despair*. Finally, through the third “channel of interference,” the two thinkers’ skepticism, the article explores their engagement with the concepts of passion/passivity/patience.*

Keywords: literary theory / intertextuality / interference / Blanchot, Maurice / Cioran, Emil / fragmentary writing / existentialism / scepticism

Preamble

Studying the biographies of the French writer, literary theorist and philosopher Maurice Blanchot (1907–2003) and the Romanian-born French philosopher and essayist E. M. Cioran (1911–1995), comparatists can be immediately struck by their lure of anonymity. The original subtitle of Christophe Bident’s biography of Blanchot, which the English translation unfortunately did not retain—the “invisible partner”—alludes to Blanchot’s desire to avoid notoriety. Ilinca Zarifopol-Johnston’s biography of Cioran suggests the same distance from the media and the public: after obtaining a doctoral fellowship in

Paris (1937), Cioran decided not to get back to Romania, and, with his French debut, *A Short History of Decay* (1949), pursued the career of a “born-translated” writer (Walkowitz; A. Ionescu, “Language”), signing his work with “the cryptic” abbreviation E. M. Cioran, with which he reinvented his self “as a ‘civilized’ West European author” (Zarifopol-Johnston 8).

Blanchot’s and Cioran’s desire to keep themselves anonymous partly originates from the “scandals”¹ of their youth. While scholar-polemicists such as Jeffrey Mehlman, Steven Ungar, Richard Wolin and Philippe Mesnard exaggerated in Blanchot’s case (see also Nancy), those who studied Cioran’s case (Nicole Parfait, Marta Petreu, Cristina Bejan, among others) were right.

After graduating from the University of Strasbourg, and obtaining an MA equivalent at the University of Paris, Blanchot embarked on a career as a political journalist, working for the conservative daily *Le Journal des débats* (1932–1940), the anti-Nazi daily *Le Rempart* (1933), the weekly *Aux écoutes* (1934–1937), but also for the far-right monthly *Combat* (1936–1937) and weekly *L’Insurgé* (1937). His contributions to the far-right journals as well as some polemical remarks on Léon Blum, a Jewish politician, led to the inclusion of Blanchot’s works in the investigation on the 1930s French intellectuals’ fascist discourse (see Hill, *Blanchot* 24). Most scholar-polemicists ignored three important details of Blanchot’s life: first, in 1935, he described Hitler as “the representative of an unacceptable political doctrine” (quoted in Hill, *Blanchot* 31); second, he was a fierce adversary of the pro-Nazi collaborationist, antisemitic novelist and journalist Robert Brasillach; third, he helped his life-time friend Emmanuel Levinas’s wife and daughter to avoid deportation (Bident 24–28; Lescourret 64–72).

After specializing in philosophy at the University of Bucharest, while on a fellowship in Berlin (1933), Cioran saw in the national-socialist experiment the promise of a great future for Germany and the source of Europe’s regeneration, as his articles published in *Vremea*, *Calendarul*, and *Acțiunea* testified. He expressed his strong admiration for Hitler’s “pure vitality” and “fiery passion” (Cioran, “Impresii” 52).² In *The Transfiguration of Romania*, he pleaded for the elimination of Jews and Hungarians from the country. Later on, he repented

¹ Allusion to Ungar’s title.

² All translations from Romanian, French, and German are mine if not indicated otherwise.

for his admiration of a "demented sect," to which he declared himself immune (Ornea 198), and excised all antisemitic assertions from the *Transfiguration's* second edition, where he added an official apologetic foreword (Zarifopol-Johnston 117).

The lack of references to Cioran in Blanchot's work and Cioran's remarks on Blanchot indicate rather an antagonistic relation between the two. Cioran characterized Blanchot with a strange mixture of criticism and admiration, calling him a "confused and verbose," "deep, yet cracked mind" (Cioran, *Cahiers* 111, 454). He found Blanchot—the theorist "the most profound yet the most exasperating critic" (544) and Blanchot—the writer, the creator of "elegant hermeticism," which, yet, remained "nothing but words" (622). In "La fin du roman," Cioran praised Blanchot as a novelist but portrayed him as a nihilist, an accusation to which Blanchot implicitly responded, without ever naming Cioran, in "At Every Extreme" (February 1995) and "Death of the Last Writer" (March 1955), later on included in *The Book to Come*. Cioran reworked his text for *The Temptation to Exist*, changing its title into "Beyond the Novel" and, subsequently, suppressed Blanchot's name but left the definition of "the deliciously unreadable" genre that "having squandered its substance, no longer has an object" (140).³ There is no wonder that in his "exercises of admiration," he preferred to mention Blanchot's contribution only in passing in the section on Caillois: "in the analysis of the literary phenomena [he] has brought to the point of heroism or asphyxiation the superstition of depth in a rumination that combines the advantages of the vague and the abyss." (Cioran, *Anathemas* 206)

The poverty of comparative studies on Blanchot and Cioran bears witness to the two writers' implicit or explicit dialogue. So far, Camelia Elias put in parallel a multitude of fragments at work in literature, philosophy, and theology, including Blanchot's and Cioran's. Shane Weller's *Modernism and Nihilism* debunked the various theories about Blanchot's and Cioran's nihilism, showing how they surmounted it by privileging the literary (Blanchot) and the annihilation of belief and value (Cioran) (42–73). Gabriel Popescu contrasted Cioran's "solitude in the world" (in *A Short History of Decay*) with Blanchot's "essential solitude" (in *The Space of Literature*).

Reading through Blanchot's silences and braving Cioran's caveat that Blanchot was a "confused" mind, aware that Cioran was often

³ I reconstructed this neglected, yet highly revealing exchange, starting from Bident 549, note 11; Cavailès xlv; Demont 185, note 9.

un *enfant terrible*, whose entire work can be associated with paradox, I will examine more closely how their works may illuminate each other through Itamar Even-Zohar's notion of interference, which is more appropriate than the vague notions of influence or affinity.

Theoretical Premises: Establishing Interferences

Drawing on Mikhail Bakhtin and Yuri Lotman, Even-Zohar coined the notion of interference in the context of intercultural relations, in the late 1960's–early 1970's (Even-Zohar, *An Introduction*; “The Relations”), when Julia Kristeva introduced the concept of intertextuality in her essays from *Tel Quel* and *Critique*, followed by her books *Séméiotiké*, *Le texte du roman*, *La révolution du langage poétique*.⁴

Even-Zohar returned to his concept in the special issue “Polysystem Studies” of *Poetics Today* (1990), formulating the following definition: “a relation(ship) between literatures, whereby a certain literature A (a source literature) may become a source of direct or indirect loans for another literature B (a target literature).” (Even-Zohar, “Laws” 54) By loans he designated “the totality of the activities involved with the literary system,” including “the role and function of literature, the rules of the game of the literary institution, the nature of literary criticism and scholarship, the relations between religious, political, and other activities within culture” (54).

In 2004, Marijan Dović, who had previously proposed a more appropriate theoretical-methodological apparatus in empirical literary studies (Dović, “Radikalni konstruktivizem”) further nuanced the notion of literary interference. He differentiated between “literary interference” and “interliterary exchange mechanisms” (Dović, “Literary Repertoire” 70) and saw borrowings not only “connected ... to texts, genres or models,” but also as part of “the organization of literary critique, institutions, publishing system, State funding of art and so on,” adding that “[a] weak polysystem cannot operate using exclusively

⁴ Although the limited space of this article does not allow me to mention the numerous illustrious theorists from Canada, Italy, France, Germany, Britain, the States, and Eastern Europe who worked on intertextuality, mention should be made of Laurent Milesi's “Inter-textualités,” Tötösy de Zepetnek's work on comparative cultural studies (Tötösy de Zepetnek, *Comparative*; “From Comparative”), Juvan's work on a poetics of intertextuality (Juvan, *History*) and discussions on “asymmetries of the world literary system” (Juvan, *Literary* 80–85), Franco Moretti's “world literary system” (Moretti, “Conjectures”).

its own repertoire, which is why it takes up foreign models and repertoires" (69–70).⁵

Even-Zohar's and Dović's definitions of interference are otherwise consonant with Marko Juvan's interpretation of intertextuality as

essentially a cross-cultural phenomenon linking together not only one national literature with other—including marginal, peripheral—literatures and cultures, but also, within a given semiosphere, mainstream literary production with its past, forgotten forms, and marginal, subaltern, or emergent subsystems; finally, intertextuality structures the text's affiliation and response to its cultural contexts—of other arts, social discourses (from politics to science), sociolects, ideologies, ways of living, and media. (Juvan, *History* 7)

Like Dović, Juvan emphasized the role of "understanding and employing foreign elements in a new cultural horizon," because in this way comparative criticism can move "into global theory of dialogism and intercultural exchange" (66).

Even-Zohar's pre-literary comparatist situation, which, otherwise, did not make a great impact in comparative studies, with the notable exceptions of Belgium, China, and Eastern Europe where it was further improved and expanded (Salvador 2; Lambert 11), can represent an appropriate tool to put in parallel Blanchot's critical works and Cioran's philosophical essays. I share Janez Strutz's conjecture that interference can be "a unique setting for comparative literary studies, a laboratory of literary and cultural scholarship" (Strutz 244). In my view, the two thinkers' works can be connected through what Even-Zohar called "channels of interference" (Even-Zohar, "Laws" 57), without offering us a definition of his term. I therefore endeavor to reconstruct this concept from his illustrations and define it as: the networks via which one source literature is assimilated by a target source literature, either directly (without the mediation of translation) or indirectly (through translation). The next sections of this article will delve into three main channels of interference ("the change of epoch," existentialism and skepticism) resulting in three similar modes of writing or literary themes: fragmentary writing, also connected to the concept of disaster, engaging with experience through recurrent themes such as the suicidal act, and dealing with the notions of passion/passivity/patience.

⁵ His examples of interferences from Slovenian literature canonical figures (Matija Čop and France Prešeren) were "cultivating a poetic language," finding a new "versification system", and "opening new spaces" through which many models were successfully incorporated in the target literature (71–73).

In order to establish whether these channels of interference were direct or not, I propose to return to the two writers' biographies. Both Blanchot and Cioran were *à-la-page* readers and commentators of Romanticism, existentialism and skepticism. Before moving to France, Cioran's exposure to French culture was massive. He did not need the mediation of translation, being proficient in French, which became his first language after 1937. Nevertheless, the "channels of interference" I propose do not refer exclusively to French but also to German and Greek models. While both Blanchot and Cioran spoke German, in which case the channels of interference were direct, they may also have resorted to translations from Greek philosophy, in which case they were indirect.

The First Channel of Interference: "The Change of Epoch"— Fragmentary Writing and the Experience of the Disaster

The first channel of interference that can be placed in Dovič's larger interpretation of the polysystem (Dovič, "Literary Repertoire" 69) refers to what Blanchot named a "change of epoch" (Blanchot, *The Infinite* 328–329; *The Writing* 102)⁶ in the aftermath of the Second World War.⁷ The Holocaust revealed the weak foundations of Western thought, whose inability to conceive difference legitimated the Nazis' radical antisemitism. The immediate response to this change was fragmentary writing, which became a new genre and a new "organization of literary critique" (Dovič, "Literary Repertoire" 69) in the 1950's, a period of "anxiety and uncertainty," "upheaval and stagnation, discovery and obfuscation, readjustment and resistance" (Hill, *Maurice Blanchot* 37). Blanchot's and Cioran's return to the fragment corresponds to what Juvan called "the text's affiliation and response to its cultural contexts" (Juvan, *History* 7). Fragmentary writing makes the two thinkers' texts resonate, since both were attracted by the fragment's interminability/incompletion and its possibility "of 'recasting' its form," offering "a perspective which combines both the philosophical and theoretical

⁶ Blanchot used "the change of epoch" without defining it, also after the May 1968 Paris events, when he referred to the way in which numerous other contemporary cultural phenomena such as literary theory and the avant-garde novel were affected (Hill, *Maurice Blanchot* 49).

⁷ For a discussion on the failure of the Enlightenment project and the dramatic changes that occurred in the aftermath of the Second World War, see also A. Ionescu, "The Essay" 345.

aspects of literature and the more affective experience of the text" (Watt 13). In their demand for discontinuity, they resorted, albeit independently, to similar trimming, segmenting, styling *en abyme*.

This type of channel of interference illustrates the midway where Blanchot, trained as a philosopher, yet professing literary criticism, meets Cioran, trained as a philosopher, yet adopting an essayistic writing style whose "secret formula" is often "consonant with poetry" (Oprescu 186).

Their fragments share "foreign models and repertoires" (Dović, "Literary Repertoire" 70), mainly Heidegger's works on language, the Jena romantics' best-known texts, and Nietzsche's "eternal return" which they imported directly. The fragment was theorized in the short-lived literary magazine *Athenaeum* (1798–1800) initiated by August Wilhelm Schlegel and Friedrich Schlegel.⁸ Blanchot expressed his conviction that through the Schlegel brothers' manifesto, literature was to "bear in itself this question of discontinuity or difference as a question of form ... before consigning them to Nietzsche and, beyond Nietzsche, to the future" (Blanchot, *The Infinite* 359) and engaged with Hölderlin's "sacred" speech (Blanchot, *The Work* 111–131).⁹ Cioran who also had an interest in the aphoristic school of Schopenhauer and Lichtenberg memorized and commented on several passages from Novalis and Schlegel (Cioran, *Cahiers* 418, 563, 685; cf. Zarifopol-Johnston 53), alluding to "falling into fragments" (Cioran, *The Temptation* 192). Blanchot's indebtedness and references to Nietzsche are so frequent that the task of footnoting them becomes impossible (see, for instance, Blanchot, *The Infinite* 137–170; *The Work* 287–299), while Cioran's first volumes (especially *On the Heights* and *Tears and Saints*) are highly reminiscent of Nietzsche, whom he admired for having questioned the discourse of any philosophical system.¹⁰ Cioran agreed with Nietzsche who had stated that treatises "are for jackasses and magazine readers" (Nietzsche 579) and asserted: "The mediocrity of philosophy can be explained by the fact that one cannot think but at a low temperature. When you master your fever, you arrange your thoughts like puppets; you pull ideas by the string and the public does not deny itself illusion." (Cioran, *Amurgul* 19)¹¹

⁸ For a discussion on the theoretical romanticism's originality and its "radical modernity," see Lacoue-Labarthe and Nancy 39–40.

⁹ On Blanchot and Romanticism see Allen; McKeane and Opelz.

¹⁰ For Nietzsche's influence on Cioran see Bolea, *Jung* 24; Regier, "Cioran's Nietzsche." For Cioran's distancing from Nietzsche see Liiceanu, *Itinéraires* 27–29.

¹¹ The quotation is also an allusion to Lev Shestov's existential principles: "But

Blanchot's "fragmentary turn" differentiated between the fragment, "the task of rendering all the others indeterminate" (Holland 260), thus "only the dialectical moment in a greater ensemble" (Blanchot, *Political Writings* 63), which was in relation to "the patience of pure impatience" (Blanchot, *The Writing* 34), and "fragmentary writing" that "does not know self-sufficiency," "does not speak in view of itself, does not have its content as meaning" (Blanchot, *The Infinite* 152). This difference shows that Blanchot's conception of writing was "'unworking' and (self-)effacement, the fragmentary—rather than the fragment" (Milesi, "B Effects").

Cioran took pride in writing his books as discontinuous aphoristic fragments: "[w]orks die: fragments, not having lived, cannot die either" (Cioran, *The Trouble* 168). He declared to Laurence Tâcu: "I'm an author of fragments" (Cioran, "Je suis un auteur à fragments" 345).

Exploring further the channel of interference which I identified as "the change of epoch," and its result, the fragment, I return to one of Blanchot's accounts on the fragment as the inner experience of the disaster:

Why does writing—when we understand this movement as the change from one era to a different one, and when we think of it as the experience (the inexperience) of the disaster—always imply the words inscribed at the beginning of this "fragment," which, however, it revokes? (Blanchot, *The Writing* 102)

Through this channel of interference, which is in close relation to the next one, existentialism, we can equate the total light that Blanchot sees when the falling of the star (*aster*) occurs (*The Writing of the Disaster*) with the demonic light that Cioran invokes in *On the Heights of Despair*. For Blanchot,

[l]ight breaks forth: the burst of light, the dispersion that resonates or vibrates dazzlingly—and in clarity clamors but does not clarify. The breaking forth of light, the shattering reverberation of a language to which no hearing can be given. (Blanchot, *The Writing* 39)

For Cioran, "the passion for the absurd" could throw "a demonic light on chaos" (Cioran, *On the Heights* 10) in connection with ecstatic states that lure the one who looks at it and pushes him into disaster which Cioran names apocalypse or "eternal silence":

the temperate zones of human and cosmic life are not in the least like the poles or the equator." (Shestov, *Speculation* 280)

Let wildfires spread rapidly and a terrifying noise drown out everything so that even the smallest animal would know that the end is near. Let all form become formless, and chaos swallow the structure of the world in a gigantic maelstrom. Let there be tremendous commotion and noise, terror, and explosion, and then let there be eternal silence and total forgetfulness. And in those final moments, let all that humanity has felt until now, hope, regret, love, despair, and hatred, explode with such force that nothing is left behind. (52–53)

Both Blanchot's falling of the star and Cioran's demonic light imply the necessity to go beyond phenomenology. Mention should be made that phenomenology ultimately comes from *phos* (light), which is thus the science of what appears in the light.

The Second Channel of Interference: Existentialism—The Theme of the Suicidal Act and the Notion of Disaster

Deriving its insights from phenomenology, whose roots can be found in Edmund Husserl, existentialism is concerned with human existence. I equate the second channel of interference between Blanchot's and Cioran's works with existentialism, which in its first phase (1840's) was represented by Kierkegaard, the second (1880–1940) by Nietzsche, Husserl, Karl Jaspers and Martin Heidegger, the third (1930–1970) by Albert Camus, Gabriel Marcel, Simone de Beauvoir, Maurice Merleau-Ponty and Jean-Paul Sartre, whose doctrine was that "existence precedes essence; or ... that subjectivity must be our point of departure" (Sartre 20).¹² Blanchot and Cioran were in the midst of the existentialist wave that followed the Second World War and they engaged with some of the major predecessors of existentialism, especially, Kierkegaard and Nietzsche (see Cioran, *The Temptation* 12; cf. Bident 187, 193; Regier, "Cioran's Nietzsche"; Sontag in Cioran, *The Temptation*), but also Heidegger. However, as this section will show, very few scholars spoke about Blanchot's and Cioran's existentialism. From this point of view, this section endeavors to follow the urge that Lauren du Graf, Julia Elsky and Clémentine Fauré invoked in the latest issue on existentialism of *Yale French Studies*: "it is time to reanimate the statue, to de-essentialize existentialism, as it were" or to go "beyond the existentialist myths" (Graf, Elsky and Fauré 5).

¹² See also Huisman; Bolea, "What Is Existentialism?"; *Existențialismul astăzi*; Dreyfus.

According to Bident, “[f]or Blanchot ..., the success of existentialism (even in its theoretical bases) had an element of mythmaking about it, and betrayed true *existence*...” (Bident 195). Bident records Emmanuel Levinas’s interpretation, similar to Georges Bataille’s,¹³ of *Thomas the Obscure* as a “demand of experience” and his analysis of Blanchot’s *there is*, a concept to which Levinas returned in *Existence and Existents* (506, note 12).¹⁴

The young Cioran belonged to a group of intellectuals who “ostentatiously styled themselves the ‘Young Generation’” (Hitchins 10), many of them also members of the *Criterion Association* (1932–1934): the historian of religion Mircea Eliade (1907–1986), the avantgarde playwright Eugène Ionesco (1909–1994), philosophers Mircea Vulcănescu (1904–1952) and Nae Ionescu (1890–1940), the mentor of the whole group, who taught them to experience life. Ionescu’s Romanian version of existentialism was *trăirism* (from *a trăi*: to live). For him, “philosophizing is an act of life, an act of experience [trăire]” (N. Ionescu, 14; for the origins of Nae Ionescu’s *trăirism* see Cernica). Nevertheless, Ionescu’s method combined existentialist doctrines with ideas ranging from xenophobic nationalism (Bejan 25–57). *Criterion* organized conferences, symposia and arts exhibitions in Bucharest, and had their own eponymous publication, where they defined their “quintessential concepts ‘*Experiența*’ [experience], ‘Spirituality’ and ‘Generation’” (Bejan 154). As Eliade confessed, the association audaciously considered itself “a precursor to the French cultural circle surrounding existentialism” (Bejan 271).

I would like to go back to Juvan’s theory, since *trăirism*/existentialism is what he called “essentially a cross-cultural phenomenon” (Juvan, *History* 7); Cioran’s *trăirism*, a local, marginal form of existentialism,¹⁵ is that “forgotten form” of the past (7) which is reiterated in his French texts in consonance with the existentialist ideas that were circulating in France in those times. Moreover, Juvan mentioned that “[a]ny text

¹³ Blanchot’s friend, Bataille wrote a letter addressed to Gaston Gallimard (December 1948), which mentioned a book that he intended to write, yet never finalized, whose provisional title was *Maurice Blanchot et l’existentialisme* (Bataille 391–392). Christian Limousin records some elements of this aborted project, such as the exploration of Blanchot’s connection with Kierkegaard, Nietzsche and Heidegger, which are also further developed by Bruno Chaouat (Limousin 253–254).

¹⁴ Blanchot’s “there is” is linked to the Outside (*le dehors*), a space corresponding to Levinas’s formulaic *il y a* (see A. Ionescu, Large and Marin 6).

¹⁵ For analyzing, via Sloterdijk, the four types of existentialism of Cioran’s work see Bolea, *Existențialismul* 17; “Death without Death” 74.

comes into being, exists, and is comprehensible solely through content and formal ties with other utterances, existing texts, and also sign systems ..." (45). Blanchot's and Cioran's works abound in such utterances and existentialist themes such as authenticity, human alienation, freedom and responsibility, absurdity and death prevail.

Perhaps the most frequent themes invoked by both are despair and suicide as a response to the absurdity of life (especially developed by Camus). Both Blanchot and Cioran associated the lure of the suicidal act with passion. For Blanchot suicide remained "secret, mysterious, and indecipherable" (Blanchot, *The Space* 102), for Cioran it meant "wealth" and "self-overcoming" reminding both of Nietzsche's *Selbstüberwindung* and Philipp Mainländer's argument that "at a certain level, in which the suicidal removes not only the phenomenal being, but also the noumenal being, every suicide is, in fact, a deicide" (Bolea, "Toward the 'Never-Born'" 151): "what greater wealth than the suicide each of us bears within himself?" (Cioran, *A Short History* 37)¹⁶

Bident records Blanchot's shock when hearing about Paul Celan's suicide, and the reflections on it in *The Step not Beyond* as well as his further thoughts from *The Space of Literature* (400–401). The latter also contains analyses of Dostoyevsky's *The Devils*, and Nerval's biography where Blanchot regards the suicidal act as passive, because the person who commits his final act "supremely and absolutely" affirms life when negating it: Kirilov's "feverishness," his steps that led him nowhere and Nerval's wandering before taking his life which scholars wrongly assumed to belong to "life's agitation or a still vital force" (102) demonstrate that "[w]hoever kills himself could, then, go on living; whoever kills himself is linked to hope, the hope of finishing it all, and hope reveals his desire to begin, to find the beginning again in the end..." (103).

The comparison between art and suicide is meant to state, beyond appearances, that both art and suicide are "testing a singular form of possibility" (Blanchot, *The Space* 106). As suicide is oriented towards its reversal to itself, "the work seeks this reversal in its origin" (106). Committing suicide is rather the death that one "refuses," that one "neglected," the negligence being itself "perpetual flight and inertia" and in this type of negligence that the work "wants to dwell" (107). For Cioran, philosophy was a way to bear with endless anguish, despair,

¹⁶ Also see Bolea's analysis of Cioran's theme of suicide as "election" from *A Short History*, and its correspondence to a reflection from his still untranslated Romanian *Amurgul* (Bolea, "Toward the 'Never-Born'" 150–151).

and suicide. “A book,” he asserted, is “a postponed suicide” (Cioran, *The Trouble* 77).

Nevertheless, exploring further this channel of interference, we can see also how this existentialist theme permeates the two thinkers’ works with a major difference. Blanchot never toyed with the idea of suicide, and adopted rather the cool reserve of Camus which was much more from the realm of the neuter, a concept that Blanchot’s work permanently responds to,¹⁷ while Cioran’s approach was much more personal. Young Cioran suffered from insomnia and the torturing white nights made him produce his first text *On the Heights of Despair* “as a sort of generic rationale for all suicides” (Johnston 77). Inspired by “notices of suicides in Romanian newspapers of the period,” invariably opening “with the same formula: ‘On the heights of despair, young so-and-so took his life...’” (Johnston 77) and mirroring Camus’s statement that “[t]here is but one truly serious philosophical problem, and that is suicide” (Camus 3), Cioran transformed this theme in the programmatic idea of his works. He felt that suicide meant tragedy and the idea of suicide meant freedom, a belief that he borrowed from the Schopenhauerian equation of life with pain: “Without the idea of suicide, I would certainly have killed myself.” (*Entretiens* 175)

The Third Channel of Interference: Skepticism—Passion/ Passivity/Patience

Throughout the history of European philosophy, from Aristotle to Thomas Aquinas, Descartes, Spinoza, Sartre and Hartmann, activity (generally related to *thumos*) and passivity (linked to *pathos*) were viewed as related to affectivity, finally settling on a formula that Robert Zaborowski put forward in a thought-provoking article: “from *thumos* to *pathos* and *affectus*, then from passion to emotion and feeling.” (Zaborowski 11)

I call the third channel of interference skepticism. Blanchot’s and Cioran’s skepticism led to opening “new spaces” (Dović, “Literary Repertoire” 73) in their engagements with matters of passivity/passion/patience. By skepticism I understand, similarly to Shane Weller, “an undoing of values that never arrives at their complete annihilation” (Weller 72), thus disagreeing with those who followed the facile path of classifying all Blanchot’s and Cioran’s works as nihilist.

¹⁷ For Blanchot’s “neutrality of space” see Marin; Toma.

Taking a last glance at Blanchot's and Cioran's biographies, we may see that Blanchot was attracted by skepticism earlier than Cioran. Although Cioran's early works and a part of *A Short History* can be considered nihilistic, he moved from an explosive active nihilism to a start of "weary" Stoicism in his French period of creation, which is more categorically that of a skeptic.

Blanchot's thesis for a Diplôme d'Etudes Supérieures at the Sorbonne (1929), *La conception du dogmatisme chez les sceptiques* (Hart 5), affirmed a "skepticism against hope" (Bruns xxi). Cioran, whose skepticism made his writing voice undecidable in any particular position, rejected the lure of nihilism from his youth, reminding of Schopenhauer's turn from *The World as Will and Representation* to *Parerga and Paralipomena*:

I have imagined miracles of annihilation, pulverized my hours, tested the gangrenes of the intellect. Initially an instrument or a method, skepticism ultimately took up residence inside me, became my physiology, the fate of my body, my visceral principle, the disease I can neither cure nor die of. (Cioran, *The Temptation* 115)

Thus, there is no wonder why Cioran's French debut, *A Short History of Decay* opens "as a retreat into classical skepticism, with nods to Diogenes and Pyrrho" (Regier, "Cioran's Insomnia" 998).

Blanchot's work anchors the paradoxical affirmation of passion/passivity, which characterizes the experience of literature and death alike, often in the form of the neuter, that singular place of a passion beyond the opposition of passive/active, escaping both affirmation and negation, remaining what Blanchot calls "an unidentifiable surplus," situating itself "always elsewhere than where one would situate it" (Blanchot, *The Infinite* 305). The radicality of this experience leads the writer to the de-individualizing ordeal of *désœuvrement* (theorized in *The Space* and *The Book*), then the conception of the disaster (*The Writing*) as the passion in/through writing of a future death that is already past—and whose "autobiographical" origin was belatedly fictionalized in *The Instant of My Death*. This is the story of a young man brought before a firing squad during the Second World War, who, while waiting for the German soldier's bullet, suddenly found himself released from his near death by a Russian officer who told him to save himself. The paradox of a death that "has already taken place," yet "has never been present" marks the birth of a new tense, called by Jacques Derrida "the unbelievable" (Blanchot and Derrida 49–50) and connects skepticism to the aspiration to a passive, neuter language.

Not unlike Blanchot, in his Romanian texts, Cioran conceived death both the affirmation of salvation and the negation of nothingness, a paradox related to ruin: “The terrifying experience of death, when preserved in consciousness, becomes ruinous. If you talk about death, you save part of your self. But at the same time, something of your real self dies, because objectified meanings lose the actuality they have in consciousness.” (Cioran, *On the Heights* 4) Cioran’s French texts long for an affirmation of the neuter as well, although this is never explicitly advocated but as a transition: “Affirmation and negation being no different qualitatively, the transition from one to the other is natural and easy.” (Cioran, *The Fall* 97) *The Trouble with Being Born*, a summum of aphorisms can be regarded as Cioran’s version of the neuter: everything he passionately affirms, he later on denies with the same fervidness, as if “in him coexisted permanently and about all subjects the affirmer and the negator ... the pleader and the judge, in an eternal contradictory soliloquy, an infinite dialogue with his self...” (Bollon 150).

For Blanchot, natural death was immensely passive. Unlike Heidegger, for whom death was the human being’s ultimate goal and his only authentic experience, Blanchot conceived death as a “given” rather than something “to be achieved” and reread *Being and Time* as the desire to turn the fear of death into passion (see Alweiss). Furthermore, in Blanchot’s *Awaiting Oblivion*, which started from a text he prepared for Heidegger’s *Festschrift*, waiting meant “prolonging death unto eternity” (A. Ionescu, “Waiting for Blanchot” 80).

Although Cioran neither theorized passion, nor did he traverse such experiences as those recounted in *The Instant of My Death*, he also conceived death as human beings’ vocation: “The assent to death is the greatest one of all.” (Cioran, *The Temptation* 207) He made “of death an affirmation of life,” converting “its abyss into a salutary fiction” (222).

Skepticism as “an event” returns to Blanchot in the form of “the affirmation outside negation” (Bruns 231): “the return of the refuted, that which erupts anarchically, capriciously, and irregularly each time ... that authority and the sovereignty of reason, indeed of unreason, impose their order upon us or organize themselves definitively into a system.” (Blanchot, *The Writing* 76) For the writer of the disaster, passion is in relation to passivity, *pas* (in French both the negation “no” and “step”), past and patience: “[w]e are passive with respect to the disaster, but the disaster is perhaps passivity, and thus past, always past, even in the past, out of date.” (3; see also Derrida’s comments on the myriad of “pas” in “Pace Not(s)”) Furthermore, patience gives the

writer the possibility to think of the relation between writing and passivity and past in relation to the immemorial (Blanchot, *The Writing* 14; see also A. Ionescu, *Memorial* 43–44).

Cioran's preoccupation with passion/passivity/patience was more in the realm of theology, especially in *Tears and Saints*, whose title alludes to the Catholic tradition of the "gift of tears." For Cioran, writing was rather connected to impatience, unlike faith which was linked to patience: "Artists can't be religious. To have faith one must remain passive vis-à-vis the world. The believer must not do anything. The artist can't believe because he has no time." (Cioran, *Tears* 73) However, fiction which reveals "the passion for the absurd" (Cioran, *On the Heights* 10) gave the writer the possibility to "transcend death by the pursuit of the indestructible in speech, in the very symbol of nullity" (Cioran, *The Trouble* 34).

Concluding Remarks

There is no one Blanchot, since he asserted that his own work was written "not by a single person, but by several" (Blanchot, *The Infinite* 435). In a similar way, we can say that "there is no *one* Cioran," but a "scattered" one, as Kluback and Finkenthal remarked (Kluback and Finkenthal 2, 4).

This article has attempted to make light on the apparent non-relation between Blanchot and Cioran, by establishing three possible "channels of interference." As we stepped in the third decade of the third millennium, Even-Zohar's concept of interference, enriched by Dović, and Juvan's broader definition of intertextuality may seem traditional nowadays and perhaps, as Juvan self-critically characterized his method, "old-fashioned" (Juvan, *History* 184). Yet, as this article hopefully demonstrated, they can remain extremely useful tools for the exploration of the labyrinthine connections between Blanchot's and Cioran's fragmentary writing, the disaster, the theme of suicide, and the notions of passivity/passion/patience.¹⁸

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»Kanali interference«: Maurice Blanchot in Emil Cioran

Ključne besede: literarna teorija / medbesedilnost / interferenca / Blanchot, Maurice / Cioran, Emil / fragmentarnost / eksistencializem / skepticizem

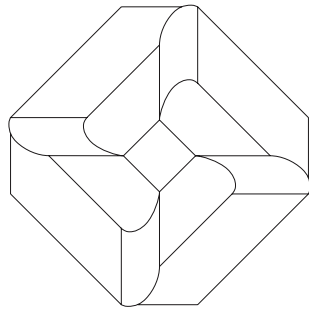
Iz koncepta »literarne interference«, ki ga je zasnoval pionir teorije polisistemov Itamar Even-Zohar, razširili pa so ga drugi teoretiki, ter iz različnih interpretacij medbesedilnosti izhajajoči članek primerja dva misleca dvajsetega stoletja: francoskega pisatelja, filozofa in literarnega teoretika Mauricea Blanchota ter v Romuniji rojenega francoskega esejista in filozofa Emila (E. M.) Ciorana. V članku uporabljamo Even-Zoharjev pojem »kanal interference« in predlagamo tri takšne »kanale«, vsakega od njih z rezultati, ki osvetlujejo razmerje med Blanchotovimi in Cioranovimi deli. Prvi »kanal interference«, ki smo ga po Blanchotu poimenovali »sprememba epohe«, vodi v njuno izbiro fragmentarnega pisanja. Drugi, eksistencializem, bi lahko potencialno povezal njuna dela predvsem v tem, kako vzpostavljata temo samomora, s poudarkom na Blanchotovem *Prostoru literature* in Cioranovem *Na višavah obupa*. Nazadnje še prek tretjega »kanala interference«, skepticizma obeh mislecev, raziskujemo njuno ukvarjanje s pojmi strast/pasivnost/potrpežljivost.

1.01 Izvirni znanstveni članek / Original scientific article

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Recenzija / *Review*



O prizmatičnem prevajanju

Matthew Reynolds, ur.: *Prismatic Translation*. Cambridge: Legenda, 2019. 381 str.

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O prizmatičnem prevajanju smo lahko v slovenščini prvič brali leta 2019, ko je izšla knjiga Matthewa Reynoldsa *Prevajanje: zelo kratek uvod*. Šlo je za slovenski prevod knjige, v kateri je Reynolds leta 2016 na povabilo uredništva ugledne oxfordske zbirke *Very Short Introductions* (*Zelo kratki uvodi*) predstavil sodobno teorijo prevajanja, vključno s svojim konceptom prizmatičnega prevajanja. Temu konceptu je Reynolds skupaj s Sowon Park in Kate Clanchy pozneje namenil tudi poglavje v »manifestu« *Creative Multilingualism* (*Ustvarjalna večjezičnost*). Istočasno pa je koncipiral in uredil tudi zbornik, ki je po terminu »prizmatično prevajanje« dobil naslov, se pravi, *Prismatic Translation*. Ta zbornik prinaša izsledke dveh konferenc, ki sta v letih 2015 in 2016 pod Reynoldsovim vodstvom potekali na Univerzi v Oxfordu oziroma na dunajskem kongresu Mednarodne zveze za primerjalno književnost.

V knjigi *Prevajanje: zelo kratek uvod* Reynolds v zvezi s prizmatičnim prevajanjem piše o pluralnejših načinih prevajanja, ki »ne ponujajo enega samega ekvivalenta, pač pa aktivirajo različne možne pomenne izhodiščnega besedila« (Reynolds, *Prevajanje* 106). To opredelitev dopolni, ko v prispevku k zborniku *Creative Multilingualism* pokaže, kako lahko v »izhodiščnem besedilu odkrijemo nove pomenske odtenke, če si ga ogledamo skozi ustvarjalno prizmo prevoda«, saj »[p]revajanje poraja množstvo novih besedil« (Reynolds idr., »Prismatic« 137, 131). Nazadnje pa se v uvodu v zbornik *Prismatic Translation* zavzema za to, da »prevladujoča metafora v prevodoslovju ne bi bila več kanal [...], temveč prizma«, ki izraža »potencial pomenske pluralnosti izvirnika in njegovo širjenje v več različic, ki ohranjajo vez z izvirnikom, čeprav se razlikujejo tako od izvirnika kakor od drugih različic« (Reynolds, »Introduction« 3). Prevajanje s tega gledišča ni prenos pomena iz vnaprej obstoječega izvirnika v nastajajoči prevod, pač pa soustvarjanje pomena v izvirniku in prevodu; izvirnik v tem smislu nastaja skupaj s prevodom (gl. Reynolds, »Introduction« 10).

Prizmatično prevajanje torej označuje nov pristop k prevajanju, ki se osredotoča na ustvarjalnost prevajanja. Razlike med različnimi prevodi razkrivajo ustvarjalno razsežnost človeške jezikovne interakcije. Kakor prizma razpiši belo svetlobo v različne barve mavrice, torej prevajanje aktivira potencial izvirnika, da postane podlaga različnih prevodov. Med te prevode pa se naseli ekvivalenca, ki ga je metafora kanala pripisovala zgolj razmerju med izvirnikom in posameznim prevodom.

V uvodu v zbornik *Prismatic Translation* urednik pluralnost prevajanja med drugim povezuje s procesom staranja. V nasprotju z izvirniki se prevodi starajo, zato novi prevodi nemalokrat nastanejo kot posodobitve starejših prevodov v iste jezike. Prevajanje tako ustvarja povezave med obdobji in jeziki, saj nikoli nima opravka zgolj s ciljnim jezikom kot takšnim, temveč vselej le s ciljnim jezikom, kakršen obstaja v času prevajanja in kakršen je obstajal v prejšnjih fazah svoje evolucije. Ustvarjalnost prevajanja potemtakem zahteva že temeljna zgodovinska jezika. Tej zgodovinskiosti pa se tako ali drugače posveča večina poglavij zbornika *Prismatic Translation*.

Zbornik je razdeljen na pet razdelkov: »Okviri«, »Jeziki«, »Kulture«, »Prakse« in »Branja«. Osrednja tematika prvega razdelka, ki ga tvori obsežno Reynoldsovo poglavje, je določen konflikt, značilen za prevajanje. Kot opozarja Reynolds, vsak bralec ve, da se prevodi razlikujejo od izvirnikov in da besedila, ki ga prebira, ni napisal pisatelj, naveden na naslovnici, temveč prevajalec, pa vendar običajno reče, da bere na primer Tolstoja. Bralec vsekakor bere le eno izmed različic prevoda, in sicer različico, ki je nastala kot splet najrazličnejših dejavnikov, ki so vplivali na prevajalca v njegovem času in prostoru. Ta na drugi strani ve, da se izhodiščni in ciljni jezik ne skladata, vendar kljub temu poskuša ujeti tako imenovanega duha izvirnika in ga s svojim prevodom prenesti v ciljni jezik. To protislovje se Reynoldsu zdi ključna značilnost prevajanja. Tako je, kot omenja Reynolds, Elizabeth Barrett Browning kljub zagovarjanju pluralnosti v prevajanju želela izničiti svoj mladostni prevod Ajshilovega *Vklenjenega Prometeja*, ker je menila, da je od njegovega nastanka precej dozorela in da ne odseva več njene osebnosti. John Dryden pa se je svojega zgodnjega prevoda Vergilove *Eneide* sramoval iz nasprotnega razloga: v prevodu ni pogrešal izraza svoje osebnosti, pač pa Vergilov glas.

Razdelek o jezikih otvori poglavje Francesce Orsini na temo predsodkov, s katerimi se je spoprijemalo prevodoslovje v Aziji pred letom 1800, vključno z domnevnim pomanjkanjem tako imenovanih natančnih prevodov in lokalne teoretizacije prevajanja. Avtorica opozarja, da so številni pesniki iz 17. stoletja, med njimi Malukdas, Nagaridas

in Ghulam Nabi Raslun, rekonstruirali tako rekoč vse severnoindijske pesniške in vsakdanje govorice, ki so mogle kot takšne vstopiti v obtok tudi brez prevodov v običajnem pomenu besede. Avtorica tako govori o prizmatičnem vsakdanu, v katerem se več jezikovnih svetov sreča v določenem posamezniku. Da so prizmatične strategije potrebne za predstavljanje kompleksnih fonetičnih in vizualnih sistemov pomenjanja, pokaže tudi Hany Rashwan, ki v svojem prispevku na praktičen način predstavi staroegipčansko pisavo. Rashwan opozarja na vizualni medij staroegipčanskega sistema pisave, ki se izkaže za relevantnega tako pri branju kakor pri prevajanju literarnih besedil, saj ideogrami ne predstavljajo le glasov, temveč si z determinativi (simboli, ki podrobneje določajo pomen besed) delijo funkcijo specifikacije pomena besede. Z jezikom se ukvarja tudi John Cayley, kanadski pionir literarnega ustvarjanja v digitalnih medijih, ki ponuja novo konceptualizacijo jezika, utemeljeno v njegovi lastni digitalni medijski umetniški praksi. Njegovi teksti se skozi niz drobnih premikov prelivajo drug v drugega, s tem pa ilustrirajo Benjaminovo teorijo, po kateri prevajanje poteka v kontinuumu transformacij.

Razdelek o kulturah se začne s poglavjem Yvonne Howell o genezi prevajanja v Rusiji. Rusija je bila večino srednjega in zgodnjega novega veka izolirana od evropskih kulturnih tokov. V času reform Petra Velikega pa je opaziti trend sprejemanja nizozemskih, nemških in angleških poimenovanj tujih tehničnih izumov. Od 18. stoletja naprej tako lahko govorimo o izrazitem porastu prevodov v ruščino, saj se je prevajalo tako rekoč vse in vse hitreje. Nastajali so prevodi, ki so evropske literature prelomili skozi specifično prizmo: bili so intenzivirani, razširjeni in skoraj vedno prežeti z novo filozofijo in estetikom. Upad tovrstnih prevodnih praks prinese šele vstop ruske literature na svetovno prizorišče v 19. stoletju. K pluralnosti prevajanja nas vrača poglavje Kasie Szymanske, ki meni, da v primeru množenja prevodov določenega teksta noben prevod ni končno in enkratno dejanje, saj ni mogoče govoriti o pravem ekvivalentu v ciljnem jeziku, tako da je sestavni del vsakega prevajalskega procesa premislek o več enako legitimnih interpretacijah izvirnika. Avtorica se ustavi ob domisllici Marthe Collins in Kevina Pruferja, ki sta v antologiji *Into English (V angleški jezik)* s pomočjo petindvajsetih prevajalcev, ki so obenem pesniki, združila po tri angleške prevode petindvajsetih pesmi iz različnih jezikov in tako uprizorila pluralnost prevajanja na primeru poezije. O popolnoma drugačnem tipu prevajanja pa razpravlja Adriana X. Jacobs, ki se posveti ekstremnemu prevajanju, ki nemalokrat vodi v neberljivost besedil. Gre za besedila, ki se umeščajo onstran pričakovanih meja prevajanja, tja,

kjer se vrnitev k izvirniku zdi nemogoča. Ekstremni prevodi so nekonvencionalni teksti, ki preizkušajo meje jezikovne berljivosti, razumevanja in prevajanja. Podobno kakor Kasia Szymanska tudi Cosima Bruno obravnava prizmatični pristop k prevajanju lirike. Zanima ga poetika hrupa v knjigi *Pink Noise (Rožnati hrup)*, pesniški zbirki tajvanske pesnice Hsie Ju iz leta 2007, ki prinaša dvaintrideset pesmi v angleščini in eno v francoščini ter njihove kitajske prevode, nastale s programsko opremo Sherlock. Pesmi so sestavljene iz fraz, pridobljenih predvsem s klikanjem na povezave v nezaželeni e-pošti, hrup, v katerega posegajo, pa ne prihaja le iz tiskanih medijev kakor v primeru avantgardne poezije, ampak iz svetovnega spleta. Razdelek »Kulture« zaključuje Jernej Habjan, ki v teoriji prizmatičnega prevajanja prepoznava odmev teorije kulturnega prevajanja, kakor sta jo razvila Homi Bhabha in Judith Butler. Prizmatični pristop k prevajanju mu velja za vrnitev k problematiki literarnega prevoda prek ovinka teorije kulturnega prevajanja. Razlikovanje med kanalom in prizmo je namreč nekakšen prevod razlikovanja med javno sfero in tako imenovanim tretjim prostorom, ki ga je vpeljala teorija kulturnega prevajanja.

Četrti razdelek (»Prakse«) prinaša poglavja, ki se problematiki prizmatičnega prevajanja približujejo prek študij primerov, ki v petem razdelku nazadnje zavzamejo osrednje mesto. Jean Anderson v svojem poglavju ponazori relevantnost prizmatičnega pristopa k prevajanju literature na primeru novele *La vieille dame (Stara gospa, 1990)* tahitijske pisateljice Rai Chaze. Ravnotežje, ki ga mora loviti prevajalec, ko v ciljni jezik prevaja zunajliterarne reference, znane le izvirnemu bralstvu literarnega besedila, je v primeru te novele na precejšnji preizkušnji. Motivi, ki jih je izvirno bralstvo zlahka povežalo v tematiko kolonializma, namreč v prevodu kaj hitro postanejo nepovezani drobci slabo razvite pripovedi, če jih prevajalec ne refraktira na način, ki omenjeno tematiko priključuje tudi v prevodu. Arhitektka in pisateljica Pari Azarm Motamedi ilustrira prizmatičnost s pomočjo svojih prevodov poezije iranskega pesnika in literarnega kritika Mohameda Reze Šafija Kadkanija. Prevode je namreč opremila z lastnimi likovnimi deli, navdihnjjenimi s podobami rodnega Teherana in z drugimi spomini, ki so jih zbudile pesmi v procesu prevajanja. Literarna in likovna umetnost zanimata tudi Audrey Coussy, ki se posveča prevajanju nonsense abecednikov, kakršne so v viktorijanski Angliji za otroke ustvarjali Edward Lear in drugi. Kolikor je nonsense protislovno srečanje smisla in nesmisla, nonsense abecedniki protislovje še stopnjujejo, saj s pomočjo ilustracije in verzov smisel pripisujejo posamezni črki. Najvišja stopnja pa je prevajanje tovrstnega abecednika, ki ima nemogočo nalogo, da ilustra-

ciji, ki v izvorniku ponazarja besedo na določeno črko, doda besedo na isto črko in z enakim pomenom. O nujnosti odklonov od izvornika razpravlja tudi Eran Hadas, ki opisuje svoje prevajalsko delo na področju računalniškega programiranja, in sicer od prilagajanja ameriškega klepetalnega bota hebrejščini in prevajanja izvorne kode iz angleščine v hebrejščino do aplikacije, ki simulira asociativno ali tako imenovano človeško branje besedila s pomočjo prevajalskih procesov. Razdelek »Prakse« sklene Philip Terry, ki predstavi svoj prevod Du Bellayjeve zbirke sonetov *Les Regrets (Obžalovanja, 1558)*. Terry namreč sonete prevede, kakor da bi bili napisani kot kritičen odziv na neoliberalne reforme, ki so v času prevajanja posegale v britanski visokošolski sistem.

V razdelku »Branja« Patrick Hersant zbere dvajset prevodov Coleridgeeve pesmi *Kubla Khan* in se osredotoči na slavni prvi verz, »In Xanadu did Kubla Khan«. Semantično in sintaktično razmeroma preprost verz se ob branju v različnih prevodih izkaže za nosilca zvočnosti, ritma in konotacij, katerih potencial ob branju v izvorniku ni nujno aktualiziran. Podobno Péter Hajdu primerja pet madžarskih prevodov Petronijevega *Satirikona* in ugotavlja, da jih ne kaže reducirati na razvojne faze na poti do popolnega prevoda. Različne politične in kulturne razmere namreč ustvarjajo različne prizme, vključno z različnimi popačenji in motnjami, zgodovina prevajanja *Satirikona* pa je potemtakem del zgodovine teh prizem. V naslednjem poglavju Alexandra Lukes govori celo o shizofreni prizmi, saj se osredotoča na avtobiografijo s shizofrenijo diagnosticiranega Louisa Wolfsona *Le Schizo et les langues (Shizofrenik in jeziki, 1970)*. Wolfson v knjigi opiše bolečino, ki jo občuti, kadar komunicira v maternem, angleškem jeziku, in alternativni jezik, ki ga je sestavil iz francoščine, nemščine, ruščine in hebrejščine. Avtorica poglavja ugotavlja, da knjige še nihče ni prevedel, in se sprašuje, ali bi to bilo sploh zaželeno in kakšen pristop bi kazalo izbrati. V naslednjem poglavju pa se Dennis Duncan posveča tako rekoč nasprotnemu pojavu, izvornim besedilom, ki se predstavljajo kot psevdo-prevodi. Osredotoča se na pesniško zbirko Harryja Mathewsa z naslovom *Armenian Papers (Armenski spisi, 1987)*, ki jo avtor v predgovoru označi za poskus zvestega prevoda srednjeveških armenskih pesmi, ki so zgorele v požaru in jih je nato v 19. stoletju nekdo nič kaj zvesto prevedel v italijanščino. Mathews na ta način dekonstruira bralska pričakovanja o dostopnosti popolnih izvornikov onstran konstitutivno nepopolnih prevodov. Stefan Willer pa rekonstruira zgodbo o slavnem tekstu, ki je bil več kakor sto let ontološko odvisen od prevajanja, namreč o *Rameaujevem nečaku* Denisa Diderota, ki je v javnost prišel po zaslugi Goethejevega prevoda, ki

je postal celo podlaga francoske izdaje, dokler se konec 19. stoletja ni našel rokopis izvirnika.

Kot celota zbornik *Prismatic Translation* uvodoma torej predlaga in nato v literarnovedni praksi uprizarja teorijo prizmatičnega prevajanja. Kot dodatno uprizaritev oziroma že pravo aplikacijo pa velja na koncu omeniti platformo *Prismatic Jane Eyre* (<https://prismaticjaneeyre.org/>), ki jo je prav tako koncipiral Reynolds. V skladu s temeljnim aksiomom o govorici kot kontinuumu, ki preči vzdolž nacionalnih meja ločene jezike, platforma predstavi *Jane Eyre* Charlotte Brontë kot roman, katerega tekst se razteza vse od izvirnika do najnovejšega prevoda. Tako pojmovan roman ima toliko krajev in letnic izida, da njihov prikaz zahteva zemljevid sveta s časovnim trakom; toliko naslovnice, da niti najdostopnejših ni mogoče prikazati drugače kakor z mozaikom; in toliko različic oziroma ekvivalentov posamezne besede izvirnika, da jih lahko učinkovito prikaže le videoposnetek (ki s tem tudi nakaže neustreznost pojmov, kakršna sta različica in ekvivalent). *Jane Eyre* – ki že v slovenščini obstaja še pod enim naslovom, namreč *Sirota iz Lowooda* – se tako izkaže za knjigo, ki je kot predmet neštetihi prevodov, kot vir najrazličnejših škandalov in kot navdih nepregledne množice nadaljevanj v tradiciji *fan fiction* zagotovo odličen primer prizmatičnosti prevajanja in spodbuda za nadaljnje raziskave.

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1.19 Recenzija / Review

UDK 81'25

DOI: <https://doi.org/10.3986/pkn.v45.i1.12>

NAVODILA ZA AVTORJE

Primerjalna književnost objavlja izvirne razprave s področij primerjalne književnosti, literarne teorije, metodologije literarne vede, literarne estetike in drugih strok, ki obravnavajo literaturo in njene kontekste. Zaželeni so tudi meddisciplinarni pristopi. Revija objavlja prispevke v slovenščini ali angleščini, izjemoma tudi v drugih jezikih. Vsi članki so recenzirani.

Prispevke pošiljajte na naslov: marijan.dovic@zrc-sazu.si.

Razprave, urejene v programu Word, naj **ne presegajo 50.000 znakov** (vključno s presledki, povzетkom, ključnimi besedami, z opombami in bibliografijo). Besedilo naj bo v pisavi Times New Roman, 12 pik, enojni razmik. Drugi prispevki – poročila, recenzije ipd. – lahko obsegajo največ 20.000 znakov (vključno s presledki).

Naslovu razprave naj sledijo **ime in priimek, institucija, naslov, država, ORCID iD** in **e-naslov** avtorja oziroma avtorice.

Razprave imajo slovenski **povzetek** (1.000–1.500 znakov) in **ključne besede** (5–8), oboje naj bo v kurzivi tik pred besedilom razprave. **Angleški prevod** povzetka (preveden naj bo tudi naslov razprave) in ključnih besed je postavljen na konec besedila (za bibliografijo).

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).

Sprotne opombe so oštevilčene tekoče (arabske številke so levostično za besedo ali ločilom). Količina in obseg posameznih opomb naj bosta smiselno omejena. Bibliografskih referenc ne navajamo v opombah, temveč v kazalkah v sobesedilu neposredno za citatom oziroma povzетkom bibliografske enote.

Kazalka, ki sledi citatu ali povzетku, v okroglih oklepajih prinaša avtorjev priimek in številko citirane ali povzete strani: (Juvan 42). Kadar avtorja citata navedemo že v sobesedilu, v oklepaju na koncu citata zapišemo samo številko citirane ali povzete strani (42). Če v članku navajamo več enot istega avtorja, vsako enoto po citatu oziroma povzетku v kazalki označimo s skrajšanim naslovom: (Juvan, *Literary* 42).

Citati v besedilu so označeni z dvojnimi narekovaji (« in »), citati v citatih pa z enojnimi (' in '); izpusti iz citatov in prilagoditve so označeni z oglatimi oklepaji. Daljši citati (štiri vrstice ali več) so izločeni v samostojne odstavke brez narekovajev; celoten citat je zamaknjen desno za 0,5 cm, njegova velikost je 10 pik (namesto 12), nad in pod njim pa je prazna vrstica. Vir citata je označen v oklepaju na koncu citata.

Ilustracije (slike, zemljevidi, tabele) so priložene v ločenih datotekah z minimalno resolucijo 300 dpi. Objavljene so v črno-beli tehniki. Položaj ilustracije naj bo označen v glavnem tekstu (Slika 1: [Podnapis 1]). Avtorji morajo urediti tudi avtorske pravice, če je to potrebno.

V **bibliografiji** na koncu članka so podatki izpisani po standardih MLA:

– članki v periodičnih publikacijah:

Kos, Janko. »Novi pogledi na tipologijo pripovedovalca«. *Primerjalna književnost* 21.1 (1998): 1–20.

– monografije:

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