

# **Predstavitve avtorjev in njihovega dela**

# **Presentations of the Authors and their Work**



Če se pisanja že ni mogoče povsem naučiti, se ga je zanesljivo mogoče učiti, in po tem vsak piše bolje, enako kot vsak, ki gre v plavalni tečaj, na koncu plava bolje kot na začetku, res pa so nekateri bolj sposobni in pridejo do medalje na olimpijadi, drugi pa zasilno čofotajo, a se lahko vsaj sami rešijo, če padejo v vodo.

(Intervju z Majo Meglo v *Delu*, 2006)



Foto: Tone Stojko

*If it is impossible to actually learn how to write, it is certainly possible to receive tuition in it, after which everybody writes better, just like anybody who takes swimming lessons at the end swims better than at the beginning, although some people are better at it and get a medal at the Olympics, while others just manage to stay afloat, but can at least save themselves if they fall in the water.*

(From an interview with Maja Megla in *Delo*, 2006)

## Andrej BLATNIK

Pisatelj, prevajalec in urednik Andrej Blatnik se je rodil leta 1963 v Ljubljani. Na ljubljanski Filozofski fakulteti je diplomiral iz primerjalne književnosti in sociologije kulture, magistriral iz ameriške književnosti, leta 2004 pa doktoriral z delom *Vplivi popularne kulture na ameriško prozo po modernizmu*. Je urednik pri Cankarjevi založbi in predavatelj kreativnega pisanja na Fakulteti za humanistične študije v Kopru. Objavil je dva romana, *Plamenice in solze* (1987) in *Tao ljubezni* (1996), štiri knjige zgodb, *Šopki za Adama venijo* (1983), *Biografije brez imenih* (1989), *Menjave kož* (1990) in *Zakon želje* (2000), študijo o sodobni ameriški prozi *Labirinti iz papirja* (1994), zbirko kulturniških komentarjev *Gledanje čez ramo* (1996) in razmišljanja o književnosti v digitalnem času z naslovom *Neonski pečati* (2005). Napisal je več radijskih iger in prevedel nekaj knjig iz angleščine (Anais Nin, Stephen King, Sylvia Plath, Paul Bowles ...).

Je dobitnik zlate ptice (1984), Župančičeve nagrade (1991) in nagrade Prešernovega sklada (2002). Vrsta njegovih kratkih zgodb je prevedena in objavljena v tujih literarnih revijah v angleščini, nemščini, francoščini, španščini, portugalščini, italijanščini, madžarščini, poljščini, slovaščini, češčini, hrvaščini, srbščini, grščini, turščini in albanščini; zbrane pa so v številnih evropskih in ameriških antologijah.

Andrej Blatnik spada v srednjo generacijo avtorjev in je v slovenskem prostoru najbolj znan kot postmodernist – njegov roman *Plamenice in solze* je bil razglašen za paradigmatski tekst slovenske postmodernistične literarne generacije. Za Blatnikovo kratko prozo je značilno obračanje k minimalizmu po zgledu ameriškega pisatelja Raymonda Carverja. Zbirka kratkih pripovedi *Zakon želje* (2000) pomeni nekakšen vrh njegovega dosedanjega proznega ustvarjanja. V njej je v ospredju motivno nerešljivi, večno antagonistični odnos moški-ženska, pridružuje pa se mu tudi odnos otroci-starši in celo nekaj družbeno angažiranih poskusov. Tudi za to zbirko je značilen minimalizem, majhne, intimne zgodbe povprečnih ljudi, ki pa so včasih zaznamovane s širšimi družbenimi aktualijami. Gre za popise izčrpane eksistence, kjer se po smrti subjekta akcije pojavi subjekt pogovaranja. Zgodbe odsevajo nezmožnost komunikacije –

The writer, translator and editor Andrej Blatnik was born in 1963 in Ljubljana. He graduated in comparative literature and sociology of culture at the Ljubljana Faculty of Arts. He has a master's degree in American literature and in 2004 received a doctorate on the basis of his thesis which dealt with the influence of popular culture on American prose after modernism. He works as an editor for the publishers Cankarjeva založba and lectures in creative writing at the Faculty of Humanities in Koper. He has published two novels *Plamenice in solze* (1987) and *Tao ljubezni* (1996), four books of stories *Šopki za Adama venijo* (1983), *Biografije brez imenih* (1989), *Menjave kož* (1990) and *Zakon želje* (2000), a study of the modern American prose *Labirinti iz papirja* (1994), a collection of cultural commentaries *Gledanje čez ramo* (1996) and thoughts about literature in the digital era *Neonski pečati* (2005). He has written a number of radio plays and translated from English books by such authors as Anais Nin, Stephen King, Sylvia Plath and Paul Bowles.

Blatnik has been the recipient of the Zlata ptica Prize (1984), the Župančič Prize (1991) and the Prešeren Fund Prize (2002). A number of his short stories have been translated and published in foreign literary journals in English, German, French, Spanish, Portuguese, Italian, Hungarian, Polish, Slovak, Czech, Croatian, Serbian, Greek, Turkish and Albanian. They are also included in numerous European and American anthologies.

Andrej Blatnik belongs to the middle generation of authors and is at home best known as a post-modernist: his novel *Plamenice in solze* was said to be a paradigmatic text of the Slovene post-modernist literary generation. A typical feature of his short prose is a leaning towards minimalism, following the example of the American writer Raymond Carver. The collection of short stories *Zakon želje* (2000) signifies a peak in his creativity so far. In the foreground is the unsolvable, forever antagonistic relationship between man and woman, as well as the relationship between parents and children, and even a few attempts at social engagement. Minimalism is a characteristic of this collection, too – small intimate stories of average people, occasionally marked by wider social events. The stories describe exhausted lives, where the subject of talk emerges from the death of the sub-

ject of action. The stories reflect the incapacity to communicate – people talk, but do not believe in their capacity to communicate and are thus in constant conflict with their surroundings and are unable resolve their situation.

Within this project, the author made a guest visit in Gothenburg.

*...being deeply moved by or amazed at the existence of the world, of mankind and of myself as an original, unique human identity increasingly clearly appears to me as the fundamental experience of my life.*

(From an interview with Petra Vidali in the collection *Naplavine*, 2004)



*... se mi presunjenost oziroma čudenje nad eksistenco sveta, človeka in samega sebe kot samosvoje, enkratne človeške identitete vse jasneje kaže kot temeljno doživetje mojega življenja.*

(Pogovor s Petro Vidali v zbirki *Naplavine*, 2004)

## Andrej BRVAR

The poet, commentator and editor Andrej Brvar was born in 1945 in Čačak (Serbia), where his parents were exiled from Slovenia by the Germans. He graduated in comparative literature and Italian at the Faculty of Arts in Ljubljana. He was first employed at Maribor Library, then at the Založba Obzorja publishing house as an editor for Slovene literature. Currently, he works as an editor at Študentska založba Litera. Brvar has so far published 10 collections of poetry and 3 books for adolescents, while five of his radio plays have been broadcast. In 2003, a collection of his articles *Odzivi – pogovori in zapisi* appeared in book form, and in 2005 his poetry collection *Naplavine* was published in Sarajevo. Next year (2007) will see the publication of the whole of Brvar's poetry in the *Kondor* series published by Mladinska knjiga.

Fifteen years ago, for his collection *Pesnitve in pesmi* (1990), Brvar received both a Prešeren Fund Prize and the Glazer Prize awarded by the City of Maribor for cultural achievement. Since then, two more collections have been published: *Popoldan* (1996) and *Naplavine* (2004). In 1999, there appeared *Mariborska knjiga*, edited and with an introduction by Brvar. In 2001, he again received the Glazer Prize, this time for his editorial activities.

From the start, literary historians and critics have used different labels to describe his work, from "avant-gardism", that is poetry as a purely technical innovation experiment, and "engaged poetry" to "imaginism", from "ready made" to the "surrealist stringing together of images". The poet himself has emphasised in a number of interviews that one element of his poetry has always been the image "drawn" either with a number of words or a single word, and taken from the real, objective world on the basis of usually momentary existential amazement; this is why he has defined himself as an imagist. This is also the reason why he entitled his first col-

ljudje govoriijo, vendar v svojo sposobnost komunikacije ne verjamejo, zato so v nenehnem nesporazumu z okolico in svoje situacije ne znajo rešiti.

V okviru projekta je bil avtor povabljen v Göteborg.

Pesnik, publicist in urednik Andrej Brvar se je rodil 1945 v Čačku (Srbija), kamor je nemški okupator pregnal njegove starše. Diplomiral je iz primerjalne književnosti in italijanskega jezika na Filozofski fakulteti v Ljubljani. Najprej se je zaposlil v Mariborski knjižnici, nato v Založbi Obzorja kot urednik za izvirno literaturo, danes pa je urednik pri Študentski založbi Litera. Doslej je objavil 10 pesniških zbirk, 3 knjige za mladino, na radiu pa so izvedli 5 njegovih radijskih iger. Leta 2003 je izšla Brvarjeva izbrana publicistika z naslovom *Odzivi – pogovori in zapisi*, leta 2005 pa je njegova zbirka *Naplavine* izšla v Sarajevu. Prihodnje leto (2007) bo natisnjen izbor iz celotne Brvarjeve poezije v zbirki *Kondor*, ki izhaja pri Mladinski knjigi.

Pred 15 leti je Andrej Brvar prejel nagrado Prešernovega sklada za zbirko *Pesnitve in pesmi* (1990). Za isto zbirko je istega leta prejel tudi Glazerjevo nagrado, ki jo za kulturne dosežke podeljuje mesto Maribor. Od takrat do danes sta izšli še dve njegovi pesniški zbirki, *Popoldan* (1996) in *Naplavine* (2004). Leta 1999 je izšla *Mariborska knjiga*, ki jo je Brvar uredil in ji napisal spremno besedo. Za uredniško dejavnost je leta 2001 znova prejel Glazerjevo listino.

Že od samega začetka so literarni zgodovinarji in kritiki pripisovali njegovim pesniškim delom več oznak – od »avantgardizma«, torej pesništva kot zgolj tehnično inovacijskega eksperimentiranja, in »angažirane poezije« do »imagizma«, od »ready mada« do »nadrealističnega nizanja podob«. Sam pesnik je v več intervjujih poudaril, da je element njegove poezije od nekdaj slika, »izrisana« z več besedami ali le z eno samo, in vzeta iz realnega, objektivnega sveta na podlagi največkrat hipnega eksistencialnega začudenja; zato se je tudi opredelil za imagista. Svoji prvi pesniški zbirki je prav zato dal

naslov *Slikanica*. Temeljni element njegove poezije je individualizacija slike kot vidna manifestacija konkretnega, objektivnega sveta. Njegova izrazna sredstva so metonimija, eksempl, sprotna refleksija njegovega življenja, vsega čudežnega. Sicer pa je za njegovo poezijo značilno to, da je po izrazu in obliki prozaizirana in prehaja iz bolj vezane v manj vezano besedo.

Brvar sodi med ustvarjalce tiste poezije iz šestdesetih in sedemdesetih let 20. stoletja, ki je pomenila radikalen premik pesniške optike k vsakdanji življenjski stvarnosti. Oddaljuje se od vsakršne metafizike in transcendence. Njegove pesmi se tako po tematiki kot tudi jeziku včasih toliko približajo stvarnosti, da zabrišejo mejo z njo, s čimer pride do modernističnega prenosa estetske funkcije (B. Paternu).

V okviru projekta so v Trstu prevedli izbor pesmi iz zbirke *Naplavine*.

lection *Slikanica* (Picture Book). The basic element of his poetry is the individualisation of the image as the visual manifestation of the tangible, objective world. His means of expression are metonymy, example and an on-going reflection on his life and all that is magical. Another characteristic of his poetry is that in terms of both expression and form it is almost like prose, moving from the more to the less restricted word.

Brvar belongs among the poets of the 1960s and 1970s whose poetry signified a radical shift from a poetic angle to the everyday realities of life. He distances himself from any kind of metaphysics or transcendence. His poems sometimes come so close to reality in terms of both subject matter and language that they obscure the border between poetry and reality, leading to a modernist transfer of the aesthetic function (B. Paternu).

Translated within this project: a selection of poems from the collection *Naplavine*.

*Gre samo za skupinico ljudi, ki je preložila odraščanje za nedoločen čas. Življenje pa seveda razume na temu primeren način. Vsekakor to ni razlog za alarm.*

(Igra angelov in netopirjev, 1997)



*It's only a small group of people, who have delayed growing up indefinitely. And who of course understand life accordingly. This is in no way a cause for alarm.*

(Igra angelov in netopirjev, 1997)

## Aleš ČAR

Pisatelj, prevajalec, scenarist, publicist in urednik Aleš Čar je rojen leta 1971 v Idriji. Študiral je primerjalno književnost na ljubljanski Filozofski fakulteti. Je tudi ustanovitelj in urednik revije *Balcanis* ter urednik kulturnih strani pri časniku *Dnevnik*. Za svoj prvi roman *Igra angelov in netopirjev* je prejel nagrado za najboljši prvenec. Njegov drugi roman *Pasji tango* je preveden v hrvaščino, srbsščino in madžarščino, prav tako so v več jezikov prevedene avtorjeve kratke zgodbe. Slovenskim bralcem se je Aleš Čar najprej predstavil s kratkimi zgodbami, objavljenimi v revijah, sledila sta romana *Igra angelov in netopirjev* (1997) in *Pasji tango* (1999), leta 2003 pa je izšla še zbirka kratke proze *V okvari*.

Že roman *Igra angelov in netopirjev* odpira vprašanja, ki spremljajo pisatelja do danes. Dogajanje je postavljeno v Idrijo in pripoveduje o duhovniku Fausu in njegovi erotični obsedenosti z otroško občutljivim in nebogljenim dekletom. Skrčeno zunanje dogajanje v romanu sestavlja nujni časovno-prostorski okvir, glavno dinamiko romana pa pomenijo opisi notranjih razpoloženj. Psihično potovanje po zavednem in nezavednem obrede vse duševne pokrajine: fatalno in strastno ljubezen,

The writer, translator, scriptwriter, commentator and editor Aleš Čar was born in 1971 in Idrija. He studied comparative literature at the Faculty of Arts in Ljubljana. Čar is also the founder and editor of the journal *Balcanis* and the editor of the cultural pages of the newspaper *Dnevnik*. Čar first appeared on the Slovene literary scene with short stories published in literary reviews and these were followed by two novels – *Igra angelov in netopirjev* (1997), which won an award for best first novel, and *Pasji tango* (1999), which been translated into Croatian, Serbian and Hungarian; his short stories, too, have been translated into a number of languages. In 2003 a collection of short prose *V okvari* was published.

His debut novel poses questions that the writer still addresses. It is set in Idrija and tells of the priest Faus and his erotic obsession with a sensitive and helpless girl. The compressed external events in the novel take place within the usual time-and-place framework, while its main dynamic lies in descriptions of internal moods. The psychic journey through the conscious and the unconscious takes in the entire psyche: fatal and passionate love, the most repulsive and revengeful hatred, lethargic and passive conditions,

vitalistic enthusiasm and necrophilistic destruction. The author presents the reader with sections from time, space, events and the psychological state of the protagonists; these are outlined in a bold hand and filled in with contrasting colours. It seems that it is this technique that brings to the novel the writer's characteristic intensifying staccato rhythm. When *Igra angelov in netopirjev* was first published, literary critics emphasised the novel's stylistic adeptness and linguistic perfection.

These characteristics (graduated rhythmic structure, the alienation and passivity of the main characters who are usually people from the margins, the conflict that appears when such individuals hit upon a binding behaviour pattern) also apply to Čar's second novel *Pasji tango* and the collection *V okvari*. The latter contains fourteen short stories which "catch" readers at a particular moment, place them in a seemingly everyday situation, and in a rapid staccato fashion bring them to a shocking or tragic end. The sharp verism in Čar's latest works turns into roughness, and the conflict between "the tribe" and the individual moves from the margins of society to its centre. The metaphor of the circle, returning to the beginning, appears in all three works. However, it does not signify a cosmic reconciliation, but rather brings exhaustion and resignation, and symbolises a state of being trapped, which is why in his later works the circle is often broken. Although there many elements in Čar's prose that can be attributed to modernistic poetry (change of perspective, open structure, existential uncertainty), it is mimetic and thus realistic description which dominates.

Within this project, excerpts from Čar's latest (still untitled) collection of prose have been translated in Warsaw and Gdansk.

*We cannot create a poem by digging our way through language. A poem is a controlled silence.*

(*O trnu in roži*, 2002)



*S prekopavanjem jezika ne bomo ustvarili pesmi. Pesem je nadzorovana tišina.*

(*O trnu in roži*, 2002)

## Milan DEKLEVA

The poet, writer, playwright, essayist, commentator and musician Milan Dekleva was born in Ljubljana in 1946. He graduated in comparative literature and literary theory at the Faculty of Arts in Ljubljana. He now works as the editor of programmes for children and young people at TV Slovenija, while in the past he was the editor of *Tribuna* and at Radio Študent, a journalist in the *Dnevnik* editorial office for culture, and a jazz pianist in the (former) group *Salamander*.

najbolj grusno in maščevalno sovraštvo, letargična in pasivna stanja, vitalistično zagnanost in nekrofilno destrukcijo. Čar polaga pred bralca izseke časa, prostora, dogodkov, psihičnega stanja junakov. Ti izseki so izrisani z močno, odločno črto in pobarvani s kontrastnimi barvami. Zdi se, da ravno ta tehnika vnaša v roman za pisatelja tudi sicer značilni odseki, stopnjujoči se ritem. Literarni kritiki so ob izidu *Angelov in netopirjev* poudarjali tudi stilistično spretnost in jezikovno izdelanost Čarovega prvenca.

Naštete značilnosti (stopnjevana ritmična struktura, odtujenost in pasivnost glavnih junakov, ki so praviloma »ljudje z roba«, konflikt, ki se poraja ob trčenju takega človeka z obvezujočim vedenjskim vzorcem) veljajo tudi za Čarov drugi roman *Pasji tango* in zbirko kratke proze *V okvari*. V njej je zbranih štirinajst kratkih zgodb, ki bralca »ujamejo« v nekem trenutku, ga postavijo pred na videz vsakdanjo situacijo in v hitrem, odsekanem ritmu privedejo do šokantnega ali tragičnega konca. Rezek verizem v obeh Čarovih novejših delih prehaja v grobost, konflikt med »plemenom« in posameznikom pa se seli z roba družbe proti njenemu središču. V vseh treh delih se pojavlja metafora kroga, vrnitve na začetek, ki pa ne pomeni kozmične pomiritve, temveč, nasprotno, prinaša izčrpanost, resignacijo in simbolizira ujetost, zato je v novejših delih krog pogosto nasilno prekinjen. Čeprav bomo v Čarovi prozi našli veliko elementov, ki jih pripisujemo modernistični poetiki (menjava perspektive, odprta struktura, eksistencialna negotovost), v njej dominira mimetični in v tem smislu realistični opis.

V okviru projekta so v Varšavi in Gdanku prevedli odlomke iz najnovejše (še nenaslovljene) prozne zbirke.

Milan Dekleva je za svojo ustvarjalnost leta 1989 prejel nagrado Prešernovega sklada, leta 1990 Jenkovo nagrado za najboljšo izvirno pesniško knjigo (*Panični človek*, 1990), leta 1995 Župančičevo nagrado mesta Ljubljane, leta 1997 Rožančevo nagrado za zbirko esejev *Gnezda in katedrale*, leta 2003 Veronikino nagrado in leta 2006 Prešernovo nagrado za življenjsko delo.

V njegovem bogatem ustvarjalnem opusu so mnoge pesniške zbirke: prva njegova zbirka je bila zbirka haikujev *Mushi mushi* (1971), sledile so številne druge – *Dopisovanja* (1978), *Nagovarjanja* (1979), *Narečje telesa* (1984), *Zapriseženi strah* (1987), *Odjedanje božjega* (1988), *Panični človek* (1990), *Preseženi človek* (1992). V slednji so bili pesniški izreki in eden izmed izrekov v knjigi se je glasil: »Na zemlji nismo doma, samo gostujemo.« Čez dve leti je izdal pesniško zbirko *Kvantaški stih* (1994), za njo pa *Šepave sonete* (1995), *Sosledja* (2001), *Glej medenico cvetne čaše, kako se razpira* (2001), *V živi zob* (2003). Zanj – svojo trinajsto – je Milan Dekleva prejel Veronikino nagrado za najboljšo pesniško zbirko. V utemeljitvi so tedaj zapisali, da zgodba o Deklevovi poeziji ni samo zgodba o njegovi individualni pesniški poti, temveč govori tudi o dilemah, vozliščih, iskanjih in ustvarjalnih rešitvah, ki so spremljale slovensko poezijo v zadnjem desetletju.

Milan Dekleva je tudi romanopisec, avtor romanov *Oko v zraku* (1997) in *Pimlico* (1998). Njegovo zadnje prozno delo je roman *Zmagoslavje podgan*, ki je izšel leta 2005. Zanj je avtor leta 2006 prejel nagrado kresnik. Po oceni literarne zgodovinarke Vanese Matajč gre za »roman s ključem« – s to sintagmo se izognemo etiketi biografskega romana, saj gre za roman o nekom, ki je živel v dvajsetih letih prejšnjega stoletja, vendar ni povsem zgodovinska oseba. Osrednji junak romana je Slavko Grom, za katerim se skriva široko razgledan razumnik in občutljiv umetnik Slavko Grum (1901–1949). Osebna zgodba psihiatra Slavka Groma, pisana prvoosebno, se dogaja v prvi polovici 20. stoletja na Dunaju, v Ljubljani in Zagorju, v času naglic in psihoz, atentatov in zabav ter padanja vsakršnih norm in pravil.

Dekleva piše tudi spremne tekste k pesniškim knjigam in eseje o poeziji. Poleg esejev *Gnezda in katedrale* (1997) je napisal še eseje o poeziji *O trnu in roži*, 2002. Piše tudi poezijo in prozo za otroke ter otroške muzikale, kakršen je *Bučka na Broadwayju* (1993). Otrokom je znan predvsem po radijskih in lutkovnih igrah, npr. *Magnetni deček* (1982), *Igra o strašnem volku* (1991).

V okviru projekta so v Brnu prevedli odlomke iz romana *Zmagoslavje podgan*, pesniške zbirke *V živi zob*, radijske igre *Magnetni deček* in muzikala *Bučka na Broadwayju*, v Pragi pa odlomke iz zbirk esejev *Gnezda in katedrale* in *O trnu in roži*, pesmi iz zbirke *Sosledja* ter odlomke iz otroške pripovedi, tudi muzikala *Totalka odštekan dan*.

In 1989, Dekleva received the Prešeren Fund Prize, in 1990 the Jenko Prize for the best poetry collection (*Panični človek*, 1990), in 1995 the Župančič Prize awarded by the City of Ljubljana, in 1997 the Rožanc Prize for his collection of essays *Gnezda in katedrale*, in 2003 the Veronika Prize, and in 2006 the Prešeren Prize for his life work.

His creative oeuvre includes a number of collections of poems: the first was a collection of haikus *Mushi mushi* (1971), followed by *Dopisovanja* (1978), *Nagovarjanja* (1979), *Narečje telesa* (1984), *Zapriseženi strah* (1987), *Odjedanje božjega* (1988), *Panični človek* (1990), and *Preseženi človek* (1992). The latter contained poetic aphorisms such as: "The earth is not our home, we're only visiting." Two years later, he published another collection of poems *Kvantaški stih* (1994), followed by *Šepavi soneti* (1995), *Sosledja* (2001), *Glej medenico cvetne čaše, kako se razpira* (2001), and *V živi zob* (2003). For the latter – his thirteenth collection – he received the Veronika Prize for the best collection of poems. In the justification for the award it said that the story of Dekleva's poetry is not just the story of his individual poetic journey, but also of the dilemmas, decision points, searches and creative solutions accompanying Slovene poetry over the previous decade.

Milan Dekleva is also the author of the novels *Oko v zraku* (1997) and *Pimlico* (1998). His latest prose work is the novel *Zmagoslavje podgan*, published in 2005 and for which in 2006 he received the Kresnik Prize. The literary historian Vanesa Matajč describes it as a "roman à clef" – this syntagm can be used to avoid labelling it a biographical novel, as it is about somebody who lived in the 1920s, but who is not quite a historical personage. The central character is Slavko Grom, behind whom stands the intellectual and sensitive artist Slavko Grum (1901–1949). The very personal story of the psychiatrist Slavko Grom, written in the first person, takes place in the first half of the 20th century in Vienna, Ljubljana and Zagorje, during a time of rapid change and psychosis, assassinations and parties, as well as of the collapse of all rules and norms.

Dekleva also writes introductory texts for collections of poems and essays on poetry. In addition to the essays collected in *Gnezda in katedrale* (1997), he has also written the collection of essays on poetry entitled *O trnu in roži* (2002). In addition, he writes poetry and prose for children, as well as children's musicals such as *Bučka na Broadwayju* (1993). Children know him particularly well for his radio plays and puppet shows, such as *Magnetni deček* (1982) and *Igra o strašnem volku* (1991).

Translated within this project: in Brno, excerpts from the novel *Zmagoslavje podgan*, the collection of poems *V živi zob*, the radio play *Magnetni deček* and the musical *Bučka na Broadwayju* and in Prague, excerpts from the collections of essays *Gnezda in katedrale* and *O trnu in roži*, poems from the collection *Sosledja* and excerpts from a children's story, which is also a musical *Totalka odštekan dan*.

*I do not support the view that it is possible to get to the bottom of things with analysis; on the contrary, it seems to me that the truth is stronger and more convincing when we only have an inkling about it.*

(From a conversation with the author, 2006)



*Nisem pristaš mnenja, da je mogoče z analizo priti stvarjem do dna; prej se mi zdi, da je resnica močnejša in prepričljivejša, dokler jo le slutimo.*

(Pogovor z avtorjem, 2006)

## Evald FLISAR

The storyteller and playwright Evald Flisar was born in 1945 in Gerlinci in Prekmurje. He studied comparative literature at the Faculty of Arts in Ljubljana, English language and literature at Chiswick Polytechnic in London and (while already working) psychology in Sydney, Australia. The jobs he has done are very varied, from driving underground trains in Sydney, editing for various publishers in London (including a spell as chief editor of the *Encyclopaedia of Science and Technology* at Marshall Cavendish), to writing stories and plays for BBC Radio. But his main source of income has always been freelance writing. Between 1995 and 2002 he was the president of the Slovene Writers' association. Since 1999 he has been the editor-in-chief of the most important Slovene literary journal *Sodobnost*.

Flisar has received many awards, including the Prešeren Fund Prize and two Grum Prizes for best play, and two nominations for the Kresnik Prize. His most important prose works are: the travelogues *Tisoč in ena pot* (1979) and *Popotnik v kraljestvu senc* (1992), the novels *Čarovnikov vajenec* (1986), *Potovanje predaleč* (1998), *Velika žival samote* (2001) and *Čaj s kraljico* (2004), and the collection of short stories *Zgodbe s poti* (2000). His most important plays are *Jutri bo lepše* (1992), *Kaj pa Leonardo?* (1992), *Tristan in Izolda: igra o ljubezni in smrti* (1994) and *Nora Nora* (2004).

In Helga Glušič's opinion, the author "with his first prose works indicated his characteristic themes, such as the hazards of living and writing, the interplay of reality and fantasy, intellectual challenges, the exciting nature of erotic ties and the grotesque nature of man's inner division. The writer also likes to toy with the narrative technique [...] thus creating prose which combines travelogue, meditative and novelistic writing." Matej Bogataj is thinking on the same lines when he claims that "Evald Flisar is the first Slovene writer who writes serial, meta-fictional, Borges-like short stories, undermining in an original way the certainty and unambiguity of the fictional world. Together with a few other authors he has – mainly by using Anglo-American approaches – introduced considerable changes into Slovene short prose and consistently refined the paradoxical influence his writing has on the reader. His communicative novels about the search for a purpose in life suit the tastes of various readers and are very popular [...] He is also an expert in writing travelogues, a skill he has perfected to such a degree that the travelogue

Pripovednik in dramatik Evald Flisar se je rodil 1945 v Gerlincih v Prekmurju, študiral primerjalno književnost na Filozofski fakulteti v Ljubljani, angleški jezik in literaturo na Chiswick Polytechnic v Londonu in (ob delu) psihologijo v Sydneyju v Avstraliji. Opravljal je več različnih poklicev: vozil podzemni vlak v Sydneyju v Avstraliji, urejal knjižne izdaje za številne založbe v Londonu (med drugim je bil odgovorni urednik *Enciklopedije znanosti in tehnologije* pri založbi Marshall Cavendish), pisal je zgodbe in igre za Radio BBC, v glavnem pa se je preživljal kot svobodni pisatelj. Med letoma 1995 in 2002 je bil predsednik Društva slovenskih pisateljev. Od leta 1999 je glavni urednik osrednje slovenske literarne revije *Sodobnost*.

Za svoje ustvarjanje je prejel več nagrad: nagrado Prešernovega sklada, dve Grumovi nagradi za najboljši dramski tekst, dvakrat pa je bil nominiran za nagrado kresnik. Najpomembnejša prozna dela so: potopisa *Tisoč in ena pot* (1979) in *Popotnik v kraljestvu senc* (1992), romani *Čarovnikov vajenec* (1986), *Potovanje predaleč* (1998), *Velika žival samote* (2001), *Čaj s kraljico* (2004), zbirka kratke proze *Zgodbe s poti* (2000). Najpomembnejše drame: *Jutri bo lepše* (1992), *Kaj pa Leonardo?* (1992), *Tristan in Izolda: igra o ljubezni in smrti* (1994), *Nora Nora* (2004).

Po mnenju Helge Glušič je avtor že »s prvimi pripovednimi deli nakazoval posebnosti svojih motivov. Ti so življenjski in pisateljski hazard, igra med resničnostjo in fantazijo, miselni izzivi, vznemirljivost erotičnih vezi in grotesknost človekove notranje razklanosti. Pisatelj se rad poigrava tudi s pripovedno tehniko ... ob tem ustvarja prozo, ki združuje potopisno, meditativno in romaneskno pisavo.« Podobno misli tudi Matej Bogataj, ki trdi, da je »Evald Flisar prvi v slovenski literaturi pisal serijske, metafizične, borgesovske kratke zgodbe in tako na izviren način spodkopal gotovost in nedvoumnost fikcijskega sveta. Skupaj z nekaterimi drugimi avtorji je – predvsem z uporabo anglo-ameriških pristopov – v slovensko kratko prozo uvedel bistvene spremembe in dosledno izčistil paradoksalni vpliv, ki ga ima njegova proza na bralca. Njegovi komunikativni romani o iskanju smisla v življenju ustrezajo okusom najrazličnejših bralcev in so zelo priljubljeni ... Je tudi mojster potopisne proze, ki jo je izpilil do



tolikšne mere, da je potopis prvič v zgodovini slovenske literature postal enakovreden literarni žanr ...«

Flisar piše tudi drame, ki jih pogosto igrajo na tujih odrih; nekaj jih je napisal v angleščini. S svojimi dramaturško poetološkimi prijemi je vpeljal v sodobno slovensko dramo nove teme in neobičajno psihološko karakterizacijo likov. Tematika njegovih dram je raznovrstna, vse pa so tragikomedije, ki – pogosto z nenadnimi preobrti – naslavljajo absurdnost človeških situacij ter ideologij, ki lahko vodijo v totalitarizem. Ponavljajoči se motiv vseh njegovih dram je vprašanje, koliko resničnosti je pravzaprav sposoben prenesti človek.

V okviru projekta so v Rimu prevedli odlomke iz knjige *Zgodbe s poti*.

has, for the first time in the history of Slovene literature, become an equally regarded literary genre...”

Flisar also writes plays, which are often staged abroad and some of which were written in English. Through his dramaturgic-poetic approaches he has introduced new themes and an unusual psychological characterisation into contemporary Slovene drama. The themes of his plays are varied, but they are all tragic-comedies which, often with sudden shifts, address the absurdity of human situations and ideologies that can lead to totalitarianism. A recurring concern in all his plays is the question of how much reality a person is capable of enduring.

Within this project excerpts from his book *Zgodbe s poti* have been translated in Rome.

*Iz vsakdanjega življenja. Vse pobrem. Vsakdanje življenje ima lastno dramaturgijo, ki jo je treba ujeti. Hkrati vse izvira iz moje notranjosti, mojih težav. Nekateri hodijo k psihiatrom. Sam pišem in se tako spopadam s problemi, jih razlagam.*  
(Intervju v *Dobro jutro*, 2006)



Foto: Boštjan Pucelj

*From everyday life. I collect everything. Everyday life has its own dramaturgy which needs to be captured. At the same time, everything stems from within, from my own problems. Some people go to psychiatrists. I write, dealing with and explaining my problems in this way.*  
(From an interview in *Dobro jutro*, 2006)

## Nejc GAZVODA

Pisatelj Nejc Gazvoda se je rodil 1985 v Novem mestu, kjer tudi živi. Študira filmsko režijo na Akademiji za gledališče, radio, film in televizijo na Univerzi v Ljubljani. Njegov prvenec, zbirka kratkih zgodb *Vevericam nič ne uide* (2004), je bil nominiran za najboljši literarni prvenec leta 2004, zanj pa je avtor prejel nagrado zlata ptica 2005 za literaturo ter Dnevnikovo fabulo 2006, nagrado za najboljšo zbirko kratke proze. Po zbirki kratkih zgodb je izšel njegov prvi roman z naslovom *Camera obscura* (2006), svoje zgodbe pa Gazvoda objavlja tudi v literarni reviji *Rast*. Z Založbo Goga je sodeloval pri prebiranju svojih del v mednarodnem prostoru (v Brnu, Studnicah, Bratislavi in Gmündu na Koroškem), v letu 2006 pa je bil povabljen k sodelovanju na Reviji malih književnosti v zagrebškem književnem klubu Booksa.

Zbirka trinajstih zgodb *Vevericam nič ne uide* govori o odraščanju ter (ne)prijetnostih, ki ga spremljajo. Na izviren način (v zgodbah nastopajo junaki z enakimi imeni, ki pa nikoli niso isti) pripoveduje o različnih družinskih usodah. Niz pripovedi je povezan v idejno celoto z miselno razsežnostjo tenkočutnega, nevarnim izzivom izpostavljenega mladostnikovega bivanjskega iskanja med dejanskostjo in domišljijo.

V romanu *Camera obscura* sta prepleteni družinska geneza in aktualna razvojna zgodba, ki se lahko, vzeta iz zgodbene mase in povezana v esej, bere kot manifest.

The writer Nejc Gazvoda was born in 1985 in Novo mesto, where he still lives. He is a student of film directing at the Academy of Theatre, Radio, Film and Television at the University of Ljubljana. His first published book, a collection of short stories *Vevericam nič ne uide* (2004) was nominated for best first book in 2004 and received the Zlata ptica Prize in 2005 and the *Dnevnikova Fabula* 2006 prize for the best collection of short stories. His first novel *Camera obscura* was published in 2006. Gazvoda's short stories are regularly published in the literary review *Rast*. Under the auspices of the Založba Goga publishing house he has given readings of his works abroad (in Brno, Studnice, Bratislava and in Gmünd in Carinthia) and in 2006 he was invited to participate in the Review of Small Literature in the Zagreb book club Booksa.

The collection of thirteen stories *Vevericam nič ne uide* is concerned with growing up and the (un)pleasant things accompanying it. In an original way (in his stories the characters have the same names, but they are never the same) he talks about the destinies of different families. The series of stories is unified by the broad mode of thinking of sensitive young people exposed to dangerous challenges, looking for an existence between reality and imagination.

The novel *Camera obscura* interweaves a family genesis and a topical story which, extracted from the mass of the novel and united into an essay, could be read as a mani-

festu. The novel is a "generational" text which tries to establish new codes and coordinates in a situation in which each new generation sees itself as lost, hopeless and bereft of ideas. In the opening sentence the first-person narrator announces the central theme of the novel by saying: "I've started to die inside." Emotional numbness and new-age spleen push the main character from passivity into destructiveness and abnormality. His desire for an intense life leads him to adrenalin-filled actions, after which he feels even emptier. The feeling of emptiness is so strong that it also opens up the issue of actual freedom. Modern society keeps announcing the right to freedom, but the narrator feels that chaotic, uncontrolled liberation will be the very thing that finishes it. As external freedom differs in its appearance from true, internal freedom, the most difficult thing to do is to free oneself of false, prescribed images of freedom.

Gazvoda is one of the youngest representatives of contemporary Slovene storytelling. His writing, using first-person narration, deals with the everyday existential problems of his peers. He is currently writing another novel entitled *Sanjajo tisti, ki preveč spijo*.

Within this project two of his short stories (*Čas* and *Sanjač*) and an excerpt from the novel *Camera obscura* have been translated in Zagreb.

*The future was pressing from outside like a victorious army, like a torrential river, it opened up like a wide mountain slope. The future was. If it had ever existed, it was now. He imagined how the sun was rising above the ground. He could almost swear that somewhere on his neck he could feel its warmth.*

(*Noč v Evropi*, 2001)



Foto: Jure Eržen

*Prihodnost je pritiskala od zunaj kot zmagovita armada, kot deroča reka, odpirala se je kot prostrano gorsko pobočje. Bila je, prihodnost. Če je kdaj obstajala, je bilo to zdaj. Predstavljaj si je, kako zgoraj nad tlemi vzhaja sonce. Skoraj bi lahko prisegel, da nekje na vratu čuti njegovo toploto.*

(*Noč v Evropi*, 2001)

## Polona GLAVAN

The writer and translator Polona Glavan, born in 1974, graduated in English language and literature and comparative literature. She is currently employed as a translator in the government's secretariat-general. Her translations of American, English, Irish, Serbian and Croatian modern literature, appear in the journal *Literatura*. In 2002, her translation of the novel *Grace Notes* by Bernard MacClaverty was published under the title *Okrasni toni*. In addition, together with Nataša Hrastnik she translated the selected stories of Ame Ate Aidoo published in the book *Vse šteje* (2004). Together with Miriam Drev, Glavan edited and translated the anthology of contemporary British prose *Začetek nečesa velikega* (2004). Another important translation contribution was her participation in the translation of *The Origins of Totalitarianism* by one of the most significant philosophers of our time, Hannah

Pisateljica in prevajalka Polona Glavan, rojena leta 1974, je diplomirana anglistka in komparativistka. Trenutno dela kot prevajalka za generalni sekretariat vlade, prav tako pa se ukvarja s prevajanjem del iz sodobne ameriške, angleške, irske, srbske in hrvaške književnosti. Njeni prevodi so objavljeni v reviji *Literatura*, poleg tega pa je prevedla še delo irskega pisatelja Bernarda MacClavertyja *Okrasni toni* (2002) in skupaj z Natašo Hrastnik izbrane zgodbe *Ame Ate Aidoo Vse šteje* (2004). Skupaj z Miriam Drev je uredila in prevedla antologijo sodobne britanske proze *Začetek nečesa velikega* (2004). Zagotovo pomemben prevajalski prispevek pa pomeni njeno sodelovanje v prevodu monografskega dela *Izvori totalitarizma* (2003) ene najpomembnejših filozofin sodobnega časa Hanne Arendt.

V devetdesetih letih preteklega stoletja je Glavanova redno objavljala kratke zgodbe v slovenskih literarnih revijah. Njene zgodbe so del dveh antologij slovenske kratke zgodbe – *Čas kratke zgodbe* (1999) in *O čem govorimo* (2004). Leta 1997 je prejela nagrado za najboljšo študentsko kratko zgodbo. Njen prvenec, roman *Noč v Evropi* (2001), je bil leta 2002 nominiran za nagrado kresnik, za zbirko kratkih zgodb *Gverilci* (2004) pa je leta 2005 prejela nagrado zlata ptica (nagrada za izjemne dosežke mladih avtorjev).

Romaneski prvenec *Noč v Evropi* lahko uvrstimo med potopisno literaturo, saj je dogajanje postavljeno na ekspresni vlak Pariz-Amsterdam in omejeno na 10 ur. V romanu je avtorica zbrala literarne osebe z vsega sveta, ki jih povezujejo interrailka, plastenka vode in osebne odločitve ter problemi, ki prikazujejo mladost na meji odraslosti. Glavanova ne opisuje poti same, pač pa raziskuje osebne svetove mladih popotnikov na vlaku, ki jih izpisuje v dialogu ali notranjem monologu z zrelem pisanjem, o katerem so mnogi rekli, da je zaradi izdelanosti in dovršenosti netipičen za prvenec. Avtorica v romanu sledi trendom in značilnostim sodobnega slovenskega romana, ki izrisuje osebne, intimne zgodbe posameznika.

S posameznikovim svetom se ukvarja tudi v zbirki kratkih zgodb *Gverilci* (nekatero med njimi so nastale pred romanom in bile objavljene tako v slovenski kot tuji periodiki), kjer na svojevrsten način poudarja tudi družbeno aktualna vprašanja, npr. nasilje nad otroki, brezposelnost, življenje starostnikov. Vse te zgodbe lahko brez težav prestavimo tudi v drug kulturni svet, saj na univerzalen način kažejo stiske sodobnega človeka v današnjem svetu in so prav zaradi tega še posebej zanimive za prevajalsko (pre)izkušnjo študentov iz tujine.

V okviru projekta so v Nottinghamu prevedli odlomke iz zbirke kratkih zgodb *Gverilci*.

Arendt, which was published in 2003 under the title *Izvori totalitarizma*.

In the 1990s, Glavan regularly published short stories in Slovene literary journals; her stories also appear in two Slovene anthologies – *Čas kratke zgodbe* (1999) and *O čem govorimo* (2004). In 1997, she received an award for the best short story written by a student. Her first novel *Noč v Evropi* (2001) was nominated for the Kresnik Prize in 2002, while in 2005 she received the Zlata ptica Prize for exceptional achievement by a young author for her collection of short stories *Gverilci* (2004).

The novel *Noč v Evropi* can be described as a travelogue as it is set on the Paris-Amsterdam Express train and takes place within a time frame of 10 hours. The author presents a collection of characters from around the world who have in common an InterRail ticket, a bottle of water and personal issues that show youth on the border of adulthood. However, Glavan does not describe the journey itself, but rather explores the personal worlds of these young travellers, either through dialogue or internal monologue, in such a mature way that many commented that the accomplishment of the writing was highly unusual for a first novel. The author follows the trends and characteristics of the modern Slovene novel, portraying the personal and intimate stories of individuals.

In the short stories in the collection *Gverilci* (some were written prior to the novel and published in Slovene and foreign periodicals), Glavan also deals with the world of the individual, emphasising in an original way topical social issues such as child abuse, unemployment and the life of the elderly. All the stories can easily be transplanted into different cultures as they portray in a universal manner the distress of modern man in the modern world and therefore represent particularly appropriate translation experience for students abroad.

Translated within this project in Nottingham: extracts from the collection of short stories *Gverilci*.

*Beseda, ki razgalja resnico, je vedno sproščujoča, obremenjujoča je le beseda, ki zmaliči resnico v laž. Pa ne iz hudobije, ampak največkrat iz nespretnosti, neizkušnosti, netalehtiranosti ...*

(Alojz Ihan, katalog Sveta knjige, 2004)



*Words revealing the truth are always liberating, only words that deform the truth into a lie pose a burden. And they do not do this out of malice, but usually because of lack of skill, experience or talent...*

(Alojz Ihan, Svet knjige catalogue, 2004)

## Alojz IHAN

Pesnik, pisatelj in zdravnik Alojz Ihan se je rodil leta 1961 v Ljubljani. Po izobrazbi je specialist klinične mikrobiologije in imunologije. Doktoriral je iz tumorske imuno-

The poet, writer and doctor Alojz Ihan was born in 1961 in Ljubljana. He is a specialist in clinical microbiology and immunology. His doctorate was in tumour immunology

and he works as a lecturer in medical microbiology and immunology at the Faculty of Medicine in Ljubljana. He is also the head of the laboratory for cytometrics at the Institute of Microbiology and Immunology at the Faculty of Medicine in Ljubljana. He has published over a hundred professional and research articles in medicine, and co-authored a number of patents for the immunomodulatory substances N-acylpeptides. Ihan is also the author of the popular medical books *Imunski sistem in odpornost* (2000) and *Do odpornosti z glavo* (2003).

He has received a number of awards for his poetry collections: in Zagreb in 1985 he won the Goran Prize for the best unpublished poetry manuscript in the then Yugoslavia (for his debut *Srebrnik*) and in 1986 the Prešeren Fund Prize for the collection *Srebrnik*. This was followed by the first prize at the poetry festival in Titov Vrbas.

Ihan is also a well-known columnist who appears in both Slovene and foreign newspapers and journals. In 2000 he published the book of essays *Deset božjih zapovedi*. The essays reflect the fact that their author is active in both the natural sciences and literature, as he tackles them with the scientific logic of a medical doctor, while with respect to their form, the artistic pen of a writer of literature can be discerned. The basic tone of five of them (*Božje zapovedi*, *Božje sence v dobi postindustrijskih tehnologij*, *Kristusova smrt in iskanje človeške ljubezni*, *Hipokratove sanje* and *Sedem smrtnih grehov*) is the search for parallels between religion and natural science. The essays are a combination of questions about what God means to the modern man with reflections on various medical phenomena.

In his collections of poems *Srebrnik* (1986), *Igralci pokra* (1989), *Pesmi* (1990), *Ritem* (1993), *Južno dekle* (1995) and the somewhat later *Salsa* (2003), Ihan showed that he is attracted to a story; he perfected his writing of longer texts through numerous professional and popular science articles and essays, until he finally tested his abilities in novel writing. This literary evolution resulted in the two novels *Hiša* (1997) and *Romanje za dva ... in psa* (1998). The latter tackles Slovene smallness and introversion, as the heroes are true cosmopolitans who move in an equally relaxed and successful manner around Ljubljana, Paris, London, the USA and Brazil.

Within this project poems from the collection *Salsa* were translated in Sofia, and in Skopje texts *Trnjulka*, *Janko in Metka*, *Blazina*, *Sinjebradec* and *Kako sem postal*.

logije, zaposlen je kot profesor medicinske mikrobiologije in imunologije na Medicinski fakulteti v Ljubljani. Je tudi vodja laboratorija za citometrijo na Inštitutu za mikrobiologijo in imunologijo medicinske fakultete v Ljubljani. Objavil je več kot sto strokovnih in raziskovalnih člankov s področja medicine, hkrati pa je soavtor več patentov za imunomodulatorne snovi N-acylpeptide. Je tudi avtor poljudnih medicinskih knjig *Imunski sistem in odpornost* (2000) in *Do odpornosti z glavo* (2003).

Za svoje pesniške zbirke je prejel več nagrad: leta 1985 je v Zagrebu osvojil Goranovo nagrado za najboljši nenatisnjeni pesniški rokopis na področju tedanje Jugoslavije (prvenec *Srebrnik*), za zbirko *Srebrnik* (1986) pa je prejel tudi nagrado Prešernovega sklada. Sledila je še prva nagrada festivala poezije v Titovem Vrbasu.

Ihan je v slovenski javnosti cenjen tudi kot kolumnist. Objavlja v slovenskih in tujih časopisih ter revijah. Leta 2000 je objavil knjigo esejev *Deset božjih zapovedi*. Esejem se pozna, da je njihov avtor dejaven tako na področju naravoslovja kot literature, saj se jih loteva z znanstveno logiko medicince, na oblikovni ravni pa se čuti umetniško pero literata. Osnovni ton petih esejev (*Božje zapovedi*, *Božje sence v dobi postindustrijskih tehnologij*, *Kristusova smrt in iskanje človeške ljubezni*, *Hipokratove sanje* in *Sedem smrtnih grehov*) je iskanje vzporednic med religijo in naravoslovjem. Eseji so kombinacija spraševanja o tem, kaj pomeni Bog sodobnemu človeku, s premislekom o različnih medicinskih fenomenih.

Kot raznovrsten pisec je že s svojimi pesniškimi zbirkami *Srebrnik* (1986), *Igralci pokra* (1989), *Pesmi* (1990), *Ritem* (1993), *Južno dekle* (1995) in kasnejšo *Salsa* (2003) dokazal, da ga privlači zgodba, daljša besedila je pilil skozi številne strokovne in poljudnoznanstvene članke ter esejistiko, dokler se ni nazadnje preizkusil še v romanopisju. Rezultat te literarne evolucije sta romana *Hiša* (1997) in *Romanje za dva ... in psa* (1998). Slednji vnaša v slovenski prostor obračun s slovensko majhnostjo in zaprtostjo vase; saj so osebe romana pravi kozmopoliti, ki se enako sproščeno in uspešno gibljejo tako po Ljubljani kot Parizu, Londonu, ZDA in Braziliji.

V okviru projekta so v Sofiji prevedli pesmi iz zbirke *Salsa*, v Skopju pa dela *Trnjulka*, *Janko in Metka*, *Blazina*, *Sinjebradec* in *Kako sem postal*.

*Obstaja sila, ki nas včasih premami, da pogledamo z roba prepada navzdol, ki nas vleče v praznino.*

(*Smrt pri Mariji Snežni*, 1985)



Foto: Igor Zaplatil

*There is a force which sometimes tempts us to look down from the edge of the abyss, which pulls us into emptiness.*

(*Smrt pri Mariji Snežni*, 1985)

## Drago JANČAR

Pripovednik, dramatik in esejist Drago Jančar se je rodil leta 1948 v Mariboru. Študiral je pravo in diplomiral na Višji pravni šoli mariborske univerze. Bil je glavni urednik študentskega lista *Katedra*, novinar pri mariborskem *Večer* in tedniku *7 dni*, svobodni pisatelj in dramaturg. Zaradi svojih svobodoljubnih nazorov je bil zaprt in preganjan. Leta 1980 je sodeloval pri ustanovitvi literarnega in družbenokritičnega časopisa *Nova revija*. Leta 1981 je postal urednik in tajnik pri založbi Slovenska matica v Ljubljani. Tu se je začelo njegovo najbolj plodno literarno obdobje. V naslednjih letih so številna slovenska, jugoslovanska in tuja gledališča uprizorila njegove drame, zlasti *Veliki briljantni valček* (1985), ki je požel velik uspeh. Po njegovih predlogah so posneli tudi nekaj filmov in radijskih iger. Zaradi številnih knjižnih in revijalnih natisov v Evropi in ZDA uvrščamo Draga Jančarja med najpogosteje prevajane slovenske avtorje.

Študijsko je večkrat bival v tujini: v ZDA, Nemčiji in Veliki Britaniji. Med letoma 1987 in 1991 je bil predsednik Slovenskega centra PEN. Za svoje pisanje je dobil različne literarne nagrade, med drugim Prešernovo nagrado (1993), tri Grumove nagrade za dramatiko, tri Rožančeve nagrade za eseje, nagradi kresnik za romana *Zvenenje v glavi* (1999) in *Katarina, pav in jezuit* (2000), evropsko nagrado za kratko prozo (1994) in Herderjevo nagrado za literaturo (2003).

Drago Jančar je začel svoja pripovedna dela, ki so pisana v značilni modernistični pripovedni tehniki, z opaznim vplivom francoskega novega romana, objavljati na začetku sedemdesetih let (*Romanje gospoda Houžvičke, Petintrideset stopinj*). V romanih *Galjot* (1978) in *Severni sij* (1984) ter zbirkah novel *O bledem hudodelcu* (1978) in *Smrt pri Mariji Snežni* (1985) sta v ospredju problematika tujstva in problematika izobraženstva, glavna tema je usoda človeka v svetu, ki ga obvladujejo nerazumljivi mehanizmi zgodovine, a tudi človekove lastne zaznamovanosti. Že v delih iz osemdesetih let preteklega stoletja se pri Jančarju kažejo nekateri postmodernistični postopki, v *Pogledu angela* (1992) in *Posmehljivo poželenju* (1993) pa se postmodernističnim oblikovnim prvinam pridruži tudi tematski premik k drobnim, intimnim, a za posameznikovo eksistenco odločilnim problemom. V romanih *Galjot* ter *Katarina, pav in jezuit* je za prikaz

The storyteller, playwright and essayist Drago Jančar was born in 1948 in Maribor. He studied law at the College of Law at Maribor University. He has been editor-in-chief of the student publication *Katedra*, a journalist on the newspaper *Večer* and the weekly *7 dni* in Maribor, as well as a freelance writer and stage director. Because of his freethinking views he was imprisoned and prosecuted. In 1980, he took part in the foundation of the journal *Nova revija*, dedicated to literature and social criticism. In 1981, he became an editor at the Slovenska matica publishing house in Ljubljana, which is where his most prolific literary period began. Over the following years numerous Slovene, Yugoslav and foreign theatres staged his plays, in particular *Veliki briljantni valček* (1985), which enjoyed great success. A number of films and radio plays have been based on his works. Thanks to numerous appearances of his writing in books and journals in both Europe and the USA, Drago Jančar is among the most frequently translated Slovene authors.

He has studied abroad on a number of occasions: in the USA, Germany and Great Britain. Between 1987 and 1991 he was the president of the Slovene PEN. He has received various literary awards, including the Prešeren Prize in 1993, three Grum Prizes for his plays, three Rožanc Prizes for his essays, the Kresnik Prize for his novels *Zvenenje v glavi* (1999) and *Katarina, pav in jezuit* (2000), the European Award for short prose in 1994 and the Herder Prize for literature in 2003.

Jančar started publishing his prose, written using a characteristically modernist narrative technique showing the noticeable influence of the French *nouveau roman*, in the early 1970s (*Romanje gospoda Houžvičke, Petintrideset stopinj*). In his novels *Galjot* (1978) and *Severni sij* (1984), as well as in the collections of novellas *O bledem hudodelcu* (1978) and *Smrt pri Mariji Snežni* (1985), the issues of foreignness and intellectualism are at the fore. The main theme is the fate of man in a world dominated by the incomprehensible mechanisms of history but also what has marked the protagonist. In his works from the 1980s Jančar's writing begins to exhibit some post-modernist elements, while in *Pogled angela* (1992) and *Posmehljivo poželenje* (1993) post-modernist formal elements are joined by a contextual shift to the small, intimate problems which are, however, crucial to the individual's existence. In *Galjot* and in *Katarina*,

*pav in jezuit* he uses historic themes to demonstrate the universal fate of man in the chaos of the objective world.

As in his prose, in Jančar's plays *Disident Arnož in njegovi* (1982), *Veliki briljantni valček* (1985), *Klementov padec* (1988), *Zalezujoč Godota* (1988), *Halštat* (1994), which made an important mark during the 1980s, most attention is directed towards the individual and his or her relationship to history and fate.

Jančar's essays are also important and internationally acclaimed. They are dedicated to the existential and political questions posed by thinking people in the modern world (*Razbiti vrč* (1992), *Egiptovski lonci mesa* (1995), *Brioni* (2002), *Privlačnost praznine* (2002), *Duša Evrope* (2006)).

Within the project, the author made a guest visit to Saint Petersburg.

univerzalne usode človeka v kaosu objektivnega sveta uporabil zgodovinsko tematiko.

Podobno kot v pripovedništvu je tudi v Jančarjevih dramah *Disident Arnož in njegovi* (1982), *Veliki briljantni valček* (1985), *Klementov padec* (1988) *Zalezujoč Godota* (1988), *Halštat* (1994), ki so pomembno zaznamovale slovensko dramatik osemdesetih let preteklega stoletja, največja pozornost usmerjena k posamezniku in njegovemu razmerju do zgodovine in usode.

Pomembna in mednarodno odmevna je tudi Jančarjeva esejistika, posvečena eksistencialnim in političnim vprašanjem intelektualcev v sodobnem svetu (*Razbiti vrč* (1992), *Egiptovski lonci mesa* (1995), *Brioni* (2002), *Privlačnost praznine* (2002), *Duša Evrope* (2006)).

V okviru projekta je bil avtor povabljen na gostovanje v Sankt Peterburg.

*I am convinced that the truth is the point at which a person can persist outside authority. The point at which one resists despots. The truth liberates us. Or cleanses us. Writing is in fact a matter of hygiene.*

(From an interview with Vesna Milek in *Delo*, 2004)



Foto: Tone Stojko

*Prepričan sem, da je resnica tista točka, na kateri človek lahko vztraja izven oblasti. Točka, na kateri se upira mogočnejšem. Resnica nas osvobaja. Ali pa čisti od umazanije. Pisanje je v bistvu higienska zadeva.*

(Intervju z Vesno Milek v *Delu*, 2004)

## Dušan JOVANOVIĆ

The playwright, writer, commentator and director Dušan Jovanović was born in 1939 in Belgrade. Immediately after World War Two he moved to Ljubljana with his father. In the early 1960s he graduated in English and French at the Faculty of Arts in Ljubljana and in theatre direction at the Academy of Theatre, Radio, Film and Television.

In the late 1960s, Jovanović was one of the founders and the director of the theatre *Pupilije Ferkeverk*, which staged one of his early works. In addition, in the early 1970s, he was a co-founder and the director of the Glej Experimental Theatre. From the late 1970s to the mid-1980s he was artistic director of the Slovene Youth Theatre. In 1989, he became an assistant professor at the Academy of Theatre, Radio, Film and Television in Ljubljana, where he still teaches theatre direction.

In 1979, he received a Prešeren Fund Prize and in 1990 the Prešeren Prize. He has also received four Grum Prizes: in 1980 for *Karamazovi*, in 1990 for *Zid – jezero*, in 1994 for *Antigona* and in 2002 for *Ekshibicionist* (under the pseudonym O. J. Traven).

Dušan Jovanović is one of Slovenia's most important playwrights. His oeuvre developed from "ludism" via engaged political drama, veiled in playful intertextual allusion and surrounded by sharp satire, to sensitive intimate drama

Dramatik, pisatelj, publicist in režiser Dušan Jovanović se je rodil leta 1939 v Beogradu. Takoj po vojni se je z očetom preselil v Ljubljano. V začetku šestdesetih je diplomiral iz angleščine in francoščine na Filozofski fakulteti v Ljubljani ter absolviral režijo na Akademiji za gledališče, radio, film in televizijo.

Jovanović je bil konec šestdesetih let preteklega stoletja eden od ustanoviteljev in direktor Gledališča Pupilije Ferkeverk, kjer so igrali eno izmed njegovih zgodnjih del. Prav tako je bil soustanovitelj in direktor Eksperimentalnega gledališča Glej v začetku sedemdesetih. Konec sedemdesetih pa do srede osemdesetih je zasedal položaj umetniškega vodje Slovenskega mladinskega gledališča. Leta 1989 je postal docent na Akademiji za gledališče, radio, film in televizijo v Ljubljani, kjer še vedno predava režijo.

Leta 1979 je prejel nagrado Prešernovega sklada, 1990 pa Prešernovo nagrado. Za svoja dramska dela je prejel štiri Grumove nagrade: 1980 za dramo *Karamazovi*, 1990 za *Zid – jezero*, 1994 za dramo *Antigona* in 2002 za *Ekshibicionista* (sicer pod psevdonimom O. J. Traven).

Dušan Jovanović sodi med najpomembnejše slovenske dramatike. Njegov opus se je od ludizma preko

angažirane politične drame, ovite v igrive medbesedilne navezave in obdane z ostro satiro, razvijal še v občutljivo intimistično igro in se ponovno vračal k zabavljškemu humorju. Dramе so tako po vsebinski kot po oblikovni plati zelo bogata in raznolika besedila. V dramah iz novejšega obdobja se je Jovanović posvetil rehabilitaciji intimnosti. Nekatera besedila je naslonil na mitološko podlago in jim dodal šeligovski pridih magičnosti. Dramske like je prikazal sredi popolne sodobne praznine, ki je sicer nabita s številnimi zunanjimi dogodki. Izrazil je človekovo čustveno oropanost in otopelost. Z motivi vojne, oblasti, polaščevalne ljubezni, bratomornega klanja in zapovedanega molka pa je drzno posegel tudi v aktualna politična dogajanja na Slovenskem. Na področju dramske tehnike je ostal zvest kolažu in montaži ter delno tudi improvizaciji, ki naj bi ohranjala igrivost. Z dramskim govorom je Jovanović sproščal vsakršno normativnost tako, da je zapisoval tudi neknjižni jezik, nabit s pogovornimi, narečnimi ali slengovskimi prvini. S konverzациjo, v kateri misli tečejo druga mimo druge, je pokazal na votlo sodobnikovo sporazumevanje, ki v času politično-medijskega onesnaževanja protagoniste oddaljuje, namesto da bi jih zblížala (Silvija Borovnik).

V okviru projekta je bil avtor povabljen v New York.

and then back to satirical humour. His plays vary richly with respect to both content and form; in his more recent work, he dedicates himself to the rehabilitation of intimacy. Some of his texts lean on mythological foundations, to which Jovanović adds a Šeligo-like hint of magic. His characters are shown in the midst of complete modern emptiness, which is however full of numerous external events. He expresses man's emotional depravity and numbness. Through motifs of war, authority, possessive love, fratricidal strife and dictated silence he boldly encroaches upon contemporary political events in Slovenia. With respect to dramatic technique, he remains faithful to collage and montage, and to some extent improvisation which is designed to preserve playfulness. In his use of language, Jovanović relaxes norms by including non-standard language, rich in colloquial, dialect and slang elements. With conversations in which thoughts slide past each other he draws attention to the hollowness of communication, which at a time of political and media pollution moves protagonists further apart instead of bringing them closer together (Silvija Borovnik).

Within the project, the author made a guest visit in New York.

*Rada namreč pišem. Rada sem pisateljica. To je zame najlepši poklic; kadar sem žalostna, se spomnim, da zgodb ne bo nikoli zmanjkalo, da bom vedno lahko pisala.*  
(Sviloprejka, 2002)



Foto: Matevž Koslanjšek

*I like writing. I like being a writer. To me, it's the best profession you can have; when I'm feeling down I remember that stories will never run out, that I'll always be able to write.*  
(Sviloprejka, 2002)

## Nina KOKELJ

Pisateljica Nina Kokelj se je rodila leta 1972 v Kranju, otroštvo in gimnazijska leta je preživela v Škofji Loki, trenutno pa živi in dela v Ljubljani. Leta 1992 je diplomirala na Ekonomski fakulteti v Ljubljani, pet let kasneje pa je zaključila študij politologije na FDV. Nase je opozorila s svojimi kratkimi zgodbami že v devetdesetih letih 20. stoletja, ena od njih (*Čudoviti otroci*) je bila tudi nagrajena na natečaju za najboljšo študentsko kratko zgodbo. Leta 1997 je za zgodbo *O pritlikavki in njenem gospodarju* prejela nagrado za kratko zgodbo z žensko tematiko. S svojim prvencem, romanom *Milovanje*, ki je izšel leta 1998, je prodrla v sam vrh slovenskega romanopisja, saj je bila že takoj naslednje leto nominirana za Delovo nagrado kresnik za najboljši roman preteklega leta, *Milovanje* pa je poleg nominacije leta 1998 prejelo tudi nagra-

The writer Nina Kokelj was born in 1972 in Kranj. During her childhood and adolescence she lived in Škofja Loka, but currently she lives and works in Ljubljana. In 1992, she graduated at the Faculty of Economics in Ljubljana and five years later completed another degree, in politology, at the Faculty of Social Sciences. She first attracted attention in the 1990s with her short stories, one of which (*Čudoviti otroci*) received an award as the best student short story. In 1997, she received an award for a story with a female theme for her *O pritlikavki in njenem gospodarju*. With her first novel *Milovanje*, published in 1998, she managed to reach the top rank of Slovene novel writing as only a year after publication she was nominated for the Kresnik Prize, awarded by the newspaper *Delo* for the best novel of the previous year. In addition, *Milovanje* in 1998 also received the award

given by the Slovene Book Fair for best first novel of the year. In 2002 her second novel *Sviloprejka* was published and it too received a very positive response.

Nina Kokelj also writes for children. In 2002, her picture book *Španska princeska* was published, and in 2005 the picture book *Deček na belem oblaku*, as well as a novel for teenagers *Sibidusovo kukalo*, written together with her friend Jan Bučar. Currently, Kokelj is writing a love story, *Poletje s klovnom*, which is due for completion next year. This novel, too, will be made up of stories the author draws from everyday life, thus remaining faithful to her style of writing.

In her writing, Kokelj depends above all on the poetics of the Australian writer Patrick White, as she says that after having read his work she finds it very hard to come across another text that would equally well satisfy her reading ambitions. Upon the publication of her second novel, Igor Divjak wrote that "With *Sviloprejka*, Nina Kokelj has created a completely new kind of writing, a mythological mixture of fantastic prose and poetic elements, which had already started to appear in *Milovanje*, but which the author was only able to fully realise when she completely abandoned the conventions of realistic narrative." Many different labels are used to describe her writing; it is hard to call her a magic realist, as this label brings with it too much disagreement and debate, so perhaps the best description is the author's own – she calls herself a spiritual realist.

She also writes news reports and publishes them in various Slovene and foreign magazines and newspapers. She describes this as dynamic, lively and exciting, just like her. In addition, she also works in amateur theatre, appearing in pieces for both adults and children, but writing remains her primary interest.

Translated within this project in Vilnius: an extract from *Sviloprejka*.

*With every word the world is born anew. When you write, you revive the sound that carries life. That is why language is a gift. It contains the secret and the power that can change life.*  
(Zapiski iz podmizja, 2003)



*V vsaki besedi se svet znova rodi. Kadar pišeš, oživljaš zvok, ki nosi življenje. Zato je jezik dar. V njem je skrivnost in moč, ki zmore spreminjati življenje.*  
(Zapiski iz podmizja, 2003)

## Barbara KORUN

The poet Barbara Korun was born in 1963 in Ljubljana. She graduated at the Ljubljana Faculty of Arts in Slovene language and literature and comparative literature. She lives and teaches in Ljubljana. She is a member of the editorial board of two literary journals, *Apokalipsa* and *Nova revija*,

do Slovenskega knjižnega sejma za najboljši prvenec leta. Leta 2002 je izšel njen drugi roman z naslovom *Sviloprejka*, ki je prav tako doživel zelo pozitivne odzive.

Poleg literature za odrasle avtorica piše tudi za otroke. Leta 2002 je izšla slikanica *Španska princeska*, leta 2005 slikanica *Deček na belem oblaku* in mladinski roman *Sibidusovo kukalo*, ki sta ga napisala skupaj s prijateljem Janom Bučarjem. Trenutno piše ljubezenski roman *Poletje s klovnom*, ki naj bi bil dokončan naslednje leto. Tudi ta roman bo sestavljen iz zgodb, ki jih Nina Kokelj črpa iz vsakdanjega življenja in tako ostaja zvesta svojemu načinu pisanja.

Pisateljica se pri pisanju svojih del naslanja predvsem na poetiko avstralskega pisatelja Patricka Whita, saj, kot pravi sama, po prebiranju njegovih del le stežka najde literarno besedilo, ki bi potešilo njene bralske ambicije. Igor Divjak je ob izidu avtoričinega drugega romana zapisal, da »je Nina Kokelj s *Sviloprejko* ustvarila povsem samosvojo zvrst, mitološko zmes fantastične proze in poetičnih elementov, ki se je nakazovala že v *Milovanju*, a jo je v polni meri lahko ustvarila šele, ko je do kraja opustila konvencije realistične pripovedi.« Ker se za njeno pisanje pojavlja več različnih oznak, bi jo težko poimenovali magična realista, saj taka oznaka sproži preveč nesoglasij in razpravljanj – mogoče je najustreznejša opredelitev avtorice same, ki jo označuje za spiritualno realista.

Piše tudi reportaže, ki jih sama imenuje reportno novinarstvo, in jih objavlja v različnih slovenskih ter tujih revijah in časopisih. To se ji zdi dinamično, živahno, razburljivo, takšno, kot je ona sama. Amatersko se ukvarja še z gledališčem; nastopa tako za odrasle kot tudi za otroke, vendar ostaja zanjo pisanje na prvem mestu.

V okviru projekta so v Vilni prevedli odlomek iz *Sviloprejke*.

Pesnica Barbara Korun se je rodila leta 1963 v Ljubljani. Na ljubljanski Filozofski fakulteti je diplomirala iz slovenistike in primerjalne književnosti. Živi in poučuje v Ljubljani. Sodeluje v uredniškem odboru pri dveh literarnih revijah, *Apokalipsi* in *Novi reviji*, ter opravlja tajniška dela



za Slovenski center PEN. Objavlja pesmi, občasno tudi recenzije in eseje. Leta 1999 je izdala pesniško zbirko *Ostrina miline* (Mladinska knjiga) in zanjo prejela nagrado Slovenskega knjižnega sejma za najboljši prvenec leta. Leta 2003 je izdala zbirko kratke poetične proze in pesmi v prozi z naslovom *Zapiski iz podmizja* (Apokalipsa), leta 2004 pa zbirko pesmi *Razpoke* (Nova revija). Njene pesmi so objavljene v različnih antologijah ter prevedene v trinajst jezikov. Leta 2003 je v Chattanooga, ZDA, izšla knjižica njenih pesmi v angleškem prevodu Kelly Allan Chasms, leta 2005 pa izbor iz njene poezije *Songs of Earth and Light* (Cork, Irska) v prevodu irskega pesnika Thea Dorgana.

Poezijo Barbare Korun zaznamuje prepričljivo razgrinjanje podobja strasti, ubesedovanje erotičnosti in premišljevanje o minevanju, čutno detektiranje vsega, od rojstva do smrti, razkošno besedno tkanje, ki ujema različne situacije človekovega življenja: obup in bolečino, upanje in žalost, sprijaznjenost in igrivost.

Prepoznati je mogoče poudarjeno in razpoznavno erotično pisavo s podtoni prvinskosti. V erotično uglašeni besedilni pesnica izrazi močno, suvereno in dominantno voljo, pa tudi umirjeno nežnost. Metaforika je sicer pogosto groba, krvava, implicira pa tako drzno, konkretno in neposredno kot tudi eterično telesnost. Metaforični jezik posega v živalski svet in si v njem izposoja sugestivne podobe. Besedila zaznamuje bodisi dinamika naraščajoče napetosti v dojemljanju odmeva sveta, ki ga subjekt nenehno vitalno ponotranja, bodisi fantazijskost, ki v sicer jedrnatih pripovednih drži ustvari izvirno in osamosvojeno metaforičnost. Ponotranjanje sveta kot nenehnih dvojnosti in razpetosti prinaša v poezijo dramatičnost, nihanje od skrajnosti k utišanju nesorazmerij pa jo razpira v splet bivanjskih vprašanj, med katerimi je zelo izstopajoča povezava bolečine in užitka. Ker avtorica razume poezijo kot najboljše izrazno sredstvo, s pomočjo katerega lahko izreče skrito Resnico, ne preseneča, da tudi njena proza (*Zapiski iz podmizja*, 2003) ni pripovedna, ampak izrazito lirski oziroma lirizirana.

V okviru projekta je bila avtorica povabljen na gostovanje v Bern.

and also carries out secretarial work for the Slovene PEN Centre. She publishes poems, as well as occasional reviews and essays. In 1999, she published a collection of poems *Ostrina miline* (Mladinska knjiga), for which she received the Slovene Book Fair Prize for the best first book. In 2003, she published a collection of short, poetic prose and poems in prose entitled *Zapiski iz podmizja* (Apokalipsa), and in 2004, a collection of poems *Razpoke* (Nova revija). Her poetry has been published in various anthologies and translated into thirteen languages. In 2003, a booklet of her poems, translated into English by Kelly Allan Chasms, was published in Chattanooga, USA, and in 2005 a selection of her poems entitled *Songs of Earth and Light* translated by the Irish poet Theo Dorgan in Cork, Ireland.

Korun's poetry is characterised by a convincing portrayal of images of passion, descriptions of eroticism and reflections on ephemerality, the sensual detection of everything from birth to death, and a rich verbal tapestry that captures various aspects of human life: despair and pain, hope and sadness, resignation and playfulness.

In Korun's poetry it is possible to discern emphasised and recognisable erotic writing with primeval undertones. In erotically tuned texts the poet expresses a strong, independent and dominant will, as well as tranquil gentleness. Her metaphors are often aggressive and bloody, and she frequently implies a bold, specific and direct but also ethereal physicality. Her use of metaphor reaches into the world of animals, borrowing suggestive images. Her poems are characterised either by the dynamic of a growing tension in understanding the world's echo, which is constantly internalised by the subject, or by fantasy, which in the otherwise concise narration creates original and independent metaphors. The internalisation of the world as constant dualities and internal tensions lends a dramatic character to her poetry, while the way it veers from extremes to subdued disproportionality opens it to existential issues among which stands out a connection between pain and pleasure. Korun sees poetry as the best means of expressing the hidden Truth, so it is no surprise that her prose (*Zapiski iz podmizja*, 2003) is not narrative, but distinctly lyrical.

Within the project the author has made a guest visit to Bern.

*The problem of my poetry as well as of my poetics has always been and still is how to assemble two into one, how to merge parts into a whole, how to fuse opposites into unity or, in short, how to achieve synthesis. I've felt that the world is one, that it is indivisible and undivided and that duality and fragmentation is brought into it by our consciousness. When I explored and expressed this duality in my early and later poetry, I at the same time wished to go beyond it to identify with the indivisibility of the world, where everything is present, not separately but fused.*

(Branko Hofman, *Pogovori s slovenskimi pisatelji*, 1978)



Foto: Thomir Pinter

*Problem moje poezije, lahko pa rečem tudi poetike, je bil od vsega začetka in je ostal do današnjih dni: kako iz dvojega sestaviti eno, kako dele stopiti v celoto, kako nasprotja zlit v enotnost ali na kratko: kako doseči sintezo. Občutil sem, da je svet en sam, da je nedeljiv in nerazdeljen, in da dvojnost in razdrobljenost vnaša vanj naša zavest. Ko sem v svoji zgodnji, pa tudi kasnejši poeziji to dvojnost ugotavljal in izražal, sem si hkrati želel, da jo presežem in se poistovetim z nedeljivostjo sveta, kjer je navzoče vse, vendar ne ločeno, temveč zlito.*

(Branko Hofman, *Pogovori s slovenskimi pisatelji*, 1978)

## Kajetan KOVIČ

The poet, storyteller and translator Kajetan Kovič was born in 1931 in Maribor. He graduated in comparative literature at the Faculty of Arts in Ljubljana. After graduation, he worked for a time as a journalist and then became an editor at the publisher Državna založba in Ljubljana. From 1991 to 1995 he was an associate member of the Slovene Academy of Sciences and Arts and since 1995 he has been a regular member. In 1978 he received the Prešeren Prize as one of the most prominent representatives of Slovene post-War literary "intimism".

Kovič first attracted attention with the publication of 26 of his poems in the collection *Pesmi štirih* in 1953. The collection represents a turning point in Slovene poetry as its emphasis on the subjective and the intimate it is seen as an important step in the development of post-War lyricism. Kovič has published over 35 poetry collections, prose works and works for young readers. Over the last decade, in addition to his extensive novel, the family chronicle *Pot v Trento* (1994), the collection of sonnets *Kalejdoskop* (2001) stands out the most: with its ideological openness to both world and personal history it draws attention to the possibility of new perspectives in Kovič's lyricism. This does not mean an attempt to enter post-modernist constellations, but rather the noble continuation of a tradition which has its source in Rilke's famous sonnet about Mohammed – time condenses into a fateful "moment" that changes the world for ever (*Rubikon, Wittenberg*). His last work *Sled sence zarje* (2006) contains twelve essays on Slovene poetry: Kovič offers a markedly personal view of poems and poets that he has encountered on his poetic journey and either accepted or rejected.

Kovič has also made his mark as a translator. He has introduced to Slovene readers German, French, Hungarian, Czech and Russian poetry, and has also translated his *Sibirski ciklus* (1992) into German with tremendous sensitivity. At an early stage in his career he defined himself as a "spokesman" for the fate of the individual. His treatment of the general spiritual and historic situation is also very per-

Pesnik, pripovednik in prevajalec Kajetan Kovič se je rodil leta 1931 v Mariboru. Diplomiral je iz primerjalne književnosti na Filozofski fakulteti v Ljubljani. Po diplomi je bil nekaj časa novinar, nato je postal urednik pri Državni založbi Slovenije. Kovič je od leta 1991 izredni, od leta 1995 pa redni član SAZU. Leta 1978 je kot eden najvidnejših predstavnikov slovenskega povojnega intimizma prejel Prešernovo nagrado.

Kovičev prvi vidnejši nastop je izid njegovih 26 pesmi v skupinski zbirki *Pesmi štirih* leta 1953. Zbirka predstavlja prelomnico v slovenski poeziji, s svojo poudarjeno noto subjektivizma in intimizma velja za zarezo v premiku povojne lirike. Kovič je doslej objavil več kakor 35 pesniških zbirk, proznih del in del iz mladinske književnosti. V zadnjem desetletju poleg obsežnega romana – družinske kronike – *Pot v Trento* (1994) izstopa zbirka sonetov *Kalejdoskop* (2001): s svojo ideološko odprtostjo v svetovno in osebno zgodovino opozarja na možnost novih perspektiv Kovičeve lirike. Seveda pa tu ne gre za poskus vstopa pod ozvezdja postmoderne, temveč za žlahtno nadaljevanje tradicije, ki ima svoj vir v znamenitem Rilkejevem sonetu o Mohamedu – čas se zgosti v usodni »moment«, ki za vselej predrugači svet (*Rubikon, Wittenberg*). Njegovo zadnje delo *Sled sence zarje* (2006) prinaša dvanajst esejev o slovenski poeziji: gre za izrazito osebni pogled na pesmi in pesnike, s katerimi se je na svoji pesniški poti soočal, jih sprejemal ali zavračal.

Kovič se je uveljavil tudi kot prevajalec. Slovenski prostor je seznanjal z nemško, francosko, madžarsko, češko in rusko poezijo, v nemščino pa je skrajno tenkočutno prepesnil svoj *Sibirski ciklus* (1992). Avtor se je že zgodaj definiriral kot izgovarjevalec posameznikove usode. Tudi njegove tematizacije splošnega »duhovno-zgodovinskega« položaja so izrazito osebne. V njih razmeroma pogoste evokacije svetopisemskih toposov poudarjajo izkušnjo samevanja in razmišljanja o usodi. Tej

namreč, v bolj ali manj izostreni obliki, ni mogoče ubežati, saj doleti vsakogar. V nobenem primeru pa se usode ne da prestati kolektivno. V obdobju razcveta umetniškega avantgardizma je Kovič izoblikoval posebno varianto »zmerne moderne«, ki se ne spogleduje ne s konformizmom ne s populizmom. Pesnikova hkratna zavezanost stvarnosti in literarni imaginaciji prepričuje tako s svojo krhkostjo kot z močjo oblikovanja sveta (Franc Zdravec).

V okviru projekta so v Tübingenu in Münchnu prevedli pesmi iz pesniške zbirke *Vrt*.

sonal. His relatively frequent evocations of topoi from the Bible emphasise the experience of solitude and reflection on the fate that is impossible to escape as it affects us all, albeit with varying degrees of harshness; and fate can never be endured collectively. During the flourishing of the artistic avant-garde Kovič created a special variant of “moderate modernism” which flirts with neither conformism nor populism. The poet’s simultaneous loyalty to reality and literary imagination is convincing in both its fragility and its power to shape the world (Franc Zdravec).

Within this project, poems from the collection *Vrt* have been translated in Tübingen and Munich.

*Ne,  
ignoranca ne raste iz meje,  
a tudi ne iz centra,  
ignoranca je odgovor šibkega člana  
na težave z razmejevanjem.  
(Mobilizacije, 2004)*



*No,  
ignorance does not arise from the margin,  
or from the centre,  
ignorance is the response of the weak link  
to problems of demarcation.  
(Mobilizacije, 2004)*

## Taja KRAMBERGER

Pesnica in prevajalka Taja Kramberger se je rodila leta 1970 v Ljubljani. Na Filozofski fakulteti v Ljubljani je doštudirala arheologijo in zgodovino ter nadaljevala z doktorskim študijem iz zgodovinske antropologije. Zaposlena je na fakulteti za humanistične študije v Kopru. Je urednica večjezične znanstvene revije *Monitorija ZSA*, revije za zgodovinsko, socialno in druge antropologije.

Objavila je pesniške zbirke: *Marcipan* (1997), *Spregovori morje* (1999), *Žametni indigo* (2004) in večjezično pesniško zbirko *Mobilizacije* (2004). Njene pesmi so prevedene v francoski, španski in italijanski jezik. Z Gašperjem Malejem je uredila večjezično publikacijo mednarodne pesniško-prevajalske delavnice *Različni jeziki/Linguaggi di-versi/Different Languages/Languages di-vers* (2004). Krambergerjeva deluje tudi na prevajalskem področju. Prevaja poezijo ter znanstvena besedila iz francoščine, italijanščine, angleščine in španščine.

Njena prva pesniška zbirka *Marcipan* (1997) je bila leta 1998 nominirana za Jenkovo nagrado. V tej zbirki je pesnica sledila »nasvetu« A. Gida, naj se pesnik ali pesnica pusti do skrajnih meja voditi jeziku, ter na drugi strani »nasvetu« Octavia Paza, da se mora moderni pesnik ali pesnica rešiti konvencionalnih vezi jezika ter jezik preoblikovati v individualni pesniški izraz. V zbirki *Spregovori morje* (1999) prevladujejo pesmi z eksistenčno vsebino. *Žametni indigo* (2004) pa ni samo intimna poezija, ampak odkriva tudi globoko zavedanje pesničine umestitve v ta svet. Na tej točki se pesnica neha

The poet and translator Taja Kramberger was born in 1970 in Ljubljana. She graduated at the Ljubljana Faculty of Arts in archaeology and history and continued with her doctoral studies in historical anthropology. She works at the Faculty of Humanities in Koper. She also edits the multilingual academic journal *Monitor ISH*, which publishes articles on historical, social and other branches of anthropology.

Taja Kramberger has published the following collections of poems: *Marcipan* (1997), *Spregovori morje* (1999), *Žametni indigo* (2004) and the multilingual collection *Mobilizacije* (2004). Her poems have been translated into French, Spanish and Italian. Together with Gašper Malej she edited a multilingual publication following the international poetry-translation workshop *Različni jeziki/Linguaggi di-versi/Different Languages/Languages di-vers* (2004). In addition, Kramberger translates poetry and academic texts from French, Italian, English and Spanish.

Her first collection of poems *Marcipan* (1997) was in 1998 nominated for the Jenko Prize. In this collection, the poet followed both the “advice” given by André Gide that a poet should be led to the extreme by language, and that of Octavio Paz that a modern poet must free himself or herself from the conventional bounds of language and instead transform language into individual poetic expression. In the collection *Spregovori morje* (1999), poems with an existential content prevail. *Žametni indigo* (2004) is more than just intimate poetry as it reveals the poet’s deep awareness of her position in the world. Here, the poet stops dealing with

her fate and starts thinking about the social dimension. She writes about themes that are not connected with her intimate experiences, but which still touch her deeply. The inner structure and "development" of her poetry is much more important than her external or social success, as the latter must always result from the poet's personal investment in the text itself. Taja Kramberger to a large extent sees poetry in terms of the intellect and writing poetry as an intellectual pursuit "par excellence". With surgeon-like precision, she also describes the background that helps shape attitudes to intellectuals and intellectual work in Slovenia.

Translated within this project in Lisbon: *Mobilizacija za življenje* from the collection *Mobilizacije*.

ukvarjati s svojo usodo in razmišlja o socialni dimenziji. Ukvarja se s temami, ki se ne tičejo njene intimne izkušnje, a jo vendar globoko prizadenejo. Notranji ustroj in »razvoj« njene poezije je neprimerno pomembnejši od njenega zunanjega oziroma socialnega uspeha, saj mora biti ta vedno zgolj posledica pesničine osebne investicije v sam tekst. Za Tajo Kramberger je poezija v veliki meri stvar intelekta, to je pravzaprav intelektualno delo »par excellence«. Avtorica s kirurško natančnostjo oriše tudi ozadje, ki v Sloveniji pogojuje odnos do intelektualcev in intelektualnega dela.

V okviru projekta so v Lizboni prevedli *Mobilizacijo za življenje* iz zbirke *Mobilizacije*.

*Tonight love will return  
tonight memory will flare  
olive trees in the burja turn  
the scent of jasmine in the air.  
(Nocoj igramo za vas)*



*Nocoj se nam bodo ljubezni vrnilo,  
nocoj zaskel bo spomin,  
oljke so nam ga v burjo zavile,  
nocoj spet dišal bo jasmín.  
(Nocoj igramo za vas)*

## Vlado KRESLIN

The musician Vlado Kreslin was born in 1953 in Beltinci. In 1983, he joined the music group Martin Krpan, with which he recorded the albums *Od višine se zvrtil* (1987) and *Bogovi in ovce* (1990). In 1992, he returned to Prekmurje and started collaborating with the cult folk string band Beltinška banda, with which he issued a number of CDs (*Spominčice*, *Najlepša leta našega življenja*, etc.). He works with numerous Slovene musicians and has also appeared both on stage and in films. Vlado Kreslin creates not only recognisable sound landscapes but also channels his rock musician's intuition into the writing of lyrics.

With his collection of poems *Vriskanje in jok* (2002) Kreslin was launched on the Slovene literary scene as a poet. His poetry contains the traditional dualism of man torn between body and soul, between birth and death, between the majors and minors of life, between the village and the town, between jubilation and tears. What is particularly striking is the poet's love of all that belongs to folklore, the element to which he constantly returns, in contrast to the alienated urban world which he has consciously decided to make his home and which he now cannot leave. There are similarities here between Kreslin and Josip Murn in the way they experience the world. The latter often idealised peasant life and expressed through a pronounced lyricism his enthusiasm for the healthy rural environment and its people. Both authors also share the fact that they base their poetry on the primary features of folk song and vocabulary, in which we often encounter general, melancholy feelings of ephemerality.

Glasbenik Vlado Kreslin se je rodil leta 1953 v Beltincih. Leta 1983 se je priključil glasbeni skupini Martin Krpan, s katero je posnel albuma *Od višine se zvrtil* (1987) ter *Bogovi in ovce* (1990). Leta 1992 se je vrnil v Prekmurje in začel sodelovati s kultno ljudsko godčevsko skupino Beltinška banda, s katero je izdal več zgoščenk (*Spominčice*, *Najlepša leta našega življenja* ...). Sodeluje s številnimi znanimi glasbeniki, kar nekajkrat pa smo ga lahko videli na odskih deskah in filmskih platnih. Vlado Kreslin ni le ustvarjalec prepoznavnih zvočnih pokrajin, ampak svojo rokarsko intuicijo usmerja v pisanje besedil.

Avtor s pesniško zbirko *Vriskanje in jok* (2002) pošilja svoje pesmi na slovensko literarno sceno kot pesnik. V zbirki je prisoten tradicionalni dualizem, razpetost človeka med telesom in duhom, rojstvom in smrtjo, med življenjskim durom in molom, vasjo in mestom, vriskanjem in jokom. Opazna je pesnikova simpatija do vsega folklornega, prvinskega, kamor se nenehno vrača, v nasprotju z odtujenim urbanim svetom, za katerega se je sicer zavestno odločil in prav zato iz njega ne more več. Tu lahko razmišljamo o podobnostih v doživljanju sveta med Kreslinom in Josipom Murnom. Slednji pogosto idealizira kmečko življenje ter izrazito lirično izpoveduje svoje navdušenje nad zdravim kmečkim okoljem in ljudmi. Oba avtorja povezuje tudi naslanjanje na prvine ljudske pesmi in leksike, ob tem pa pri obeh pogosto naletimo na nekakšno splošno, melanholično občutje minevanja.

Kreslin se nam na izrazito mehak, nežen, liričen način kaže še posebej v ciklu *Kolovozi*, kjer večkrat v najfinejši obliki začutimo neposrednost, iskrenost izraza, se pravi ponotranjenje vsebine, motivov in tem, kot jih doživlja lirski subjekt. Seveda se otožnejšim tonom v nekaterih pesmih pridružuje tudi svetlejši žarek, optimizem in vitalizem, skratka vera v vsak nov dan, a zdi se, da so te v manjšini oziroma se za njimi, nekje na dnu srca, skriva nekaj nedorečenega in zato neizrekljivega, tisto, kar Kreslinovemu celotnemu opusu daje pretežno melanholično barvo.

Tudi za cikel *Pločniki* v splošnem velja podobno, le da se avtor v njih motivno osredotoča na mestno okolje. Pač pa se te pesmi s svojo obliko in izpovednostjo mnogo pogosteje bližajo songu in so večkrat celo angažirane (*Nocoj bomo mi prižgali dan*), hedonistične (*Je v Šiški še kaj odprtega?*) ali hedonistično-uporniške (*To ni političen song*), včasih družbeno kritične (*Mali bogovi, Vrane*), drugič spet vsakdanje izkustvene (*Generacija*) ali zgolj ljubezenske (*Da te ni*). Zdi se, da je za nadaljevanje avtorjeve kariere značilno vse opaznejše osamosvajanje teksta od glasbe.

V okviru projekta so v Bratislavi in Nitri prevedli po dve pesmi iz cikla *Kolovozi* in po dve pesmi iz cikla *Pločniki* zbirke *Vriskanje in jok*.

Kreslin comes across as expressively soft, gentle and lyrical, particularly in the first section of the collection *Vriskanje in jok*, entitled *Kolovozi*, where we can sense the finest form of directness, honesty of expression, i.e. the internalisation of the content, motifs and themes he experiences. The gloomier tone of some poems are lightened by brighter notes, by optimism and vitality, by faith in each new day, but it seems that there are fewer of these notes or that behind them, somewhere at the bottom of the heart, something incomplete and therefore inexpressible is concealed, which gives the whole of Kreslin's oeuvre a predominantly melancholy feel.

The same can be said of the next section in the collection, *Pločniki*, where the author focuses on themes from the urban environment. These poems are in terms of form and expression often much closer to songs and are often even engaged (*Nocoj bomo mi prižgali dan*), hedonistic (*Je v Šiški še kaj odprtega?*) or hedonistically rebellious (*To ni političen song*), sometimes socially critical (*Mali bogovi, Vrane*), and at other times describe everyday experiences (*Generacija*) or simply love (*Da te ni*). It seems that this freeing of text from music will be increasingly evident in Kreslin's future creative work.

Within this project, two poems from the cycle *Kolovozi* and two from *Pločniki* (both from the collection *Vriskanje in jok*) have been translated in Bratislava and Nitra.

*Ljubezen moramo ljubiti.*

(Feri Lainšček s tem citatom opredeljuje svojo celotno literaturo)



*Love must be loved.*

(The writer uses this quote to define the whole of his literary work)

## Feri LAINŠČEK

Pesnik, pisatelj in urednik Feri Lainšček se je rodil 1959 v vasi Dolenci na Goričkem. Na FSPN (zdaj FDV) je študiral novinarstvo in krajši čas delal na Radiu Ljubljana. Od leta 1983 ima status samostojnega ustvarjalca v kulturi in živi ter ustvarja v Murski Soboti, kjer je solastnik Podjetja za promocijo kulture Franc-Franc. Na literarno prizorišče je leta 1981 stopil s pesniškim prvencem *Kot slutnja radovedno* (skupaj z Milanom Vincetičem in Valerijo Pergar), sledile so še pesniške zbirke *Dnevovina* (1986), *Visoka pesem* (1988), *Hiša sv. Nikolaja* (1990, 1999) in *Dlan mi po tebi diši* (2001).

V sodelovanju s prekmurskimi ustvarjalci so izšle novelistične zbirke *Za svetlimi obzorji* (1988, skupaj z Mila-

The poet, writer and editor Feri Lainšček was born in 1959 in Dolenci in Goričko. He studied journalism in Ljubljana and for a while worked at Radio Ljubljana. Since 1983, he has had the status of a freelance cultural worker and lives and works in Murska Sobota, where he is the joint owner of a company for cultural promotion *Franc-Franc*. He entered the literary scene in 1981 with his first collection of poems *Kot slutnja radovedno* (together with Milan Vincetič and Valerija Pergar), followed by other collections: *Dnevovina* (1986), *Visoka pesem* (1988), *Hiša sv. Nikolaja* (1990, 1999) and *Dlan mi po tebi diši* (2001).

In cooperation with other writers from the Prekmurje region he created the novella collections *Za svetlimi obzorji*

(1988, together with Milan Vincetič), *Srebrni breg – Srebrni brejg* (1995, together with Milan Vincetič and Miki Roš) and *Štirje* (2002, together with Miki Roš, Lučka Zorko and Mojca Tirš). Lainšček is known mainly as the author of an extensive body of novels, but he is at the same time a very successful writer for children and adolescents: *Cicibanija* (1987), *Ajša Najša* (1989, 1999), *Rad bi* (1998), *Misllice* (2000), *Brki od mleka* (2000), *Deček na dedovem kolesu* (2001), and *Ignacija in njen angel* (2002). He also writes radio plays for adults and children: *De revolutionibus* (1988), *Prva sraka še ne prinese pomladi* (1990), *Radiofonski umor* (1993), etc. His work has been translated into Hungarian, English, German, Croatian, Czech, Spanish and Catalan.

His novel *Namesto koga roža cveti* was adapted as a feature film with the title *Holgato* and his novel *Ki jo megla je prinesla* as the film *Mokuš*. Film adaptations of the novels *Vankoštanc* and *Petelinji zajtrk* are also in preparation. The author has received numerous awards for his work: the Prešeren Fund Prize for his novel *Ki jo je megla prinesla*, the Kresnik Prize for *Namesto koga roža cveti*, the Kajuh Prize for the novel *Raza* and the Večernica Prize for the collection of ten children's stories *Misllice*.

Most attention from critics and readers has been given to Lainšček's novels, which have introduced new themes and narrative techniques into Slovene prose. His early novels *Peronarji* (1982), *Raza* (1986) and *Razpočnica* (1987) tell of the world of small people searching for their own identity. Because of the fragmented nature of the characters, which develop without a fixed storyline or any chronological rules, *Raza* in *Razpočnica* are pronouncedly modernist texts. In the novel *Grinta* (1991) we come across metafictional narrative techniques, while in the novel *Namesto koga roža cveti* (1991) the author moves away from the post-modernist pattern to a novel with a realistically constructed storyline. This book offers us a glimpse of the emotional and spiritual life of the Roma people of Prekmurje. Lainšček's most expressive novel is *Ki jo je megla prinesla* (1993), which is full of merciless dialectics of doubt and sin, evil and cleansing. In the novel *Ločil bom peno od valov* (2003) the author deals with the issue of individual freedom, the search for love and the release of eroticism from the hold of sexuality, while his latest work *Muriša* is a sequel to this.

Within this project the following have been translated in Bratislava and Nitra: *Misllice* (all ten stories), the picture book *Žlopi*, the radio play *Ignacija in njen angel*, and excerpts from the novels *Namesto koga roža cveti*, *Ločil bom peno od valov*, *Ki jo je megla prinesla*, *Petelinji zajtrk* and *Vankoštanc*.

nom Vincetičem), *Srebrni breg – Srebrni brejg* (1995, skupaj z Milanom Vincetičem in Mikijem Rošem) in *Štirje* (2002, skupaj z Mikijem Rošem, Lučko Zorko in Mojco Tirš). Feri Lainšček je znan predvsem kot avtor obsežnega opusa romanov, vendar je zelo uspešen tudi pri ustvarjanju otroških in mladinskih del: *Cicibanija* (1987), *Ajša Najša* (1989, 1999), *Rad bi* (1998), *Misllice* (2000), *Brki od mleka* (2000), *Deček na dedovem kolesu* (2001), *Ignacija in njen angel* (2002). Piše tudi radijske igre za otroke in odrasle: *De revolutionibus* (1988), *Prva sraka še ne prinese pomladi* (1990), *Radiofonski umor* (1993) idr.

Njegova dela so prevedena v madžarščino, angleščino, nemščino, hrvaščino, češčino ter v španščino in katalonščino.

Po romanu *Namesto koga roža cveti* je bil posnet celovečerni igrani film *Halgato*, po romanu *Ki jo je prinesla megla* pa celovečerni igrani film *Mokuš*. Pripravljeni sta tudi filmski adaptaciji romanov *Vankoštanc* in *Petelinji zajtrk*. Avtor je za svoja literarna dela dobil številna priznanja in nagrade: nagrado Prešernovega sklada za roman *Ki jo je megla prinesla*, nagrado kresnik za roman *Namesto koga roža cveti*, Kajuhovo nagrado za roman *Raza* in nagrado večernica za zbirko desetih pravljic *Misllice*.

Največ kritiške in bralske pozornosti velja Lainščkovemu romanopisju, ki je v slovensko sodobno prozo prineslo novo tematiko in samosvoje pripovedne postopke. Lainščkovi zgodnji romani *Peronarji* (1982), *Raza* (1986) in *Razpočnica* (1987) pripovedujejo o svetu antikranjčevih malih ljudi, ki iščejo svojo identiteto. Zaradi razpočenih podob likov, ki se gibljejo brez strnjene fabule in kronoloških zakonitosti, sta *Raza* in *Razpočnica* izrazito modernistični deli. V romanu *Grinta* (1991) srečujemo metafizijske pripovedne postopke, medtem ko se v romanu *Namesto koga roža cveti* (1991) že odmakne od postmodernističnega vzorca v roman z realistično zasnovano fabulo. Tema romana je izsek iz čustvenega in duhovnega življenja prekmurskih Ciganov. Najizrazitejše Lainščkovo delo je roman *Ki jo je megla prinesla* (1993), poln neizprosne dialektike dvoma in greha, zla in očiščenja. V romanu *Ločil bom peno od valov* (2003) se je avtor usmeril k vprašanju individualne svobode, iskanju ljubezni in osvobajanju erotike iz primeža telesnosti; zadnji Lainščkov roman *Muriša* je njegovo nadaljevanje.

V okviru projekta so v Bratislavi in Nitri prevedli *Misllice* (vseh 10 pravljic), slikanico *Žlopi*, radijsko igro *Ignacija in njen angel*, odlomke iz romanov *Namesto koga roža cveti*, *Ločil bom peno od valov*, *Ki jo je megla prinesla*, *Petelinji zajtrk* in *Vankoštanc*.

*Ni literature brez avtobiografskega materiala. Vsak pisatelj izhaja iz sebe, eden bolj, drugi manj. Odločilna so doživetja v najbolj usodni življenjski dobi, v času otroštva.*

(Pogovor s Petrom Kolškom v *Delu*, 2003)



Foto: Aljaš Černivec

*There is no literature without autobiographical material. Every writer starts from himself, some more, some less. The most decisive experiences are those from the most influential period of life – childhood.*  
(From an interview with Peter Kolšek in *Delo*, 2003)

## Florjan LIPUŠ

Pripovednik, dramatik in prevajalec Florjan Lipuš se je rodil leta 1937 na Lobniku nad Železno Kaplo na Koroškem v Avstriji. Šolal se je na Plešivcu (škofovski internat, podružnica celovške slovenske gimnazije), leta 1958 stopil v celovško bogoslovje, izstopil leta 1962, nato končal učiteljsko in poučeval v Lepini in Šentlipšu na Koroškem. Bil je urednik internatskega lista *Kres* in literarne revije *Mladje* (1960–1981). Od 1995 je dopisni član SAZU.

Lipuš je dobitnik številnih slovenskih in avstrijskih nagrad, med drugim kulturne nagrade dežele Koroške (1995), projektne štipendije Urada zveznega kanclerja (Dunaj, 1997), častnega križa za znanost in umetnost (Dunaj, 2002), častne nagrade za literaturo 2005 (Republika Avstrija, Dunaj) in pri nas najbolj odmevne Prešernove nagrade 2004.

V reviji *Mladje* je Lipuš začel objavljati najprej črtice, njegov prvi obsežnejši tekst pa je socialnokritično dramsko besedilo s temo ogroženega slovenstva na Koroškem *Mrtvo oznanilo* (ps. Boro Kostanek). Prehodna oblika med Lipuševimi polemiki in njegovimi romani je njegova politična satira, za katero je značilna drastična hiperbolika z izrazito ironijo. Pri tem se največkrat navezuje na Ivana Cankarja in Franca Kafko. Ironično opazovanje situacij iz koroškega življenja je popisano v zbirkah *Črtice mimogrede* (1964) in *Zgodbe o čuših* (1973). Obdobje Lipuševih bogoslovnih študij je spodbudilo snov njegovega prvega roman *Zmote dijaka Tjaža* (1972). Z romanom *Odstranitev moje vasi* (1983) se je slovenska tradicionalna romaneskna zvrst dopolnila z nadrealistično različico, s kmečkim antiromanom. Podoben postopek je uporabljen tudi v dveh naslednjih romanih, *Jalov pelin* (1985) in *Prošnji dan* (1987). Delni tematski odklon je opazen v ljubezenskem romanu *Srčne pege* (1991). Zazrtost v posebno metaforično pisavo potrjuje roman *Stesnitev* (1995). Z *Boštjanovim letom* (2003) se Lipuš vrača k svojim začetkom. V jezikovno bogatem slogu uprizarja obdobje otroštva in travme, ki so se vtisnile v mladostnikov spomin.

Velika posebnost je Lipušev slog, ki pomeni opazno obogatitev slovenskega jezika. Svoje korenine ima v koroškem narečju, hkrati pa je stiliziran po meri moderne literature. Vsebuje dražljivo napetost med narečno arhaiko, ki jo vzdiguje v knjižni jezik, sodobno izražanje pa potaplja nazaj v starodavni ljudski govor.

The storyteller, dramatist and translator Florjan Lipuš was born in 1937 in Lobnik above Eisenkappel in Austrian Carinthia. He attended school in Plöschenberg (the Bishop's boarding school, attached to the Klagenfurt grammar school) and in 1958 entered the Klagenfurt theological college, which he left in 1962, completing teacher training college and later teaching at Leppen and St Philippen in Carinthia. He was the editor of the boarding school journal *Kres* and the literary review *Mladje* (1960–81). Since 1995 he has been a corresponding member of the Slovene Academy of Sciences and Arts.

Lipuš has received a number of Slovene and Austrian awards, including the province of Carinthia cultural award (1995), the project grant of the Federal Chancellery (Vienna, 1997), the Cross of Honour for Science and Art (Vienna, 2002), the Honorary Prize for Literature 2005 (Republic of Austria, Vienna) and in Slovenia the most prestigious Prešeren Prize in 2004.

Lipuš began by publishing short prose pieces in *Mladje*, but his first more extensive text is the socio-critical drama about the threatened Slovene minority in Carinthia entitled *Mrtvo oznanilo* (under the pseudonym Boro Kostanek). A transitional stage between Lipuš's polemics and his novels is his political satire, which is characterised by strong hyperbole and marked irony, and in which he most often draws upon Ivan Cankar and Franc Kafka. The story collections *Črtice mimogrede* (1964) and *Zgodbe o čuših* (1973) are rich in ironic observation of Carinthian life. The period of Lipuš's theological studies provided the raw material for his first novel *Zmote dijaka Tjaža* (1972), while in *Odstranitev moje vasi* (1983) he supplemented the traditional Slovene novel type with a surreal variation, the peasant anti-novel. A similar approach is used in the following two novels, *Jalov pelin* (1985) and *Prošnji dan* (1987). A partial thematic shift can be discerned in the romantic novel *Srčne pege* (1991). The commitment to a special metaphorical approach is confirmed by the novel *Stesnitev* (1995). With *Boštjanov let* (2003) Lipuš returns to where he began: in a linguistically enriched style he depicts childhood and the traumas engraved on the memories of the young.

A particularly distinctive feature of Lipuš's writing is his style, which involves a noticeable enrichment of Slovene. The roots of his language lie in Carinthian dialect but it is also stylised in line with modern literature; it offers a seduc-

tive tension, with dialect archaism raised to the level of standard Slovene, while contemporary expression sinks back into ancient folk speech.

Within the project the author made a guest visit to Vienna.

*A writer is not defined by his appearance or his affairs; a writer is defined by what he has written.*  
(Dostava na dom, 2002)



Foto: Tomaž Grdin

*Pisatelj ni njegov videz, njegove afere, pisatelj je tisto, kar je napisal.*  
(Dostava na dom, 2002)

## Miha MAZZINI

The writer and computer specialist Miha Mazzini was born in 1961 in Kranj. He graduated in computer science and has completed postgraduate study in scriptwriting. He lectures in scriptwriting and is a regular member of the European Film Academy. Mazzini is currently employed as a computing consultant by Planet 9. He has published eleven books and two feature films have been made on the basis of his scripts. He has also directed two short films and written eight computer manuals.

Mazzini has received a number of awards: the Slovene Novel of the Year for *Drobtinice* (1986), the Zlata ptica award for exceptional artistic achievement (1988); the CIRCUM award for the best European television film for *Operacija Cartier* (1992). He has also received a number of awards for the film *Sladke sanje* (the script for this was the basis for his novel *Kralj ropotajočih duhov*), including international ones such as the Golden Palm for the best film at the XXII. Mostra de Valencia (2001), the Fipresci Prize from the international association of film critics in Setubal, Portugal (2002), and the top prize "Der Heinrich" at the Film Festival in Braunschweig, Germany (2002). His novel *Guarding Hanna* was nominated for the International IMPAC Dublin Literary Award.

Mazzini has written the following novels: *Drobtinice* (1987), *Zbiralec imen* (1993), *Satanova krona* (1993), *Telesni čuvaj: verzija 1.72* (2000) and *Kralj ropotajočih duhov: verzija 4.88* (2001).

Mazzini is a writer who reaches out to the reader; he is a skilled narrator, tackling contemporary themes and dilemmas; his writing is urban and leans on his humour, which contains a hint of irony and cynicism. In his work, evil and malice are always combined with humour or irony into the grotesque. *Drobtinice* is a novel in which the author describes proletarian life in Jesenice, his birthplace, to which he returns in *Kralj ropotajočih duhov*, describing the rites of passage of the main character, who has much in common with the author. *Zbiralec imen* is an excursion into

V okviru projekta je bil avtor povabljen na gostovanje na Dunaj.

Pisatelj in računalnikar Miha Mazzini se je rodil leta 1961 v Kranju. Doštudiral je računalništvo in končal podiplomski študij scenaristike. Predava pisanje filmskih scenarijev in je redni član Evropske filmske akademije. Trenutno je zaposlen kot računalniški svetovalec v podjetju Planet 9. Kot pisatelj je avtor enajstih objavljenih knjig, kot scenarist avtor scenarijev za dva celovečerna filma, kot režiser avtor dveh kratkih filmov ter kot računalniški strokovnjak avtor osmih priročnikov.

Je dobitnik številnih nagrad: za slovenski roman leta za *Drobtinice* (1986), zlate ptice za izjemne umetniške dosežke (1988); nagrade CIRCUM za najboljši evropski TV-film za *Operacijo Cartier* (1992). Prejel je tudi več nagrad za film *Sladke sanje* (po scenariju je nastal roman *Kralj ropotajočih duhov*), med njimi npr. mednarodne: zlato palmo za najboljši film na XXII. Mostra de Valencia (2001), nagrado mednarodnega kritiškega združenja (Fipresci Prize) v portugalskem Setubalu (2002), glavno nagrado »Der Heinrich« na Filmskem festivalu v Braunschweigu, Nemčija (2002). Roman *Guarding Hanna* pa je bil nominiran za International IMPAC Dublin Literary Award 2004.

Mazzinijevi romani so: *Drobtinice* (1987), *Zbiralec imen* (1993), *Satanova krona* (1993), *Telesni čuvaj: verzija 1.72* (2000) in *Kralj ropotajočih duhov: verzija 4.88* (2001).

Mazzini je avtor, ki se obrača k bralcem; večje pripoveduje, dotika se sodobnih tem in dilem, je urbano razpoložen in stavi na humor s kancem ironije in cinizma. V njegovih delih se zlo in hudobija vedno mešata s humorjem ali z ironijo v grotesko. *Drobtinice* so roman, v katerem avtor opisuje proletarsko življenje na Jesenicah, prav tako se v rodne Jesenice vrača z romanom *Kralj ropotajočih duhov*, v čas doraščanja avtorju podobnega glavnega junaka. *Zbiralec imen* sega na področje grozljivke, *Telesnega čuvaja* pa lahko beremo kot kriminalko, srhljivko ali celo psihološki triler. Tipični ju-



nak Mazzinijeve proze je introvertirani in prestrašeni mizantrop, ki usode nima v svojih rokah. Je obstranec in nebogljenev v svetu brez smisla in brez boga. Tako je Egon iz *Kralja ropotajočih duhov* podoben npr. koloristu D. v romanu *Satanova krona*, varuhu v *Telesnem čuvaju* in Lojzetu v *Zbiralcih imen*.

Za Mazzinijeva besedila je značilna žanrska raznovrstnost pripovedi. Sodi v t. i. »mlado slovensko prozo«, ki združuje avtorje, rojene okoli leta 1960, ki pa so, kar se literarnih smeri tiče, zelo heterogeni. Tako v Mazzinijevi prozi različne žanrske drobce povezuje zgodbenost, ki je osrednja v vseh njegovih delih. Avtor jo vedno gradi s suspensom, kar vzdržuje bralno napetost do konca besedila.

V okviru projekta so v Bukarešti prevedli odlomke iz romana *Kralj ropotajočih duhov*.

horror territory, while *Telesni čuvaj* can be read as a criminal story, a horror story or even a psychological thriller. A typical hero in Mazzini's prose is an introverted and frightened misanthropist, who has no control over his destiny and is a marginal, helpless individual in a world where there is no purpose and no God. Thus Egon in *Kralj ropotajočih duhov* resembles the colourist D. in *Satanova krona*, the body guard in *Telesni čuvaj* and Lojze in *Zbiralec imen*.

Mazzini's writing is characterised by generic variety of narrative and belongs to the category of "young Slovene prose", which embraces authors born around 1960 who are, however, very heterogeneous with respect to their literary styles. Thus in Mazzini's prose the various generic fragments are connected by the plot, which is central to all his work. The author always builds it using suspense, which holds the reader's attention to the end.

Within this project, excerpts from *Kralj ropotajočih duhov* were translated in Bucharest.

... umetnost lahko spremeni življenje. Naša spremenjena, s spoznanjem in znanjem ožarjena življenja pa potem lahko spreminjajo svet.  
(Vzporedni svet, 2005)



...art can change our lives. And our changed lives, enlightened by revelation and knowledge, can then go on to change the world.  
(Vzporedni svet, 2005)

## Vinko MÖDERNDORFER

Pesnik, pisatelj, dramatik, režiser in esejist Vinko Möderndorfer se je rodil v Celju leta 1958. Diplomiral je iz režije na ljubljanski Akademiji za gledališče, radio, film in televizijo. Po diplomi je prevzel umetniško vodstvo avantgardnega gledališča Glej in za svoje delo leta 1984 prejel tudi nagrado zlata ptica. Kasneje je svoje režisersko delo nadaljeval v slovenskih gledališčih, na radiu in televiziji. Je član Združenja dramatikov Slovenije, Društva slovenskih pisateljev in Slovenskega centra PEN. Njegova dela so bila prevedena v številne evropske jezike – v angleščino, nemščino, italijanščino, poljščino, češčino, slovaščino in francoščino.

Za dramska besedila je prejel številne nagrade, med njimi tudi nagrado Borštnikovega srečanja (1995) za komedijo *Štirje letni časi* in nagrado za najboljšo komedijsko besedilo na Dnevih komedije v Celju za igre *Vaja zbora* (1998), *Limonada Slovenica* (1999), *Podnajemnik* (2001) in *Na kmetih* (2003). V televizijskem mediju režira predvsem TV-igre in dokumentarne TV-filme po svojih scenarijih. Za radio je napisal prek osemdeset radijskih iger za otroke in odrasle, za katere je prejel številne nagrade doma in v tujini.

Izdal je tudi več pesniških zbirk, npr. *Male nočne ljubavne pesmi* (1993), *Pesmi iz nočne kronike* (1995),

The poet, writer, playwright, director and essayist Vinko Möderndorfer was born in Celje in 1958. He graduated in theatre direction at the Ljubljana Academy of Theatre, Radio, Film and Television. After graduation he became the artistic director of the avant-garde theatre Glej and in 1984 received the Zlata ptica Prize for his work there. He has continued working as a director at various Slovene theatres as well as for radio and television. He is a member of the Slovene Association of Dramatic Artists, the Slovene Writers' Association and the Slovene PEN. His work has been translated into a number of European languages – English, German, Italian, Polish, Czech, Slovak and French.

Möderndorfer has received many awards, among them at the 1995 Borštnik Meeting for his comedy *Štirje letni časi* and for best comedy at the Days of Comedy in Celje for his plays *Vaja zbora* (1998), *Limonada Slovenica* (1999), *Podnajemnik* (2001) and *Na kmetih* (2003). He also directs television plays and documentaries based on his own scripts. He has written over eighty radio plays for children and adults, for which he has received numerous awards at home and abroad.

In addition, he has published a number of collections of poems, for example *Male nočne ljubavne pesmi* (1993),

*Pesmi iz nočne kronike* (1995), *Temno modro kot september* (2003) and *Skala in srce* (2006), in which his writing "simply strays into eroticism of its own accord" and which is characterised by word play and unbound, concise verse. He also writes poetry for children.

But it is prose that Möderndorfer favours most. His oeuvre is extensive, consisting of novels, novellas and novellettes, as well as essays and articles which have been published in most Slovene journals. He has received many awards for his prose, among them the Župančič Prize from the City of Ljubljana for *Krog male smrti* (1993) and the Prešeren Fund Prize for the collection of short stories *Nekatere ljubezni* (1997). On the basis of his novel *Predmestje* (2002) he made his first feature film, which bore the same title. The story reveals the emptiness of life in suburbia and the xenophobic hatred directed at a couple of a different nationality. Möderndorfer's characters are often "small" people, whose stories prove that every life, even that of an unemployed drunkard or a retired teacher, is worthy of words, attention and empathy.

In his professional writing he mainly deals with theatre direction, stage management and acting. *Gledališče v ogledalu* (2001) reveals twenty years of his own theatre work, while the collection of essays *Vzporedni svet* (2005) consists of two parts: the first includes notes on theatre life in New York and the second a diary of the filming of *Predmestje*.

Within the project, the novelette *Skupni spomini* from the collection *Druga soba*, as well as three poems – *Kadar pomislim nate*, *Ne vem, kako naj te ljubim bolj* and *Pred jutrom* – were translated in Tokyo.

*My feeling, my pace of life, the energy that surrounds me unwillingly shape the story. I still write somehow autobiographically even though for years I have been collecting the life stories of people who are for one reason or another of interest to me.*

(*Čarovnija pisanja*, 2005)



Foto: Miha Fras

*Moje občutje, življenjski ritem, ki ga živim, energija, ki me obdaja, mi nehote oblikujejo zgodbo. Še vedno pišem na nek način avtobiografsko, čeprav že leta zbiram življenjske zgodbe ljudi, ki so mi zaradi tega ali onega vzroka zanimivi.*

(*Čarovnija pisanja*, 2005)

## Andrej MOROVIČ

The writer, film maker, photographer and journalist Andrej Morovič was born in 1960 in Ljubljana. After secondary school he lived abroad – in Italy, France, Australia, the USA, Great Britain, Spain, northern Africa and in particular in East Berlin, where while doing various casual jobs he studied the alternative culture, which he then described in his prose. He organises cultural events and festivals with a wide impact, such as *Živa književnost*, *Slovenski dnevi knjige*, *Karantena*, *Kontradibidon*, *Trabakula*, *Gromki festival*, the festival within the European Month of Culture 1997, festivals

*Temno modro kot september* (2003) in *Skala in srce* (2006), kjer pisava kar »sama od sebe zaide v erotiko« in za katere so značilne besedne igre in razvezan jedrnat verz. Pesni tudi za otroke.

Proza je Möderndorferjeva najljubša vrst umetniškega izraza. Njegov prozni opus je obširen in zajema romane, novele in novelete, kot tudi eseje in publicistično delo, objavljeno v vseh slovenskih revijah. Za svoje prozno delo je prejel številne nagrade, med drugim tudi Župančičevo nagrado mesta Ljubljane za *Krog male smrti* (1993) in nagrado Prešernovega sklada za zbirko kratke proze *Nekatere ljubezni* (1997). Po romanu *Predmestje* (2002) je avtor posnel tudi svoj prvi celovečerni film z istim naslovom. Njegova zgodba razgali praznino življenja predmestnežev in njihovo ksenofobično sovraštvo do mladega para druge nacionalnosti. Junaki Möderndorferjeve proze so pogosto mali ljudje, ki s svojimi zgodbami dokazujejo, da je vsako življenje, tudi brezposelnega pijanca ali upokojene učiteljice, vredno besed, pozornosti in empatije.

V svojih strokovnih razmišljanjih se loteva predvsem področja gledališke režije, dramaturgije in igre. *Gledališče v ogledalu* (2001) razkriva dvajset let lastnega gledališkega dela, zbirka esejev *Vzporedni svet* (2005) pa je sestavljena iz dveh delov: prvega predstavljajo zapisi o gledališkem življenju v New Yorku in drugega dnevnik o snemanju filma *Predmestje*.

V okviru projekta so v Tokiu prevedli noveleto *Skupni spomini* iz zbirke *Druga soba* in tri pesmi: *Kadar pomislim nate*, *Ne vem, kako naj te ljubim bolj* in *Pred jutrom*.

Pisatelj, cineast, fotograf in reportažni novinar Andrej Morovič se je rodil leta 1960 v Ljubljani. Po končani gimnaziji je nekaj časa živel v tujini – v Italiji, Franciji, Avstraliji, ZDA, Veliki Britaniji, Španiji, severni Afriki, zlasti pa v Nemčiji, v zahodnem Berlinu – kjer je ob različnih priložnostnih poklicih spoznaval tamkajšnjo alternativno kulturo, ki jo opisuje v svoji prozi. Je organizator odmevnih kulturnih dogodkov in festivalov: *Živa književnost*, *Slovenski dnevi knjige*, *Karantena*, *Kontradibidon*, *Trabakula*, *Gromki festival*, Festival v okviru Evropskega

meseca kulture 1997, festivali ob obletnicah AKC Metelkova mesto ... Od leta 1993 živi in dela predvsem v Ljubljani. Njegov aktivizem je našel svoj prostor v središču alternativne kulture na Metelkovi, kjer je ustanovil klub Gromka oziroma teater Gromki, znan tudi po številnih gostovanjih doma in v svetu.

Svoj literarni prvenec *Priložnost na ulici* je izdal leta 1985 v samozaložbi. Poleg treh zbirk kratkih zgodb – *Prosti tek* (1986), *Padalci* (1991) in *Potapljači* (1992) – je napisal še tri romane: *Bomba la petrolia* (1989, 2005 in istega leta tudi elektronska objava), *Tekavec* (1994) in *Vladarka* (1997). Sodeloval je pri zborniku *Ljubljana – mesto kulture* (1997); posebnost pa je knjiga *Tisoč in ena moč – živi ščit v Iraku 2003* (2005), saj je potopisno pričevanje z njegove tvegane mirovne misije v času ameriškega napada na Irak. Zadnji roman nosi naslov *Seks, ljubezen in to* (2006). V nemščini je skupaj s soavtorjem dr. U. Hasslerjem pri založbi Bench Press Publishing izdal roman z naslovom *Die Herrscherin*, nekaj njegovih del pa je prevedenih v hrvaščino. Njegova dela so uvrščena v kar dvajset antologij, od tega deset tujih. Leta 1987 je prejel nagrado za najboljši prvenec Slovenskega knjižnega sejma ter leta 1992 nagrado zlata ptica.

Andrej Morovič je v vsem svojem opusu zavezan temam iz sodobnega, urbanega življenja, predvsem pa je vedno in povsod zvest izključno samemu sebi. Morovičeva proza je pač proza njegovega sveta, kjer je, povzeto po Wittgensteinu, svet »vse, kar se primeri«. Izvirni prostori ustvarjalnega interesa so mnogim običajnim očem skriti in odmaknjeni svetovi umetniških scen, prostitucije, kriminala ... Vendar ti nič kaj nežni svetovi, spuščeni skozi filter Morovičevega vrhunskega stila in jezikovne inovativnosti, izzvenijo presenetljivo poetično in mehko. Duhovit, navidezno lahko vpet v sivi vsakdan z vsemi vzponi in padci, spontan v beleženju situacij in doživljajev, avtor ustvarja nek poseben duhovni in družbeni univerzum.

V okviru projekta so v Permu prevedli odlomke iz romana *Bomba la petrolia*.

*Pesniki smo komunalna služba tega sveta: živimo od tega, da pobiramo izgubljene poglede in dotike, lepoto hipov, ki jih drugi odrinejo v pozabo, lepoto tihih, malih besed, ki se zdijo drugim zanemarljive. Pisati lepe verze je premalo: verzi morajo biti resnični.*  
(Intervju z Miriam Drev v *Delu*, 2006)



Foto: Peter Paul Wipflinger

*Poets are the communal services of this world: we live from collecting lost glances and touches, the beauty of the moments others push into oblivion, the beauty of the quiet, small words that seem negligible to others. Writing beautiful verses is not enough: verses must be real.*

(From an interview with Miriam Drev in *Delo*, 2006)

## Boris A. NOVAK

Pesnik, dramatik, esejist, prevajalec in mladinski pisatelj Boris A. Novak se je rodil leta 1953 v Beogradu. Dokončal je študij primerjalne književnosti in literarne teorije ter

on the anniversaries of the *Metelkovo mesto* alternative cultural centre, and so on. Since 1993, he has been living and working mainly in Ljubljana. His activities are centred on Metelkova mesto, where he founded the club *Gromka* and the theatre *Gromki*, which has made guest appearances at home and abroad.

He self-published his first literary work *Priložnost na ulici* in 1985. In addition to the three collections of short stories *Prosti tek* (1986), *Padalci* (1991) and *Potapljači* (1992), he has also written three novels: *Bomba la petrolia* (1989, 2005 and internet publication in the same year), *Tekavec* (1994) and *Vladarka* (1997). He also contributed to the creation of the collection *Ljubljana – mesto kulture* (1997) and is the author of the unusual *Tisoč in ena moč – živi ščit v Iraku 2003* (2005), a travelogue of his risky peace mission during America's attack on Iraq. His latest novel is *Seks, ljubezen in to* (2006). He is the co-author with Dr U. Hassler of the novel *Die Herrscherin* published by Bench Press Publishing in German. Some of his works have been translated into Croatian. His writing has been included in twenty anthologies, ten of them abroad. In 1987, he received a prize for the best first work at the Slovene Book Fair and in 1992, the Zlata ptica Prize.

Throughout his work Morovič is bound to themes from contemporary urban life but he is above all always faithful to himself. His prose is the prose of his world, where, to paraphrase Wittgenstein, the world is "everything that happens". The original sources of his creative interest are the artistic scene and the worlds of prostitution, crime, etc. that are hidden and removed from many eyes. Although these are not gentle worlds, looked at through the filter of Morovič's superb style and linguistic intensity, they appear surprisingly soft and poetic. Wittily, attached to the everyday highs and lows with a seeming lightness, the author creates a special kind of spiritual and social universe.

Translated within this project in Perm: extracts from the novel *Bomba la petrolia*.

The poet, playwright, essayist, translator and writer of literature for young people Boris A. Novak was born in 1953 in Belgrade. He graduated in comparative literature and liter-

ary theory and philosophy at the Faculty of Arts in Ljubljana, where he now lectures at the Department of Comparative Literature and Literary Theory. His first employment was as a dramaturge at the Drama SNG theatre in Ljubljana, then he edited the literary review for children *Kurirček* and later also the literary programme for young readers at the publishers DZS. After postgraduate study in the USA he appeared there as a guest lecturer on poetry.

Novak has received a number of important awards, among them the Zlata ptica, 1978), the Prešeren Fund Prize (1984), the Jenko Prize for poetry (1995), the Sovre Prize for translation (1990) and a gold award from the Scientific Research Centre of the Slovene Academy for Sciences and Arts for his work related to the theory of verse (1998). The Writers' Association of Bosnia and Herzegovina in 2000 awarded him the international prize "Bosanski Stečak" for his poetic oeuvre. Between 1991 and 1996 he presided over the Slovene PEN and between 1994 and 2000 over the International Committee of the International PEN. He organised help for refugees from the former Yugoslavia and for writers from the besieged Sarajevo. In 2002 he was elected vice-president of the International PEN. He is the founder of the Association of the Friends of Lipica, which is striving to protect the Lipizzaner horses.

Novak has also made a mark as a translator (from French, English and South Slavic languages) and as a writer of literature for young people. With regard to his professional work, the basic areas he deals with are comparative versology (*Po-etika forme*, 1997, *Sonet*, 2004, *Zven in pomen: Študije o slovenskem pesniškem jeziku*, 2005), medieval and Renaissance literature (*Ljubezen iz daljave: Provansalska trubadurska lirika*, 2003) and symbolism (*Simbolistična lirika*, 1997).

So far, he has published 65 books, including the following collections of poems: *Stihožitje* (1977), *Hči spomina* (1981), *1001 stih* (1983), *Kronanje* (1984), *Vrtnar tišine – Gardener of Silence* (1990), *Oblike sveta* (1991), *Stihija* (1991), *Mojster nespečnosti* (1995), *Oblike srca* (1997), *Odsotnost* (multilingual edition, 1999), *Alba* (1999), *Odmev* (2000), *Žarenje* (2003), *Obredi slovesa* (2005) and *Dlane-no platno* (a selection of poems, 2006). He has also published poetry collections for children and young people, such as *Prebesedimo besede* (1981), *Domišljija je povsod doma* (1984), *Periskop* (1989), *Blabla* (1995), and the selection *Kako rastejo stvari* (2004). His poetry is characterised by a development from experimentation with language to traditional poetic forms, from the impersonal lyrical subject to expressive lyricism. His slogan with respect to his poetics is "the sound means and the meaning sounds". The fragmentation of the world marked his poetry with pain: his poetic voice took on its darkest tones during the wars in Yugoslavia.

In addition to puppet plays and radio plays for children, the author has also written a number of plays for adults: the dramatic chronicle *Vojaki zgodovine* and the play *Hiša iz kart* (published together in the book *Dramski diptih*, 1988), the tragedy *Kasandra*, which through the mythological framework of the Trojan war deals with the wars in the for-

filozofije na Filozofski fakulteti v Ljubljani, kjer je predavatelj na Oddelku za primerjalno književnost in literarno teorijo. Najprej je delal kot dramaturg v Drami SNG v Ljubljani, nato je urejal literarno revijo za otroke *Kurirček*, potem pa tudi mladinski leposlovni program založbe DZS. Po študijskem izpopolnjevanju v ZDA je tam gostoval kot predavatelj poezije.

Prejel je več pomembnih nagrad, med drugim zlato ptico (1978), nagrado Prešernovega sklada (1984), Jenkovo nagrado za poezijo (1995), Sovretovo nagrado za prevajanje (1990) ter zlati znak Znanstvenoraziskovalnega centra Slovenske akademije znanosti in umetnosti za znanstveno delo s področja teorije verza (1998). Društvo pisateljev Bosne in Hercegovine mu je leta 2000 podelilo mednarodno nagrado »Bosanski stečak« za pesniški opus. V letih 1991–1996 je predsedoval slovenskemu PEN-u, v letih 1994–2000 pa Mirovnemu komiteju mednarodnega PEN-a. Organiziral je pomoč za begunce iz nekdanje Jugoslavije in pisatelje iz obleganega Sarajeva. 2002 je bil izvoljen za podpredsednika mednarodnega PEN-a. Ustanovil je Društvo prijateljev Lipice, ki si prizadeva zaščititi lipicance.

Uveljavil se je tudi kot prevajalec (prevaja iz francoščine, angleščine in južnoslovanskih jezikov) in mladinski pisatelj. Osnovna področja njegovega strokovnega dela so primerjalna verzologija (*Po-etika forme*, 1997, *Sonet*, 2004, *Zven in pomen: Študije o slovenskem pesniškem jeziku*, 2005), srednjeveška in renesančna književnost (*Ljubezen iz daljave: Provansalska trubadurska lirika*, 2003) ter simbolizem (*Simbolistična lirika*, 1997).

Doslej je objavil 65 knjig, med njimi naslednje pesniške zbirke: *Stihožitje* (1977), *Hči spomina* (1981), *1001 stih* (1983), *Kronanje* (1984), *Vrtnar tišine – Gardener of Silence* (1990), *Oblike sveta* (1991), *Stihija* (1991), *Mojster nespečnosti* (1995), *Oblike srca* (1997), *Odsotnost* (večjezična izdaja, 1999), *Alba* (1999), *Odmev* (2000), *Žarenje* (2003), *Obredi slovesa* (2005) in *Dlane-no platno* (izbor pesmi, 2006). Objavil je tudi pesniške zbirke za otroke in mladino, npr. *Prebesedimo besede* (1981), *Domišljija je povsod doma* (1984), *Periskop* (1989), *Blabla* (1995), ter izbor *Kako rastejo stvari* (2004). Njegovo pesništvo zaznamuje razvoj od eksperimentiranja z jezikom do klasičnih pesniških oblik, od brezosebnega lirskega subjekta do izpovedne lirike. Svojo poetiko je oblikoval z geslom »zven pomeni in pomen zveni.« Raztrganost sveta je boleče zaznamovala njegovo poezijo: najbolj je njegov pesniški glas potemnel zaradi vojn v Jugoslaviji.

Poleg lutkovnih in radijskih iger za otroke je napisal več dramskih besedil za odrasle: dramsko kroniko *Vojaki zgodovine* in igro *Hiša iz kart* (objavljeni skupaj v knjigi *Dramski diptih*, 1988), tragedijo *Kasandra*, ki skozi mitološki okvir trojanske vojne obravnava vojne v nekdanji Jugoslaviji (2001), in tragikomedijo *Lipicanci gredo v Strasbourg* (2006).

V okviru projekta so v Beogradu in Novem Sadu prevedli pesmi iz zbirke *Alba*, *Žarenje* in *Obredi slovesa*.

mer Yugoslavia (2001), and the tragi-comedy *Lipicanci gredo v Strasbourg* (2006).

Within this project, poems from the collections *Alba*, *Žarenje* and *Obredi slovesa* have been translated in Beograd and Novi Sad.

*Zelo prav je, da skušamo reševati ogroženo favno in ogroženo floro, zato pa je toliko bolj prav, da rešujemo ogrožene, tako imenovane »manjšinske« jezike, ki izražajo posebne, izvirne poglede na svet.*  
(Pogovor z avtorjem, 2006)



*It is undoubtedly right to try and save threatened flora and fauna and it is therefore even more right to try and save the so called "minority" languages that express special, original views of the world and which are also under threat.*

(From a conversation with the author, 2006)

## Boris PAHOR

Pisatelj in esejist Boris Pahor se je rodil leta 1913 v Trstu. Najprej je obiskoval slovensko, nato italijansko osnovno šolo, teologijo pa je študiral v Gorici, kjer se je začel sistematično učiti knjižno slovenščino in spoznavati slovensko književnost. Diplomiral je na Filozofski fakulteti v Padovi. Med vojno je bil aretiran in poslan v več taborišč. Od leta 1953 je kot profesor štiriindvajset let poučeval italijanski jezik in književnost na srednjih šolah s slovenskim učnim jezikom v Trstu. Od leta 1974 je v pokoju ter se pretežno posveča pisanju literarnih besedil in esejistiki. Je dopisni član SAZU, član slovenskega PEN ter član Mednarodnega združenja za zaščito ogroženih jezikov in kultur, kjer je bil eden izmed podpredsednikov, zdaj pa je častni predsednik.

Leta 1971 je dobil tržaško literarno nagrado »Vstajenje« za dnevnik *Skarabej v srcu*, leta 1992 pa veliko Prešernovo nagrado za življenjsko delo. Za nemški prevod romana *Nekropola* je leta 2001 prejel nagrado nemške televizije SWR. Leta 2006 pa mu je francosko Ministrstvo za kulturo podelilo odlikovanje »vitez umetnosti in književnosti«. Mnogo njegovih del je bilo prevedenih v različne evropske jezike.

Pahorjeva literatura se osredišča okrog dveh tem: vprašanja narodne eksistence tržaških Slovencev in usode taboriščnikov. Pisatelj je v slovensko in evropsko kulturno zavest vnesel Trst – v središču njegovega literarnega ustvarjanja je ogroženi pripadnik slovenske narodne manjšine v Italiji, ki živi na političnem stičišču dveh kultur, kjer pa prevladuje močnejša, zato je podvržen celo najbolj grobemu nasilju. Posebna značilnost njegove proze je tudi v tem, da avtor stalno spreminja že napisano, popravlja, dopolnjuje, tako da ustvarja občutek, kot da gre za eno samo delo v nastajanju. Razlogi za to so subjektivne (v avtorjevi intimi) in objektivne (nove družbene razmere) narave.

The writer and essayist Boris Pahor was born in 1913 in Trieste. After attending a Slovene and then an Italian primary school, he studied theology in Gorizia, where he started systematically learning standard Slovene and studying Slovene literature. He graduated at the Faculty of Arts in Padua. During the Second World War he was arrested and spent time in a number of prison camps. From 1953 he taught Italian language and literature at Slovene-language secondary schools in Trieste. He has been retired since 1974, dedicating most of his time to writing literary texts and essays. He is a corresponding member of the Slovene Academy of Sciences and Arts, a member of the Slovene PEN, and of the *Association internationale des langues et cultures menacées* (International association of languages and cultures under threat), of which he used to be one of the vice-presidents and is now the honorary president.

In 1971, he received the Vstajenje Prize in Trieste for his diary *Skarabej v srcu*, and in 1992 the big Prešeren Prize for his life work. In 2001, the German television station SWR granted him an award for the German translation of his novel *Nekropola*. In 2006, the French Ministry of Culture made him a "knight of art and literature". Many of his works have been translated into different European languages.

Pahor's literature focuses on two themes: issues connected with the national existence of Slovenes living in Trieste and the surrounding area, and the fate of prisoners. The writer introduced Trieste into Slovene and European cultural awareness: at the centre of his creative work is a member of the Slovene minority in Italy who is under threat as he lives at the meeting point of two cultures, where the stronger one predominates, and is therefore subject to the worst possible aggression. A special feature of his prose is that the author is constantly changing what he has already said, correcting and supplementing it, creating an impression that it is all just one work still being written. The reasons

for this are partly subjective (the author's intimate life) and partly objective (new social conditions).

His prose is characterised by symbolic realism. The writer's imagination is not figurative but tends towards narrative, which occasionally includes impressions, associations and lyrical zeal. The author expects from his readers not just emotion, but also wishes to activate their reason and for them to argue with him. Thus he offers statements and expects a stance to be taken in response. With respect to language, he strives for realism and so copies the language of the people in and around Trieste, both with respect to vocabulary and syntax. His style is adapted to the theme: it can be realistic, drastic, naturalistic – e.g. in *Nekropola*, where he describes the sick and their decaying bodies in German prison camps – or lyrically and romantically elevated.

Social themes dominate his short prose, while in his novels national issues, prison camps, love and political themes come to the fore. The most important collection of short prose, dealing with themes from the Fascist period is *Kres v pristanu* or *Grmada v pristanu* (1972) (the latter being a slightly altered re-print of the former), while the collection *Varno naročje* (1974) represents a selection of his best novellas.

Within this project, excerpts from Pahor's books *Na sipini*, *Grmada v pristanu*, *Varno naročje* and *Parnik trobi nji* have been translated in Padua.

*The real inception of a poem is when it begins in the body; there nests in the soul a sort of awkwardness, a need for speech, for expression, when some dilemma forces you to urgently seek a solution in a scream, a sound, a poem, perhaps also in silence, which will some time later mature into language.*

(*Čarovnija pisanja*, 2005)



Foto: Igor Napast

*Pravi začetek pesmi je tedaj, ko se začne v telesu, v duši gnesti nekakšna zadrega, potreba po govoru, po izrazu, ko te neka zagata sili v nujnost rešitve v krik, v zvok, v pesem, morda tudi v molk, ki bo kdaj kasneje dozorel v govor.*

(*Čarovnija pisanja*, 2005)

## Tone PAVČEK

The poet, translator, commentator, editor and multi-faceted cultural worker Tone Pavček was born in 1928 in Sveti Jurij near Novo mesto. He graduated in law in Ljubljana. He first worked as a newspaper journalist, and later as a journalist and editor at RTV Ljubljana, and was between 1963 and 1967 the head of the Youth Theatre in Ljubljana. Between 1972 and 1990 he was editor-in-chief at the Cankarjeva založba publishing house and between 1979 and 1983 he was also the president of the Slovene Writers' Association. Throughout, he has been actively involved in the cultural and socio-political sphere. Since 2001, he has been a member of the Slovene Academy of Sciences and Arts.

Pavček has received numerous awards, among them two Levstik Prizes, the Trdina Prize, the Kajuh Prize and the

Za njegovo prozno ustvarjanje je značilen simbolni realizem. Pisateljeva fantazija ni figurativna, ampak teži k narativnosti, v katero se občasno vključujejo tudi impresija, asociativnost in lirski zanos. Avtor od bralca ne pričakuje samo čustev, ampak želi aktivirati njegovo misel in polemizirati z njim, zato navaja dokaze, do katerih se mora bralec opredeliti. V jeziku hoče biti realističen, zato posnema tržaško govorico v besedišču in skladnji. Slog se prilagaja tematiki: lahko je vsakdanje realističen, drastičen, naturalističen, kot v *Nekropoli*, kjer opisuje bolnike in razpadajoča telesa v nemških taboriščih, ali pa lirično romantično privzdignjen.

V njegovi kratki prozi prevladuje socialna tematika, medtem ko v romanih stopajo v ospredje narodna, taboriščna, ljubezenska in politična tematika. Najpomembnejša zbirka kratke proze s tematiko iz obdobja fašizma je *Kres v pristanu* oziroma *Grmada v pristanu* (1972) (gre za nekoliko predelan ponatis prve zbirke), izbor najboljših novel pa predstavlja zbirka *Varno naročje* (1974).

V okviru projekta so v Padovi prevedli odlomke iz knjig: *Na sipini*, *Grmada v pristanu*, *Varno naročje* in *Parnik trobi nji*.

Pesnik, prevajalec, publicist, urednik in vsestranski kulturni delavec Tone Pavček se je rodil leta 1928 v Svetem Juriju pri Novem mestu. V Ljubljani je dokončal študij prava, se zaposlil kot časnikar, službovanje pa nadaljeval kot novinar in urednik na RTV Slovenija ter ravnatelj Mladinskega gledališča v Ljubljani (1963–1967). Med letoma 1972 ter 1990 je bil glavni urednik Cankarjeve založbe, štiri leta pa je predsedoval Društvu slovenskih pisateljev (1979–1983). Vsa leta je bil dejaven tako v kulturnem kot v družbeno-političnem smislu, od leta 2001 je član SAZU.

Za svoje ustvarjanje je prejel številne nagrade, med njimi dve Levstikovi nagradi, Trdinovo nagrado, Kajuhovo nagrado in nagrado večernica. Podelili so mu tudi na-

grado Prešernovega sklada (pesniška zbirka *Ujeti ocean*) in Prešernovo nagrado (pesniška zbirka *Dediščina*).

Leta 1953 je skupaj s Kovičem, Zlobcem ter Menartom izdal pesniško zbirko *Pesmi štirih*; sledile so ji pesniške zbirke *Sanje živijo dalje* (1958), *Ujeti ocean* (1964), *Zapisi* (1972), *Poganske hvalnice* (1976). Pesniški zbirki *Dediščina* (1983) in *Goličava* (1988) sodita danes v vrh Pavčkove poezije, pomembne pa so še zbirke: *Pijanost kot up varljiva, kot milost živa* (1989), *Temna zarja* (1996), *Dolenjske bližine* (1998), *Upočasnitve* (1998), *Darovi* (2005). Najpogostejše teme njegove lirike so zemlja, domača dolenjska pokrajina, vprašanje o smislu človeškega življenja, minevanje in ambivalenca.

Pavček sodi tudi med klasike slovenske mladinske književnosti, njegovo vračanje k otroškosti in igrivosti je obrodilo bogate sadove in mu prineslo veliko popularnost. Najbolj znano delo je *Juri Muri v Afriki* (1958), ki je doživel mnogo ponatisov in prevodov. Objavil je več pesniških zbirk za otroke: *Besede za sladkosnede* (1991), *Majhen dober dan* (1992), *Sonce in sončnice* (1993), *Živalski ringaraja* (1994), *Majnice* (1996), *Pikapolonica na prašni cesti* (1997), *Deček gre za soncem* (1998), *Juri Muri drugič v Afriki* (2001), *Koncert* (2005).

Avtor pa je napisal tudi esejistično zbirko *Čas duše, čas telesa* (1994, 1997), ki je pravzaprav avtorjev osebni obračun z življenjem. Sam pravi, da določenih življenjskih resnic ni mogoče spraviti v verze, zato jih je potrebno ubesediti v povedih. Knjiga vsebuje zapise o srečanjih z drugimi literati, osebnih spoznanjih, bolečini, veselju, veri – vse pa preveva ideja, da se življenje napaja iz smrti.

Pavček je v slovenščino prevajal poezijo srbskih in hrvaških, največ pa ruskih avtorjev: Anno Ahmatovo, Aleksandra Bloka, Marino Cvetajevo, Sergeja Jesenina, Vladimirja Majakovskega, Borisa Pasternaka in Nikolaja Zbolockega.

V okviru projekta so v Moskvi prevedli pesmi iz zbirke *Čenčarija*, *Dediščina*, *Pijanost kot up varljiva, kot milost živa*.

Večernica Prize. He was also awarded the Prešeren Fund Prize (for his collection of poems *Ujeti ocean*) and the Prešeren Prize (for the poetry collection *Dediščina*).

In 1953, Pavček together with Kajetan Kovič, Ciril Zlobec and Janez Menart published the collection of poems *Pesmi štirih*; this was followed by other collections such as *Sanje živijo dalje* (1958), *Ujeti ocean* (1964), *Zapisi* (1972), and *Poganske hvalnice* (1976). The collections *Dediščina* (1983) and *Goličava* (1988) are nowadays considered the peaks of Pavček's poetry, but the following are also important: *Pijanost kot up varljiva, kot milost živa* (1989), *Temna zarja* (1996), *Dolenjske bližine* (1998), *Upočasnitve* (1998), and *Darovi* (2005). His most frequent lyrical themes are the land, his native Dolenjska landscape, questions about the purpose of human existence, ephemerality and ambivalence.

Pavček is also considered one of the classic writers of Slovene literature for the young. His returns to child-like and playful thought have been very fruitful and brought him a great deal of popularity. His best known work for children is *Juri Muri v Afriki* (1958), which has had many reprints and frequently been translated. He has published a number of poetry collections for children: *Besede za sladkosnede* (1991), *Majhen dober dan* (1992), *Sonce in sončnice* (1993), *Živalski ringaraja* (1994), *Majnice* (1996), *Pikapolonica na prašni cesti* (1997), *Deček gre za soncem* (1998), *Juri Muri drugič v Afriki* (2001), and *Koncert* (2005).

In addition, the author wrote a personal account of his life in the collection of essays *Čas duše, čas telesa* (1994, 1997). He says that certain truths about life can not be put into verse and need to be told in sentences. The book contains observations on meetings with other writers, about his personal revelations, his pain and joy, his faith – but everything is suffused with the idea that life draws upon death.

Pavček has translated into Slovene poetry written in Serbian and Croatian, but most of his translations are of Russian poets, such as Anna Akhmatova, Aleksandr Blok, Marina Tsvetaeva, Sergey Yesenin, Vladimir Mayakovsky, Boris Pasternak and Nikolay Zabolotsky.

Within this project, poems from the collection *Čenčarija*, *Dediščina* and *Pijanost kot up varljiva, kot milost živa* have been translated in Moscow.

*Poetry saved my life, poetry is everything. I dream of saving the life of poetry, of being everything.*  
(*Hiša ogledal* iz zbirke *Pes in plesalka*, 1994)



*Poezija mi je rešila življenje, poezija je vse. Sanjam, da bi rešil življenje poeziji, da bi bil vse.*  
(*Hiša ogledal* from the collection *Pes in plesalka*, 1994)

## Matjaž PIKALO

The poet, prose writer, playwright, film and television script writer, actor, musician and singer Matjaž Pikalo was born in 1963 in Slovenj Gradec. He graduated in ethnology and the sociology of culture at the Faculty of Arts in Ljubljana. He is a freelance cultural worker who has also appeared in a circus, worked as a teacher in a kindergarten, been an editor at a publishing house and engaged in many other interesting types of casual work. His latest projects are linked to the theatre (*Pupilija Ferkerk*, *Muca copatarica*), while his book for adolescents entitled *Vrtnar* is currently in press and his group *Autodafé* is getting ready to record another CD.

Pikalo has been described as "a poet and an idler" as he wanders creatively from one genre to another. He came to poetry during convalescence from tuberculosis and has so far published four collections: *V avtobusu* (1990), *Dobre vode* (1991), *Pes in plesalka* (1994) and *Bile* (1997). In 1998 he received the Pablo Neruda Prize in Trieste. The literary critic Matevž Kos has said that the structure of Pikalo's poems is "sufficiently open to allow the coexistence of high and low language, of the aristocracy and the plebs, of transcendental meditation and the language of the market stall." Pikalo transfers elements of Slovene tradition into modern life (folk wisdom, rural motifs, Christianity), which he keeps questioning and renewing over and over again with humour and (self-)irony. His language is marked by direct expression, adaptation to the thematic framework (the language of teenagers or young children, journalistic language) and witty about-turns. He does not see poetry as purely existential confession in solitude: instead, in his stage appearances, accompanied by music, he attempts to make contact with the audience and to set off on an imaginary journey (*Namišljeno potovanje - Le voyage imaginaire*), which is the title of his CD from 1988, containing recordings by his musical-theatrical group *Autodafé*.

In addition, Matjaž Pikalo has written a number of prose works. In his first novel *Modri e* (1998), a boy just finishing secondary school in Kanal, a town robbed of any idyllic elements and which combines the characteristics of many Slovene industrial backwaters, talks about his life. Readers in the Slovene capital received the novel as an interesting (fictional) story about adolescence, whilst the local media identified in the characters some real persons from Prevalje, which even led to a law suit. The author received an extremely large fine, while the literary public responded with

Pesnik, pisatelj, dramatik, filmski in televizijski scenarist, igravec, glasbenik in pevec Matjaž Pikalo se je rodil leta 1963 v Slovenj Gradcu. Diplomiral je iz etnologije in sociologije kulture na Filozofski fakulteti v Ljubljani. Dela kot svobodni kulturni delavec, sicer pa je do zdaj nastopal v cirkusu, bil vzgojitelj v vrtcu, urednikoval v literarni založbi in opravljal še veliko zanimivih priložnostnih del. Njegovi zadnji projekti so povezani z gledališčem (*Pupilija Ferkerk*, *Muca copatarica*), v tisku je knjiga za mladostnike *Vrtnar*, skupina *Autodafé* pa se pripravlja na snemanje nove plošče.

Pikalo označuje vzdevek »pesnik in postopač«, saj se ustvarjalno sprehaja od žanra do žanra. Do poezije se je prebil med prebolevanjem tuberkuloze in je do zdaj izdal že štiri zbirke pesmi: *V avtobusu* (1990), *Dobre vode* (1991), *Pes in plesalka* (1994) ter *Bile* (1997). Za svojo poezijo je leta 1998 v Trstu prejel nagrado Pablo Neruda. Literarni kritik Matevž Kos ugotavlja, da je Pikalova pesemska struktura »dovolj odprta, da dopušča hkratnost visokega in nizkega jezika, aristokracije in plebsa, transcendentalne meditacije in govornice tržnice«. V sodobno življenje prenaša elemente slovenskega izročila (živiljske modrosti, motive iz podeželskega sveta, krščanstvo), ki ga prevprašuje ter prenavlja s humorjem in (samo)ironijo. Njegov jezik zaznamujejo neposrednost izrekanja, prilagajanje tematskemu okviru (mladostniški, otroški, reportažni jezik) ter duhoviti preobrati. Poezija mu ne predstavlja zgolj bivanjskega izpovedovanja v samotni, temveč se preko nje v nastopih, ki jih spremlja z glasbo, podaja v stik s publiko, na *Namišljeno potovanje (Le voyage imaginaire)*, kot je poimenoval 1998. posneto zgoščenko svoje glasbeno-gledališke skupine *Autodafé*.

Matjaž Pikalo je tudi avtor več prozskih del. V svojem romanesknem prvencu *Modri e* (1998) pripoveduje maturant o življenju v mestu Kanal, ki oropano vsakršne idile združuje značilnosti mnogih slovenskih industrijskih zakotij. Bralci slovenske prestolnice so delo sprejeli kot posrečeno (fiktivno) zgodbo o odraščanju, mediji v provinci pa so v njem prepoznali »prevaljske originale«, kar je celo sprožilo tožbo. Avtor je bil obsojen na visoko denarno kazen, literarna javnost pa se je odzvala s polemikami o svobodi ustvarjanja ter odnosu med fikcijo in resničnostjo.



Če je prvemu romanu botrovala avtorjeva izkušnja odraščanja v podeželskih Prevaljah, sta drugega, *Drevo-red ljubezni in vojne* (2001), zaznamovala njegov po-diplomski študij v Parizu ter politično napet čas slovenske osamosvojitve. Postopek asociativnosti je prisoten tudi v proznem delu *Evropa 2000: Igrivo bojišče narodov* (2001); nogometu je posvečeno še delo *Palčica: Slovenska nogometna pravljica – Koreja* (2002). Poleg Pikalovih dramskih del (*Presheren duo milia*, uprizorjeno 1993, objavljeno 2000; *Trgovci z novci*) ter filmskih in televizijskih scenarijev velja omeniti še dela za otroke – *Luža* (2001), *Prisluhni školjki* (2001) in *Samsara* (2005).

V okviru projekta v Hamburgu prevedli odlomke iz del *Modri e*, *Evropa 2000: Igrivo bojišče narodov* ter *Drevo-red ljubezni in vojne*.

discussions about the freedom of creativity and the relationship between fiction and reality.

If his first novel had its origins in Pikalo's experience of growing up in the provincial Prevalje, the second novel *Drevo-red ljubezni in vojne* (2001) is marked by his postgraduate study in Paris and the politically very charged time of Slovenia's struggle for independence. The association process is present also in his prose work *Evropa 2000: Igrivo bojišče narodov* (2001), while *Palčica: Slovenska nogometna pravljica – Koreja* (2002) is also dedicated to football. In addition to Pikalo's plays (*Presheren duo milia*, staged in 1993, published in 2000; *Trgovci z novci*) and his film and television scripts, we should also mention his works for children – *Luža* (2001), *Prisluhni školjki* (2001) and *Samsara* (2005).

Translated within this project in Hamburg: extracts from *Modri e*, *Evropa 2000: Igrivo bojišče narodov* and *Drevo-red ljubezni in vojne*.

*Pisati pomeni voditi življenje v enosmerno ulico. Včasih pogledati tja, včasih v modrino neba. Pisati pomeni hoditi, biti v svetu. In verjeti, da množstvo sveta potuje v besedi tudi, ko si mrzlično grizem nohte in glas televizijske napovedovalke govori o novi katastrofi. Pisati pomeni pravzaprav brati.*

(Iz knjige *Čarovnija pisanja*, 2005)



*To write means to enter a one-way street. To look sometimes here, sometimes at the blueness of the sky. To write means to walk, to be in the world. And to believe that the magnitude of the world travels in words even when I am nervously biting my nails and the voice of the television news reader tells of yet another catastrophe. To write, in fact, means to read.*

(From the book *Čarovnija pisanja*, 2005)

## Gregor PODLOGAR

Pesnik Gregor Podlogar se je rodil leta 1974 v Ljubljani, kjer je tudi doštudiral filozofijo. Poleg pesmi piše knjižne recenzije za revijo *Literatura*, Večerovo knjižno prilogo Čitalnica in predstavitve filozofskih ter knjižnih novosti za Radio Slovenija, kjer je trenutno redno zaposlen. Kot urednik za bralno kulturo je pri reviji *Literatura* pripravljaval redne mesečne literarne dogodke domačih in tujih avtorjev; organiziral je Ljubljanski pesniški slem, je tudi urednik slovenskega dela pesniškega medmrežnega portala. Sodeloval je pri nastajanju dveh zgoščenek poezije z glasbo: *Zmajev o oko* (samozaložba, 2001) in *Košček hrupa in ščepec soli* (2003).

Objavil je naslednje štiri pesniške zbirke: *Naselitve* (1997), *Vrtoglavica zanosa* (2002), skupaj s pesnikom Primožem Čučnikom in slikarjem Žigo Karižem *Oda na manhatnski aveniji* (2003) in *Milijon sekund bliže* (2006). Njegove pesmi so prevedene v številne tuje jezike (na primer v angleščino, nemščino, poljščino, češčino, hrvaščino, makedonščino, madžarščino, španščino) in objavljene v nekaterih tujih literarnih revijah (*Studium*, *Edinburgh Review*, *Ars idr.*). Leta 2005 je pri založbi Albert izšel izbor njegove poezije v češčini.

The poet Gregor Podlogar was born in 1974 in Ljubljana, where he graduated in philosophy. In addition to poems, he writes literary reviews for the journal *Literatura* and for *Čitalnica*, the literary supplement of the daily *Večer*, and presentations on new developments in philosophy and new books for Radio Slovenia, where he is currently regularly employed. As the editor for promotion of reading at the journal *Literatura* he used to organise regular monthly literary events presenting Slovene and foreign authors; in addition, he organised the Ljubljana poetry slam. He is also the editor of the Slovene section of an internet poetry portal. He has taken part in the creation of two CDs of poetry with music: *Zmajev o oko* (self-published, 2001) and *Košček hrupa in ščepec soli* (2003).

Podlogar has published the following four collections of poems: *Naselitve* (1997), *Vrtoglavica zanosa* (2002), *Oda na manhatnski aveniji* (2003) – together with the poet Primož Čučnik and the painter Žiga Kariž – and *Milijon sekund bliže* (2006). His poems have been translated into numerous foreign languages (e.g. English, German, Polish, Czech, Croatian, Macedonian, Hungarian and Spanish) and published in foreign literary journals (*Studium*, *Edinburgh*

*Review, Ars, etc.*). In 2005, a selection of his poetry was published in Czech by the Albert publishing house.

His reviews have been published in *Sodobnost, Apokalipsa, Analiza, Ampak, Nova revija*, in the daily *Večer*, in *Zofa* and elsewhere. He also writes analytical articles on themes relating to (sociological) religious issues, to the theory of science and logic, and to (anti)metaphysics; all these are very close to Podlogar's poetry, which often contemplates philosophical premises (see the collection *Naselitve*). He is inspired by simple things in his everyday life. He is also very interested in other arts, especially urban culture, and is particularly attached to music.

Podlogar's journeys often seep into his poetry, either merely as toponyms or as spiritual landscapes that always draw an exact map of the poet's self. His poetry is at times charmingly romantic, naively erotic and submissively loyal, and at other times "head-spinningly ecstatic", bright and stormy, with mature and "sober" self-examination. Its value lies in its openness both inwards and outwards, in the more or less natural acceptance of the person who is journeying, and in the concise, almost aphoristic "revelations" that appear to the poet at the end of his journey.

Within the project, the author made a guest visit to Würzburg.

Recenzijske zapise in daljša kritiška besedila je objavjal tudi v *Sodobnosti, Apokalipsi, Analizi, Ampaku, Novi reviji*, dnevniku *Večer, Zofi* in drugje. Piše tudi kritiške razmisleke o temah, ki se dotikajo vprašanj (sociologije) religije ter teorije znanosti in logike, (anti)metafizike, kar se nenazadnje tvorno srečuje s Podlogarjevo pesniško govorico, pogosto zazrto v filozofska izhodišča (zbirka *Naselitve*). Pesniški navdih se mu poraja ob preprostih stvareh na vsakdanji poti. Zelo ga zanimajo tudi druge zvrsti umetnosti, najbolj urbane kulture, še posebej pa je navezan na glasbo.

Podlogarjeva potovanja prenikajo tudi v samo pesniško snov, zdaj kot zgolj toponimi, zdaj kot duhovne pokrajine, ki vselej izrišejo natančni zemljevid pesnikovega jaza. Avtorjeva poezija je na trenutke očarljivo romantična, naivno erotična in »ponižno« vdana, pa spet »vrtoglavo zanosna«, svetla in vetrovna, ne brez zrelih in »treznih« pogledov nase; njena vrednost je v odprtosti navznoter in navzven ter domala samoumevnem sprejemanju tistega, ki potuje, ter v jedrnatih, skorajda aforističnih »spoznanjih«, ki se pesniku vendarle izluščijo ob koncu njegove poti.

V okviru projekta je bil avtor povabljen na gostovanje v Würzburg.

*Offer me anything at all –  
whisky vodka beer highball ...  
I'll always say No thanks, dear,  
when I read I want my head to be  
clear.*

(*Razmigajmo se v križu*, 2003)



Foto: Damijan Koejančič

*Ponudiš mi lahko karkoli –  
viski vodko pivo džoli ...  
Vedno rekla bom Ne hvala,  
ker bi rada zbrano brala.*

(*Razmigajmo se v križu*, 2003)

## Andrej ROZMAN ROZA

The writer and actor Andrej Rozman Roza was born in 1955 in Ljubljana. He studied Slovene language and literature at the Faculty of Arts in Ljubljana. He was the director of and an actor in the Ana Monroe Theatre, and now leads the Rozinteaater. He frequently appears in films and adverts.

Roza writes poetry for adults (*Je že vrede mama* (1997), *Razmigajmo se v križu* (2003), *Tih bot dedi* (2005) etc.) and for children (*Rimanice za predgospodiče* (1993), *Črvice pesmi* (1998), *Mali rimski cirkus* (2001) etc.), prose for children (*Skrivnost špurkov* (1997), *Krava, ki jo je pasel Mihec* (1997) etc.), cabaret and theatre pieces (which he mostly performs on his own or with the group of actors with in Rozinteaater), such as *Kabarete Semplozij, Obisk* etc., and radio plays (*Inspector Shwake*).

In his writing, he uses sharp, uncompromising satire and linguistic skill to react to topical social events and, even more willingly, to myths and stereotypes connected with the

Pisatelj in igravec Andrej Rozman Roza se je rodil leta 1955 v Ljubljani. Na ljubljanski filozofski fakulteti je študiral slavistiko, trenutno je samostojni kulturni delavec. Bil je vodja in igravec gledališča Ane Monroe, zdaj vodi gledališče Rozinteaater. Kot igravec večkrat nastopa tudi v filmih in reklamah.

Piše poezijo za odrasle (*Je že vrede mama* (1997), *Razmigajmo se v križu* (2003), *Tih bot dedi* (2005) idr.) in otroke (*Rimanice za predgospodiče* (1993), *Črvice pesmi* (1998), *Mali rimski cirkus* (2001) idr.), otroško prozo (*Skrivnost špurkov* (1997), *Krava, ki jo je pasel Mihec* (1997) idr.), kabarete in gledališke komade (ki jih večinoma izvaja sam ali s skupino v okviru Rozinteaatra, npr. *Kabarete Semplozij, Obisk* idr.) ter radijske igre (*Inspector Shwake*).

V svojih delih se z neprizanesljivo in duhovito satiro ter jezikovno spretnostjo odziva na aktualne družbene

dogodke, še raje pa na mite in stereotipe, povezane s slovensko nacionalno zavestjo in slovensko literaturo. Umetnik meni, da včasih z besedami, ki so nam na voljo, ne moremo poimenovati stvari, kakor želimo, zato si izmislimo nove – tako je njegov jezik domiseln, inovativen in svež. Da bi postali nanj pozorni, ga najraje plete v duhovite kontekste ali pa z njim ustvarja humorne podtone. Po načinu družbenega angažmaja in po načinu predstavitve svojih del publiki ga literarna kritika uvršča ob Frana Milčinskega Ježka; kot eden najbolj vsestranskih figur slovenskega humorja je 2005 prejel tudi Ježkovo nagrado. Na Rozovo poetiko ima dokajšen vpliv češka literatura (Hašek, Werich idr.).

Zelo značilne so avtorjeve posodobljene predelave kanoniziranih besedil slovenske literature: Prešernovega *Povodnega moža (Urška)*, Levstikovega *Martina Krpana (Martin Krpan nula tri)*, ljudske *Lepe Vide*, (*Lepa Vida v akciji*), Cankarjevega *Hlapca Jerneja* itn.

Rozova poezija za otroke prinaša v slovensko mladinsko poezijo samosvojo poetiko, v kateri se srečujeta izjemen občutek za jezikovno izbrušenost besedil (knjižni in pogovorni jezik, izdelane rime, besedne igre) in perspektiva izpovedovalca, ki postavlja v središče zanimanja reči, ki človeka obdajajo: človeka opazuje iz zornega kota mleka (*Mleko*), črva (*Mandarina*) itn. V otroško poezijo je brez zadržkov vpeljal tudi t. i. estetiko strašnega (*Ustrahavanka*) in grdega (*Vabilo na gravžev dan*).

Andreja Rozmana Roza bi najbolje označili kot »outsajderja«, ki ga vključevanje v sodobne literarne trende niti ne zanima, kljub temu pa s svojo poetiko močno vpliva na podobo sodobne slovenske literature.

V okviru projekta so v Celovcu prevedli pesmi iz zbirk *Je že vrede mama*, *Mali rimski cirkus* in *Tih bot dedi*.

Slovene national conscience and Slovene literature. He believes that sometimes we cannot name things with the words available to us and so we come up with new words – his language is imaginative, innovative and fresh. In order to draw our attention to this, he likes to weave language into witty contexts or to create humorous undertones. With regard to his social engagement and the way he presents his work to the public, he can be ranked alongside Fran Milčinski Ježek; as one of the truly all-round figures of Slovene humour he received the Ježek Prize in 2005. His poetics is quite strongly influenced by Czech literature (Jaroslav Hašek, Jan Werich etc.)

Roza is well known for his modern rewrites of the canonised texts of Slovene literature, such as Prešeren's *Povodni mož (Urška)*, Levstik's *Martin Krpan (Martin Krpan nula tri)*, the folk poem *Lepa Vida*, (*Lepa Vida v akciji*) and Cankar's *Hlapec Jernej*. His poetry for children introduces into the Slovene context an original poetics, which combines an exceptional feel for the linguistic perfection of texts (literary and conversational language, perfected rhymes, word games) and a narratorial perspective that places at the centre the things that surround us: for instance, observing man from the standpoint of milk (*Mleko*) or a worm (*Mandarina*). He has also without any reservation introduced into children's poetry the aesthetic of the terrible (*Ustrahavanka*) and the ugly (*Vabilo na gravžev dan*).

Andrej Rozman Roza can best be labelled as an "outsider" who is not interested in inclusion in contemporary literary trends but whose poetics has a strong influence on the appearance of contemporary Slovene literature.

Translated within this project in Klagenfurt: poems from the collections *Je že vrede mama*, *Mali rimski cirkus* and *Tih bot dedi*.

*Hodili so okrog in doživeli marsikaj,  
tuji ljudje, s katerimi so se srečevali, pa  
so jim ves čas ostajali nerešljiva  
uganka, prav tako kot so ostajali  
nerešljiva uganka tudi samim sebi.*  
(*Grenki med*, 1999)



*They wandered around experiencing  
much, but the strangers they met  
always remained an unsolved puzzle to  
them, just as they always remained an  
unsolved puzzle to themselves.*  
(*Grenki med*, 1999)

## Andrej E. SKUBIC

Pisatelj in prevajalec Andrej E. Skubic se je rodil leta 1967. Diplomiral je iz slovenskega in angleškega jezika, v slovenskih literarnih revijah pa je začel objavljati leta 1989. Leta 1999 je objavil prvi roman, *Grenki med*, ki je prejel nagrado kresnik 2000 za najboljši roman leta ter nagrado Združenja založnikov in knjigotržcev Slove-

The writer and translator Andrej E. Skubic was born in 1967. He graduated in Slovene and English, and began to publish in Slovene literary journals in 1989. In 1999 he published his first novel *Grenki med*, which won the Kresnik Prize for best novel of the year in 2000 and an award from the Publishers and Booksellers Association of Slovenia for best

first novel. His second novel *Fužinski bluz* appeared in 2001 and was nominated for the Kresnik Prize in 2002. It has been translated into Czech and Serbian and in the 2005/6 season dramatised by the Slovene National Theatre. In 2004 Skubic's first collection of short prose, *Norišnica*, was published and in 2005 the sociolinguistic treatise *Obrazi jezika*, based on his doctoral thesis. Skubic works freelance in the cultural field and lives in Ljubljana.

He has translated novels by authors such as Flann O'Brien, Irvine Welsh, Patrick McCabe, James Joyce, Samuel Beckett, Gertrude Stein and James Kelman, as well as editing an anthology of contemporary Scottish short prose entitled *Glas*, which appeared in 2002. His writing has been published in journals in translation into English, Czech, Bosnian, Hungarian, German, Russian and Polish, while his work has appeared in a number of anthologies.

Skubic creates his literature from the life he lives – not autobiographically, but rather his experiences serve as the basis for his prose. His texts are strongly connected to the present and its problems, and he is attracted to fragments of everyday life that grow into stories. Events – various scraps of Ljubljana life – are more real than characters. In the foreground is the loneliness of the individual in the modern urban environment – the greatest issue that society faces – contrasted with relationships based on love, simplicity and innocence. Constant themes are the goings on hidden behind four walls; inadequate dialogue ostensibly about about mundane matters, football, beer and women; and above all interior monologues that touch upon the untouchable.

Skubic's work is full of life; in it the reader recognises his or her own existential dilemmas and perhaps the answers to them. He has brought into contemporary Slovene prose the atmosphere of the capital, especially through the use of Ljubljana slang and the varieties of the language used by different social castes. His prose is distinguished by his feel for the living language or real speech, rather than elevated formal linguistic norms or caricatured speech.

Within the project extracts from the novel *Fužinski bluz* have been translated in Graz.

nije za najboljši prvenec. Njegov drugi roman, *Fužinski bluz*, je izšel leta 2001 ter bil nominiran za nagrado kresnik 2002. Roman je preveden v češčino in srbsčino, v sezoni 2005/2006 pa je bila uprizorjena tudi njegova dramatisacija na odru Slovenskega narodnega gledališča. Leta 2004 je izšla Skubičeva prva zbirka kratke proze z naslovom *Norišnica*, leta 2005 pa še sociolinguistična razprava *Obrazi jezika*, ki temelji na njegovi doktorski disertaciji. Kot samostojni kulturni ustvarjalec živi v Ljubljani.

Prevedel je več romanov avtorjev, kot so Flann O'Brien, Irvine Welsh, Patrick McCabe, James Joyce, Samuel Beckett, Gertrude Stein, James Kelman, ter uredil antologijo sodobne škotske kratke proze *Glas*, ki je izšla leta 2002. Njegova proza je bila v revijalnih prevodih objavljena v angleščini, češčini, bosanščini, madžarščini, nemščini, ruščini in poljščini, objavljena pa je bila tudi v več antologijah.

Svojo literaturo avtor ustvarja iz življenja, ki ga živi, a ne na način avtobiografije, marveč mu lastno doživljanje služi bolj kot podlaga za prozni svet. Njegovi teksti so vezani na današnji čas in probleme, saj ga privlačijo drobci iz vsakdanjega življenja, ki se razrasejo v zgodbe. Dogodki – različni drobci iz ljubljanskega življenja – so bolj realni kot osebe. V ospredju je osamljenost posameznika v sodobnem in urbanem svetu, kar je največji problem današnje družbe, na drugi strani pa so odnosi, ki temeljijo na ljubezni, preprostosti in nedolžnosti. Stalnica so dogodki, skriti za stenami stanovanj, v pomanjkanju dialoga, kjer so v ospredju vsakdanje reči, nogomet, pivo, ženske, predvsem pa notranji monologi, ki se dotikajo nedotakljivega.

Skubičeva dela delujejo živo, saj v njih bralec prepozna lastne eksistencialne dileme, lahko pa tudi odgovore nanje. V sodobno slovensko prozo je pisatelj vnesel atmosfero naše prestolnice, poudarjeno z uporabo ljubljanskega slenga, razplastenega glede na socialne vloge. Njegovo prozo odlikuje smisel za jezik oz. živo govornico, ki odstopa od visoke, knjižne jezikovne norme in karakterizira govorce.

V okviru projekta so v Gradcu prevedli odlomke iz romana *Fužinski bluz*.

*Ni zadreg. Jezik je moja bit.*  
(Delo, 2006)



Foto: Miha Fras

*It's easy. Language is my being.*  
(Delo, 2006)

## Marko SOSIČ

Pisatelj in režiser Marko Sosič se je rodil leta 1958 v Trstu, kjer ga je na osnovni šoli k pisanju spodbujal pisatelj Alojz Rebula, njegov učitelj slovenščine. Študiral je na akademiji za gledališče in film v Zagrebu, potem pa služboval po slovenskih in italijanskih gledališčih. Napisal je zbirko kratke proze *Rosa na steklu*, dva romana, *Balerina*, *Balerina* in *Tito, amor mijo*, ter številne radijske in televizijske igre. V letih 1991–1994 je bil umetniški vodja Slovenskega narodnega gledališča v Novi Gorici, v letih 1999–2003 pa umetniški vodja Slovenskega stalnega gledališča v Trstu. To funkcijo opravlja tudi od leta 2005.

V času ravnateljstva v Novi Gorici je pisal meditativne prispevke *Tisoč dni, dvesto noči* (1996), ki so nekakšna napoved romana *Balerina, Balerina* (1997), za katerega je prejel tržaško nagrado »Vstajenje«, uvrstil pa se je tudi v krog finalistov za nagrado kresnik (kamor se je uvrstil tudi njegov zadnji roman). Roman je pisan v nenavadni pripovedni perspektivi duševno zaostale deklice, ki nekoliko spominja na Grassovega Oskarja Matzeratha (*Pločevinasti boben*) ali na Benamina iz Faulknerjevega romana *Krik in bes*, ki prav tako iz otroške perspektive poročata o življenju odraslih in ustrezno protestirata, ko ga ne moreta in nočeta razumeti. Dogajanje v Sosičevem romanu je postavljeno v slovensko vas blizu Trsta, omejeno je na ožji družinski krog (starša, dva brata ter sestra), vanj pa stopajo še bratranec in teti.

Tudi roman *Tito, amor mijo* iz leta 2005 je umeščen v bližino Trsta, v šestdeseta leta 20. stoletja, pripoved pa je prepuščena desetletnemu dečku, ki je opazovalec, prisluškovalec in komentator dogajanja okrog sebe. Svet okrog sebe vidi na prvinski način, doživljanje sveta v knjigi pa je razdeljeno na kratka poglavja, poimenovana po mesecih od maja do avgusta. Otrok na svojski način odkriva resnico, posluša zgodbe o vojni, nemških taboriščih, fašističnem preganjanju Slovencev v Italiji, o vsem torej, kar ima politično in zgodovinsko konotacijo. Seveda pa je to predvsem roman o odraščanju in dozorevanju mladega fanta. »Sveta odraslih morda še ne razumem dovolj, kakor tudi časa, v katerem bivam.« Tako je Sosič v intervjuju za *Literaturo* (2006) odgovoril na vprašanje, zakaj ga zmeraj znova pritegne otroški svet. Pripoved bistveno opredeljujejo kraj in njegovi ljudje, ki se razvrščajo na dveh ravneh resničnosti: objektivni oz.

The writer and director Marko Sosič was born in 1958 in Trieste, where at primary school he was encouraged to write by his teacher of Slovene, the writer Alojz Rebula. Sosič studied at the academy for theatre and film in Zagreb, and has worked in a number of Slovene and Italian theatres. He has written a short prose collection *Rosa na steklu*, two novels *Balerina, Balerina* and *Tito, amor mijo*, as well as numerous radio and television plays. Between 1991 and 1994 he was the artistic director of the Slovene National Theatre in Nova Gorica, and between 1999 and 2003 of the Permanent Slovene Theatre in Trieste, a post to which he returned in 2005.

While working as a head teacher in Nova Gorica he wrote the meditative *Tisoč dni, dvesto noči* (1996), a kind of precursor to the novel *Balerina, Balerina* (1997) for which he received the Vstajenje Prize in Trieste. He has also been among the writers shortlisted for the Kresnik Prize (with his latest novel). The novel *Balerina, Balerina* (1997) is written from the unusual narrative perspective of a mentally handicapped girl somewhat reminiscent of Günther Grass's Oskar Matzerath in *The Tin Drum* or Benjamin in William Faulkner's *The Sound and the Fury*, who also report on adult life from a child's perspective, suitably protesting when they cannot comprehend it. Sosič's novel is set in a Slovene village near Trieste and is limited to a narrow circle of the family (the parents, two brothers and a sister), occasionally also including a cousin and two aunts.

The novel *Tito, amor mijo* from 2005 is also set in the Trieste area in the 1960s; it is narrated by a ten-year old boy, who is an observer, an eavesdropper and a commentator on what goes on around him. He sees the world in a primitive way, while his experience of it is divided into chapters named after the months from May to August. The child discovers the truth in an unusual fashion, listening to stories about the War, German prison camps, and the Fascist persecution of Slovenes in Italy – in short, everything with political and historical connotations. However, this is above all a rites of passage novel about a young boy. "Perhaps I don't yet understand sufficiently the world of grown-ups and the time I live in." This is how Sosič answered the question in an interview for *Literaturo* (2006) as to why he is always drawn by the world of children. The narrative is decisively defined by the place and its people, divided between two levels of reality: the objective and ascertainable (it is the 1960s), and the sub-

jective, woven by the narrator's imagination into sensitive lyrical material. The themes and characters in his prose introduce an unusual feature into Slovene literature, as does his language, which is for Sosič the means "by which he enters the character". Sosič's use of dialect phrases, in addition to the images and metaphors he employs, is what enriches contemporary Slovene prose, giving it an original stamp.

Translated within this project in Regensburg: extracts from *Tito amor mijo*.

preverljivi (to so šestdeseta leta) in subjektivni, ki jo pripovedovalčeva domišljija plete v občutljivo lirsko tkivo. Motivika in liki v njegovi prozi so posebnost v slovenski literaturi, prav tako jezik, ki je za Sosiča sredstvo, »s katerim prodre v lik«. In prav dialektizmi v avtorjevi prozi so ob njegovi motiviki in metaforiko tisto, kar bogati sodobno slovensko prozo in ji daje svojevrsten pečat.

V okviru projekta so v Regensburgu prevedli odlomek iz dela *Tito amor mijo*.

*The woman I speak  
is not always the woman I meet.*  
(*Vetrolov*, the poem *Včasih me prehiti*, 2004)



*Ženska, ki jo govorim,  
ni vedno ženska, ki jo srečujem.*  
(*Vetrolov*, pesem *Včasih me prehiti*, 2004)

## Lucija STUPICA

The poet Lucija Stupica was born in 1971 in Šmarje pri Jelšah. She studied at the Faculty of Architecture. As well as writing literary texts she publishes articles about architecture and design in Slovene and international journals. In 2001, she published her first collection of poems *Čelo na soncu* and in 2004 another book of poems *Vetrolov*. In 2006, a selection of her poetry was published in Croatian under the title *Pulsiranje*. Her texts also appear in the collection *Ten Slovenian Poets of the Nineties* edited by Peter Kolšek in 2002; in the anthology of young Slovene poetry 1999–2003 selected by Matevž Kos *Mi se vrnemo zvečer*; in the collection of the most beautiful Slovene love poems *Vsaka ljubezen je pesem*; and in *Antologija slovenske literature Literae Slovenicae (Fragments from Slovene Literature)*, edited in 2005 by Vanesa Matajč. Stupica's work has been translated into English, Swedish, Polish, Czech, Spanish, Finnish and Italian. For her first collection *Čelo na soncu* she received an award from Slovene publishers for the best first book at the 17th Slovene Book Fair and in March 2002 she received the Zlata ptica Prize.

Lucija Stupica belongs to the youngest generation of poets and her poetry reflects the existential tension between an artless picture expressed in prosaic language and dream images transferred into reality, written in a more resounding and bolder language. Suited to this language is the use of a modernist (surrealist) metaphorical style, modified by a somewhat technical approach, which occasionally approaches the borders of pure artistic expression or aestheticism. In spite of the airy nature of her poetry, her poems do not dissolve into abstraction, but rather retain a firm grip on life, never destroying the bridges that connect us to reality. The poems lead us through bright, transparent places, through

Pesnica Lucija Stupica je rojena 1971 v Šmarju pri Jelšah. Študirala je na Fakulteti za arhitekturo v Ljubljani. V slovenskih in mednarodnih revijah objavlja članke o arhitekturi in oblikovanju, hkrati pa tudi literarna besedila. Leta 2001 je izdala pesniški prvenec *Čelo na soncu*, leta 2004 pa svojo drugo pesniško knjigo *Vetrolov*. Leta 2006 je v hrvaščini izšla zbirka z izborom njene poezije *Pulsiranje*. Njena besedila beremo tudi v zborniku *Ten Slovenian poets of the Nineties*, ki ga je leta 2002 uredil Peter Kolšek, v antologiji mlade slovenske poezije 1999–2003 *Mi se vrnemo zvečer* po izboru Matevža Kosa, zbirki najlepših slovenskih ljubezenskih pesmi *Vsaka ljubezen je pesem* ter v *Antologiji slovenske literature Literae Slovenicae (Fragments from Slovene Literature)*, ki jo je leta 2005 uredila Vanesa Matajč. Njena besedila so bila prevedena v angleščino, švedščino, poljščino, češčino, španščino, finščino in italijanščino. Za svoj prvenec *Čelo na soncu* je prejela nagrado slovenskih založnikov za najboljši knjižni prvenec 17. slovenskega knjižnega sejma, marca 2002 pa nagrado zlata ptica.

Poezija Lucije Stupica, ki sodi v najmlajšo generacijo, odseva predvsem bivanjsko razpetost med prostodušnejše vedute s spremljajočo prozaično dikcijo na eni ter v stvarnost prehajajoče sanjske podobe, zapisane v zvonečem in drznejšem jeziku na drugi strani. Takšnemu jeziku ustreza raba modernističnega (nadrealističnega) metaforičnega načina, modificiranega z rahlo tehnicističnim, ki se ponekod že približuje mejam artizma ozioroma esteticizma. Kljub zračnosti njene poezije se pesmi ne raztapljajo v abstrakcijah, hkrati pa ves čas obdržijo trdno in močno povezavo z življenjem, nikoli ne porušijo mostov, ki nas povezujejo z resničnostjo. Vseskozi nas

vodijo po nekih svetlih in prosojnih prostorih, skozi žive barve, ki so včasih pazljivo zasenčene s temo, a v svoji milini nepremagljive. To je poezija, v kateri se pesnica pogovarja sama s sabo, ogovarja se o najtanjših rezinah bivanja, pripoveduje o notranjih vrtovih, v katerih se razcveta tudi zunanji svet, o vrtovih, ki so najbližje glasbi, v njih živijo misel, samota, tišina. Pogovor med njimi – boljše rečeno samogovor ali dialog v monologu – se sliši kot lahkotna plovba po subjektivnem času, kot drsenje nezamenljivih, čeprav iz iste misli porojenih identitet, kot dvigovanje in potapljanje bivanja. Zato sta prostor in čas lirskega subjekta neulovljiva in po večini abstraktna, prehajajoča med sanjskim in razumskim.

V slovenskem literarnem polju se takšna poezija oglašča s konstelacijo finih miselnih in emotivnih povezav, s kultiviranim jezikom, ki se je učil pri simbolizmu, z nedvoumno večpomenskostjo dvoma, s katero glas intimizma tipa eksistencialne bitnosti. To je semantično in tehnopoetsko tiha, umirjena in odmirjena poezija, ki prepriča s krhkim poetskim materialom.

V okviru projekta so v Gentu prevedli besedila iz obeh do sedaj izdanih pesniških zbirk Lucije Stupica – iz zbirke *Čelo na soncu* in *Vetrolov*.

lively colours, which are sometimes carefully shaded by darkness, but invincible in their grace. This is poetry in which the poet talks with herself, addresses herself about the flimsiest slivers of existence, tells of inner gardens in which the external world also flourishes, of gardens which are close to music, offering a home to thoughts, loneliness, silence. The dialogue, or monologue, or dialogue within monologue sounds like an easy journey through subjective time, like the gliding of irreplaceable identities, born from the same thought, like the rise and fall of being. This is why the time and place of the lyrical subject are elusive and are mainly abstract, moving between dream and reason.

In the Slovene literary sphere this poetry appears as a constellation of very fine thought and emotional links, in a cultivated language which has learnt from symbolism, with unequivocally multiple layers of doubt with which the voice of intimacy touches the existential essence. This is semantically and techno-poetically quiet, calm poetry which convinces through its fragile poetic material.

Within the project poems from Stupica's collections *Čelo na soncu* and *Vetrolov* have been translated in Ghent.

*Čist temen cvet sem,  
ki miruje na gladini.  
Nedotakljiv in nedotaknjen.*  
(*Glagoli sonca*, 1993)



*I am the pure dark blossom  
standing still on the surface.  
Untouchable and untouched.*  
(*Glagoli sonca*, 1993)

## Tomaž ŠALAMUN

Pesnik Tomaž Šalamun se je rodil leta 1941 v Zagrebu. Otroštvo je preživel v Koprju, potem pa študiral umetnostno zgodovino v Ljubljani. Kot član skupine OHO je 1970 gostoval v Muzeju moderne umetnosti v New Yorku; to je bilo njegovo prvo potovanje v ZDA. S tem se je začelo romarstvo, ki ga je popeljalo in ga še vedno vodi na vse celine, v razne države, v velika in majhna mesta in v različne jezike. V sedemdesetih letih 20. stoletja je sodeloval v Writers Workshop na univerzi v Iowi, med letoma 1996 in 1999 pa je bil konzul in kulturni ataše v New Yorku. Stalni pristan tega svobodnega umetnika, ki je tudi izredni član SAZU, je Ljubljana. Je dobitnik več nagrad, med njimi tudi Jenkove (1988) in Prešernove nagrade (1999).

Tomaž Šalamun je v slovenskem prostoru najbolj znan kot avtor svoje prve pesniške zbirke *Poker* (1966). Ta je izzvala zgražanje tistih, ki bi ga bili najraje utišali, in

The poet Tomaž Šalamun was born in 1941 in Zagreb. He spent his childhood years in Koper and then studied history of art in Ljubljana. As a member of the OHO group, he made a guest appearance at the Museum of Modern Art in New York; this was his first journey to the USA, the start of a pilgrimage which still takes him to all the continents, to different countries, to towns great and small, and to different languages. In the 1970s he took part in the Writers' Workshop at the University of Iowa and between 1996 and 1999 he was a consul and cultural attaché in New York. But the anchor point of this freelance artist, who is also a member of the Slovene Academy of Sciences and Arts, is Ljubljana. He has been the recipient of numerous awards, among them the Jenko Prize (1988) and the Prešeren Prize (1999).

In Slovenia, Šalamun is best known for his first collection of poetry *Poker* (1966). It provoked the indignation of those who wanted nothing more than to silence him and enthusi-

asm from those who quickly assigned him to various reisms, ludisms, linguisms, structuralisms and similar "modernisms". The book represents a highly visible milestone in Slovene literary history, between tradition and the avant-garde, and through the years the collection has become a Slovene modernist classic. This is confirmed by its two subsequent reprintings (1989 and 2000). Šalamun's poetic oeuvre is exceptionally broad, including as it does over thirty independent collections of poetry, including: *Namen pelerine* (1968, 1998), *Romanje za Maruško* (1971), *Amerika* (1972, 2000), *Po sledih divjadi* (1979), *Balada za Metko Krašovec* (1981, 2004), *Soy realidad* (1985), *Ambra* (1995), *Morje* (1999), and *Sončni voz* (2005).

Šalamun is the most frequently translated Slovene poet: over 50 collections of his translated poems have already been published. In France, the home of his beloved poets Rimbaud and Lautréamont, he first became established in anthologies (*MEET, Poésies slovènes contemporaines*) and in 1995 the collection *Poèmes choisis* was published, translated by Zdenka Štimac, with a special introduction in poetic form by the French poet Jacques Roubaud. In addition, Tomaž Šalamun regularly appears at major literary events in France: in 2003, for example, he took part in the Printemps des poètes (Bordeaux) and this year (2006) in Etonnants voyageurs (Saint-Malo).

Within this project poems *Ura* and *Ljudska* have been translated in Paris

navdušenje tistih, ki so ga hitro umestili v razne reizme, ludizme, lingvizme, strukturalizme in podobne »modernizme«. V literarni zgodovini predstavlja ta knjiga viden mejnik med tradicijo in avantgardo v Sloveniji, z leti pa je postala že klasika slovenskega modernizma, o čemer pričata tudi obe novejši izdaji (1989 in 2000). Šalamunov pesniški opus je izredno bogat, saj šteje preko trideset samostojnih pesniških zbirk, med katerimi so tudi naslednje: *Namen pelerine* (1968, 1998), *Romanje za Maruško* (1971), *Amerika* (1972, 2000), *Po sledih divjadi* (1979), *Balada za Metko Krašovec* (1981, 2004), *Soy realidad* (1985), *Ambra* (1995), *Morje* (1999), *Sončni voz* (2005).

Pesmi Tomaža Šalamuna so najpogosteje prevajane slovenske pesmi; tako je izšlo že več kot 50 zbirk njegovih prevedenih pesmi. V Franciji, deželi njegovih priljubljenih pesnikov Rimbauda in Lautréamonta, se je uveljavil najprej z objavami v antologijah (*MEET, Poésies slovènes contemporaines*), leta 1995 pa je izšla zbirka *Poèmes choisis*, v prevodu Zdenke Štimac in s posebnim uvodom v pesniški obliki francoskega pesnika Jacquesa Roubauda. Tomaž Šalamun je tudi reden gost na velikih francoskih literarnih prireditvah, tako je npr. leta 2003 sodeloval v Printemps des poètes (Bordeaux) in letos (2006) v Etonnants voyageurs (Saint-Malo).

V okviru projekta so v Parizu prevedli pesmi *Ura* in *Ljudska*.

*Step into your centre,  
step into your centre,  
there only you can stand,  
no-one can extract you  
with nails, or teeth, or words,  
no-one can wound the wounds in your  
shoes,  
or pull the lines from your palms.  
(Včasih je januar sredi poletja, 1999)*



Foto: Milha Fräs

*Stopi v svojo sredino,  
stopi v svojo sredino,  
tam lahko stojiš samo ti,  
iz nje te ne more nihče izdreti,  
z nohti, z zobmi, z besedami,  
nihče raniti ran v tvojih čevljih,  
izpuliti črt iz tvojih dlani.  
(Včasih je januar sredi poletja, 1999)*

## Aleš ŠTEGER

The poet, writer, translator and editor Aleš Šteger was born in 1973 in Ptuj. He studied comparative literature and German language at the Faculty of Arts in Ljubljana. He has received numerous Slovene and international awards and grants, among them an award for best first book (1996), the Veronika Prize (1999), the Abraham Woursell grant (2000) and the DAAD Künstlerprogramm (2005) grant. His books have been translated into German, Spanish, Czech, Slovak, Bulgarian, Lithuanian and Croatian. He is also the author of the theoretic series *Koda* and four collections of poems: *Šahovnice ur* (1995), *Kašmir* (1997), *Protuberance* (2002) and *Knjiga reči* (2005), and the travelogue novel *Včasih je januar sredi poletja* (1999).

Pesnik, pisatelj, prevajalec in urednik Aleš Šteger se je rodil leta 1973 na Ptuju. Študiral je primerjalno književnost in nemški jezik na Filozofski fakulteti v Ljubljani. Prejel je številne slovenske in mednarodne nagrade in štipendije, med drugimi nagrado za najboljši prvenec (1996), Veronikino nagrado (1999), štipendijo fundacije Abraham Woursell (2000) in štipendijo DAAD Künstlerprogramm (2005). Njegove knjige so prevedene v nemški, španski, češki, slovaški, bolgarski, litovski in hrvaški jezik. Je avtor teoretske knjižne zbirke *Koda* in štirih pesniških zbirk: *Šahovnice ur* (1995), *Kašmir* (1997), *Protuberance* (2002), *Knjiga reči* (2005) ter potopisnega romana *Včasih je januar sredi poletja* (1999).



Štegrova poezija že od prve zbirke *Šahovnica ur* odgovarja na bivanjska vprašanja: Kdo sem jaz v svetu? S kakšnimi sredstvi lahko opišemo svet? Kateri od mojih jazov ga opisuje? Kdo ga spoznava in s kolikšno mero gotovosti? Kdo govori skozi moja usta? V središču Štegrove poezije je torej razcepljeni in včasih zabrisani pesniški jaz. Ta se ukvarja tudi s temo molka, ki je v iskanju prave pesniške besede dediščina literarne modernosti. Ko se pesniški jaz prične raztapljati in pomnoževati ter reflektirati svojo razcepljenost, se v pesmi začne vračati zgodbenost. Zgodba je pripovedovana pesniško: brez narativne dražljivosti in z veliko mero bennovske drastike. V *Šahovnicah ur* se skuša avtor intelektualno približati jeziku, v *Protuberancah* in *Kašmirju* so njegove pesmi bolj fabulativne, včasih so to tudi slike, ki pa, čeprav izražene s talentom imagista, bralcu ne posredujejo imagističnega navdušenja nad svetom – za fabulo in sliko se skriva neka temeljna nezadovoljenost, odsotnost. Sedemkrat sedem pesmi iz *Knjige reči* pa osvaja svet prek predmetov.

Tudi potovanje in vračanje, ki je pomemben motiv Štegrove poezije, je pravzaprav zasledovanje lastnega jaza, zato se Štegrovo edino prozno delo, literarni potopis *Včasih je januar sredi poletja*, ne oddaljuje od opisanih vprašanj. Realistični opis potovanja po Peruju je namreč hkrati tudi zelo oseben opis odhoda od doma in vprašanje, kdo potuje, ostaja slejkoprej najpomembnejše. Dane Zajc je v spremni besedi k potopisu zapisal: »Seveda, ko prideš domov, je dom spremenjen, ker si se popotnik spremenil v drugega (drugačnega) človeka. Boljšega, slabšega? Saj zato si odšel na pot, ali ne? Ali samo zato, ker je na tvojem domu primanjkljaj, ki pa ga ves svet ne zmore zapolniti.«

V okviru projekta so v Varšavi in Gdanskju prevedli odlomke iz knjige *Včasih je januar sredi poletja* in pesmi iz pesniške zbirke *Knjiga reči*.

Ever since his first collection *Šahovnica ur* Šteger's poetry has searched for answers to existential questions such as: Who am I? What means can we use to describe the world? Which of my egos describes it? Who knows the world and with what degree of certainty? Who speaks through my mouth? At the centre of Šteger's poetry is thus a split and sometimes blurred poetic self that also deals with the darkness of silence, which is in the search for the true poetic word the heritage of literary modernity. When the poetic self starts to dissolve and multiply and reflect on this divide, then the story begins to return to poems. The story is told in a poetic way, without narrative allure and with a great deal of Gottfried Benn's extremeness. In *Šahovnica ur* the poet tries to approach language intellectually, in *Protuberance* and *Kašmir* his poems involve more storytelling, and sometimes there are images which although expressed with the talent of an Imagist, do not convey to the reader Imagistic enthusiasm for the world – behind every story and image hides a basic dissatisfaction or absence. The seven times seven poems from *Knjiga reči* conquer the world through objects.

Travel and return, which are an important motif in Šteger's poetry, also signify the following of one's own ego, and thus Šteger's only prose work, the literary travelogue *Včasih je januar sredi poletja*, does not move away from the above issues either. The realistic description of a journey around Peru is simultaneously also a very personal description of going away from home and the question of who is travelling remains central. In his commentary on the travelogue Dane Zajc wrote: "Of course, when you come home, your home is changed because you, the traveller, have changed into another (a different) person. A better or a worse person? That's why you went, isn't it? Or was it only because there is a void in your home that the whole world cannot fill?"

Within this project, excerpts from the book *Včasih je januar sredi poletja* and poems from the collection *Knjiga reči*, have been translated in Warsaw and Gdansk.

*Od nekdanj me je vznemirjalo vse,  
kar je bilo neznano, skrivnostno.  
Za tem sem tipal, to raziskoval.*  
(Marjan Tomšič, splet, 2006)



*I've always been excited by  
everything that is unknown,  
mysterious. That is what I've tried  
to touch, to explore.*

(Marjan Tomšič, Internet, 2006)

## Marjan TOMŠIČ

Pisatelj Marjan Tomšič se je rodil 1939 v Račah pri Mariboru. Študiral je slavistiko na Filozofski fakulteti v Ljubljani. Kot slavist je poučeval v Grahovem pri Cerknici, nato v Istri, kjer je s svojimi učenci zapisoval istrske

The writer Marjan Tomšič was born in 1939 in Rače near Maribor. He studied Slovene language and literature at the Faculty of Arts in Ljubljana. He then taught Slovene, first in Grahovo near Cerknica and later in Istria where, together

with his pupils, he wrote down old tales from this region. Two school journals – *Varda* and *Bekači* – were published under his mentorship. For some years he worked as a journalist and since 1986 has been a freelance cultural worker. He has published a number of novels, collections of novellas and sketches, as well as literature for young people. He also writes radio plays, humorous stories, satire and plays. Viba Film has produced number of short cartoons on the basis of his scripts.

The author has received a number of awards at home and abroad, some for his radio plays and cartoons. In 1988, he received the Kajuh Prize for his novel *Ti pa kar greš* and in 1991 the Prešeren Fund Prize for his collection of novellas *Kažuni* and the novel *Oštrigeca*. His novel *Zrno od frmentona* was in 1994 one of the five nominees for the Kresnik Prize for Slovene novel of the year, while in 1996 he received the Kocjančič Prize for his Istrian cycle. In 2001, he received two awards: an international “Words Without Borders” in Trento, Italy for *Katka in Bunkec* (for children) and first prize for his satire *Dar služenja* at Aritas, the 3rd Slovene triennial of satire and humour.

In the novels *Šavrinke* (1986), *Oštrigeca* (1991) and *Zrno od frmentona* (1993), as well as in some of his collections of novellas and stories (e.g. *Olive in sol*, 1983), Marjan Tomšič describes the world of Slovene Istria by interweaving verism and the supernatural realism of magic forces. After his Istrian cycle, different motifs and themes began to appear in his writing: the novel *Ognjeni žar* (1994) is a love story, whereas the collection of novellas *Vruja* (1994) still has one foot in Istria. In *Veter večnosti* (novellas, 1989) the main themes are the catastrophe threatening our civilisation, contact with extraterrestrials and new forms of communication in space. The two autobiographical novels *Ti pa kar greš* (1987) and *Kafra* (1988) date from somewhat earlier. A short collection of stories for children *Frkolini* (1998), in which over-fantasized cruel reality replaces an idyllic fairytale-like world, also has autobiographical elements. In his two latest works – the novel *Grenko morje* (2004) and the book of short prose *Južni veter* (2006) – the author focuses on the theme of the “Aleksandrinke”. These were Slovene women, mainly from the Primorska region, who went to work in Egypt, usually as servants, wet nurses or nannies, leaving their husbands and small children behind, in order to save or support their homes and families and perhaps improve their future, experiencing meanwhile a great deal of fear and loneliness, lengthy absence from home and, upon their return, finding it hard to re-establish contact with their loved ones. Tomšič spent several years collecting material by visiting the surviving *Aleksandrinke* and their families, the villages they came from, and Alexandria and Cairo.

Within this project, excerpts from his books *Grenko morje* and *Kar je moje, je tudi tvoje* have been translated in Udine.

»povedke«. Pod njegovim mentorstvom sta izhajala dva šolska lista: *Varda* in *Bekači*. Nekaj let je bil novinar, od leta 1986 pa je samostojni kulturni delavec. Doslej je objavil precej romanov, zbirk novel in črtic ter del za mladino. Piše tudi radijske igre, humoreske, satire in dramske tekste. Po njegovih scenarijih so posnete tudi kratke risanke.

Avtor je za svoja dela prejel več nagrad doma in v tujini, nekaj jih je dobil celo za radijske igre ter risanke. Leta 1988 je prejel Kajuhovo nagrado za roman *Ti pa kar greš*. Leta 1991 je za zbirko novel *Kažuni* in roman *Oštrigeca* dobil nagrado Prešernovega sklada. Roman *Zrno od frmentona* je bil leta 1994 uvrščen med pet najboljših slovenskih romanov v okviru nagrade kresnik. Leta 1996 je prejel Kocjančičevo nagrado za istrski ciklus. Leta 2001 je prejel dve nagradi, in sicer v Trentu v Italiji mednarodno nagrado »Besede brez meja« za mladinsko delo *Katka in Bunkec* ter prvo nagrado za satiro *Dar služenja* na 3. slovenskem trienalu satire in humorja Aritas.

Marjan Tomšič je svet slovenske Istre ubesedil v prepletanju verizma in nadnaravne resničnosti magičnih sil, in sicer v romanih *Šavrinke* (1986), *Oštrigeca* (1991) in *Zrno od frmentona* (1993) ter v nekaterih zbirkah novel in pripovedi (npr. *Olive in sol*, 1983). Po »istrskem opusu« so se v njegovem pisanju pojavili drugačni motivno-tematski koncepti. Roman *Ognjeni žar* (1994) je ljubezenski, zbirka novel *Vruja* (1994) je nekako še na pol poti »iz Istre«. V *Vetru večnosti* (novele, 1989) so glavna tema katastrofa, ki grozi naši civilizaciji, ter stiki vesoljskih bitij z Zemljani in nove oblike vesoljskega komuniciranja. Starejšega datuma sta dva avtobiografska romana, in sicer *Ti pa kar greš* (1987) ter *Kafra* (1988). Avtobiografski je tudi izbor kratkih zgodb za otroke *Frkolini* (1998), kjer je prefantazirana kruta resničnost nadomestilo za idilično pravljico. V dveh najnovjših delih, romanu *Grenko morje* (2004) ter knjigi kratke proze *Južni veter* (2006) se posveča tematiki aleksandrink. Gradivo o njih je zbiral več let, tako da je obiskoval preživele aleksandrinke in njihove domače, njihove rojstne kraje ter Aleksandrijo in Kairo; aleksandrinke so bile slovenske ženske, ki so največkrat kot dojiteljice in guvernante s trebuhom za kruhom odhajale v Egipt, doma pa puščale svoje može in majhne otroke, se ob odhodu z doma za rešitev ali ohranitev domačije in boljšo prihodnost spopadale s strahom in osamljenostjo, z dolgotrajno odsotnostjo, ob vrnitvi pa s težavo iskale stik z domačimi.

V okviru projekta so v Vidmu prevedli odlomke iz knjig *Grenko morje* ter *Kar je moje, je tudi tvoje*.

*Vedno sem si želela napisati nori splet literature in sociologije. Kajti: kot sociologinja sem se dolgočasila, kot pisateljica sem bila nerodna v salonskih kulturniških hramih in kot lezbična aktivistka na slabem glasu. Če delavskega izvora niti ne omenjam. In če to ni podlaga za pribijanje in nizanje literarnih podob!*

(Avtorica o zbirki kratkih zgodb *Na svojem dvorišču*, 2003)



Foto: Nada Zgank

*I have always wanted to write a peculiar conglomerate of literature and sociology, because as a sociologist I was bored, as a writer I felt awkward in cultural salons and as a lesbian activist I had a bad reputation – not to mention my working class origins. What better base could there be for pinning down and stringing together literary images!*

(The author on the collection of short stories *Na svojem dvorišču*, 2003)

## Suzana TRATNIK

Pisateljica, prevajalka, sociologinja in lezbična aktivistka Suzana Tratnik se je rodila 1963 v Murski Soboti. Končala je magistrski študij antropologije spolov na Fakulteti za podiplomski študij ISH v Ljubljani.

Tratnikova je kot dolgoletna aktivistka lezbičnega gibanja in kot esejistka leta 1996 souredila delo *L, zbornik o lezbičnem gibanju na Slovenskem 1984–1995*. Doslej je objavila več kratkih zgodb v literarnih revijah in antologijah, kot npr. *Modra svetloba* (1990), *Ženski zalivi* (1996), *Ne bomo več pridne* (1997), *Sappho küsst Europa* (1997), *The Vintage Book of International Lesbian Fiction* (1999). Leta 1998 je izdala literarni prvenec, zbirko kratkih zgodb *Pod ničlo* (1997), leta 2001 roman *Ime mi je Damjan*, leta 2002 pa zbirko kratkih zgodb *Unterm Strich* v nemškem prevodu. V istem letu je avtorica pripravila tudi monodramo *Ime mi je Damjan*. Konec leta 2003 je izdala zbirko kratkih zgodb *Na svojem dvorišču*, leta 2004 pa teoretično delo *Lezbična zgodba – literarna konstrukcija seksualnosti*. V letu 2005 je njen roman *Ime mi je Damjan* izšel v češčini, nemščini in srbsčini, izšla pa je tudi njena nova zbirka zgodb *Vzporednice*.

Suzana Tratnik ne mara, da se njeno delo okalupi s pojmom »ženska literatura«. Trdi, da je govoriti o ženski literaturi vedno zoprno in da se večina pisateljic, pesnic in drugih ustvarjalk raje izogne temu označevalcu, ki njihovo delo tako nesramno približa babjemu štrikanju in sličnim gospodinjiskim opravilom, povezanim z biologijo, geni, hormoni, nikakor pa z zgodovino, filozofijo, umetnostjo, z univerzalnim, ki je izenačeno z moško domeno.

V literarnih delih se avtorica osredotoča predvsem na temo neuskkljenosti med posameznikom in družbeno resničnostjo, saj jo bolj zanimajo in navdihujejo ravno nasprotja, nelogičnosti in neuskkljenosti. Ta tema je prisotna tudi v knjigi *Na svojem dvorišču*, ki je zbirka štiri-desetih kratkih zgodb, pravzaprav utrinkov, reminiscenc in hkrati asociacij dogodkov iz (le navidez ločenih obdobj) otroštva in odraslosti. Delo je prežeto s humorjem in samoironijo. Avtorico zanimajo posebnosti, drugačnosti in odstopanja kot ne(iz)ločljive življenjske stalnice. Poleg tega jo v vsaki zgodbi zanima pripovedovati o nečem drugem. Iz zgodbe v zgodbo nas popelje na preprost, včasih skoraj »naiven« način: z nevidno kamero nazaj v

The writer, translator, sociologist and lesbian activist Suzana Tratnik was born in 1963 in Murska Sobota. She completed her MA in gender anthropology at The Institutum Studiorum Humanitatis, Ljubljana Postgraduate School of Humanities.

As a long-standing lesbian activist and essayist, Tratnik in 1996 co-edited the work *L, zbornik o lezbičnem gibanju na Slovenskem 1984–1995*. She has published a number of short stories in literary reviews and anthologies, such as *Modra svetloba* (1990), *Ženski zalivi* (1996), *Ne bomo več pridne* (1997), *Sappho küsst Europa* (1997), and *The Vintage Book of International Lesbian Fiction* (1999). In 1998, she published her first independent book, a collection of short stories *Pod ničlo* (1997), in 2001 the novel *Ime mi je Damjan*, and in 2002 another collection of short stories, *Unterm Strich*, in German translation. The same year, the author also adapted her novel *Ime mi je Damjan* as a monodrama. At the end of 2003, she published a collection of short stories *Na svojem dvorišču*, and in 2004 the theoretical work *Lezbična zgodba – literarna konstrukcija seksualnosti*. In 2005, her novel *Ime mi je Damjan* appeared in Czech, German and Serbian. The same year also saw the publication of yet another collection of short stories *Vzporednice*.

Suzana Tratnik does not like her work to be labelled "women's literature". She claims that it is always awkward talking about women's literature and that most female writers, poets and other authors prefer to avoid this label, which makes their work sound patronisingly close to knitting or household chores, and linked to biology, genes and hormones, rather than with history, philosophy, art, and the universal, which is always equated with the male domain.

In her work, Tratnik focuses chiefly on the disharmony between the individual and social reality, as she is interested and inspired by contrasts, illogicalities and discrepancies. This theme is also present in her book *Na svojem dvorišču*, which is a collection of forty short stories – moments, reminiscences and associations of events from (only seemingly separate periods of) childhood and adulthood. The stories are rich with humour and self-irony. The author is interested in peculiarities, differences and deviations as inseparable constants of life. Moreover, she wants to talk about something different in each story. She leads us from one story to another in a simple, sometimes even "naïve" man-

ner, using an invisible camera to take us back to the same places at different times. With exceptional sensitivity and a near-photographic memory, without resorting to moralisation, she describes the vapid wisdom of old people and the "peasant philosophy" so frequently used to preach to children when preparing them for adulthood.

Translated within this project in Sofia: short stories from *Na svojem dvorišču*, and in Skopje: short stories *Maturitetno vprašanje*, *Životinjsko carstvo* and *Na svojem dvorišču*.

iste prostore v različnih časih. Z izrednim poslušom in skoraj fotografskim spominom popisuje puhlo modrovanje starejših in »kmečko filozofijo«, s katero tako radi solijo pamet otrokom in jih tako »pripravljajo« na svet odraslih, pri tem pa se ne zateka v moraliziranje.

V okviru projekta so v Sofiji prevedli kratke zgodbe iz zbirke *Na svojem dvorišču*, v Skopju pa kratke zgodbe *Maturitetno vprašanje*, *Životinjsko carstvo* in *Na svojem dvorišču*.



Foto: Miha Fras

*Poetry is an existential act.*  
(vir???)

*Pesništvo je eksistencialno dejanje.*  
(vir???)

## Maja VIDMAR

The poet Maja Vidmar was born in 1961 in Nova Gorica. When studying Slovene language and literature and comparative literature at the Faculty of Arts in Ljubljana she moved to the capital, where she still lives and works as a freelance artist. She has published four collections of poetry (*Razdalje telesa* (1984), *Način vezave* (1988), *Ob vznožju* (1998), and *Prisotnost* (2005)), her poetry has appeared in various literary journals, and the originals or translations of her poems have been included in a number of anthologies. In 1999 she received the Hubert-Burda-Stifung Prize for one of her poetry collections and in 2005 the Jenko Prize for her latest collection.

Vidmar belongs to the middle generation of Slovene female poets. She became firmly established on the literary scene in 1984 with her debut *Razdalje telesa*, in which she revealed her "female" way of writing to both readers and critics. Gradually, she moved away from pronouncedly erotic themes to universal existential messages which, however, are still closely connected with her initial interest in the physical and mental world of love. As her lyrical subject tries to avoid sentimentality, the narrator of her poems has since the first collection been aggressive and merciless in her decisions. This stance also allows her to move away from the stereotyped understanding of male and female perspectives, while at the same time introducing sublimation into her emotional states.

While getting acquainted with the poetic theme of "the poetess", which is increasingly present in Maja Vidmar's poetry, we encounter boundless metaphorical richness (a poem is, for example, a child and the poetess its mother). In her poems there is a special eroticism through which she

Pesnica Maja Vidmar se je rodila leta 1961 v Novi Gorici. Že v času študija slovenščine in primerjalne književnosti na ljubljanski Filozofski fakulteti je rojstni kraj zamenjala za prestolnico, kjer še danes živi in ustvarja kot svobodna umetnica. Izdala je štiri pesniške zbirke (*Razdalje telesa* (1984), *Način vezave* (1988), *Ob vznožju* (1998), *Prisotnost* (2005)), objavlja pa tudi v različnih literarnih revijah, medtem ko so njene pesmi v izvorniku ali prevodu del različnih antologij. Leta 1999 je prejela literarno nagrado »Hubert-Burda-Stifung« za zbirko izbranih pesmi, leta 2005 pa je njena zadnja pesniška zbirka prejela Jenkovo nagrado.

Vidmarjeva pripada srednji generaciji slovenskih pesnic. Na literarnem odru se je dokončno zasedrila leta 1984 s svojim prvencem *Razdalje telesa*, v katerem je tako publiki kot kritikom razkrila svoj »ženski« način pesnikovanja. Od izrazito erotične teme se je postopoma usmerila k univerzalnim bivanjskim sporočilom, ki pa so še vedno tesno povezana z njeno začetno zazrtostjo v telesni in duševni svet ljubezni. Ker si njen lirski subjekt prizadeva pobegniti sentimentalnosti, je izpovedovalka v svojih odločitvah že od prve pesniške zbirke dalje agresivna in neizprosna. Takšna drža jo tudi odmika od stereotipnega razumevanja moške in ženske perspektive, obenem pa v njena emocionalna stanja prinaša sublimacijo.

Ko se seznanjamo s poetološko temo »pesnice«, ki je vedno bolj prisotna v pesnjenju Maje Vidmar, lahko zaznamo neizmerno bogastvo metaforike (pesem je npr. otrok, pesnica je mati). V pesmih prevladuje neka posebna erotika, s katero umetnica raziskuje svoj odnos do

same sebe ali do drugih, vključno do boga. To ni Jahve Stare zaveze ali Kristus Nove zaveze, pač pa Majin bog, ki se včasih čisto zlije s figuro moškega. Svojtven način pisanja je nakazan že v začetni zbirki, kjer je pesničin svet vpet v ljubezenski čut, med dajanje in sprejemanje. Ta čut se v naslednjih zbirkah vse do zadnjega še poglobi in razgradi; človeška anatomija pa je pogosto prepojena s krvjo. Mnogi verzi izražajo strah, bojazen in zaskrbljenost. Pesniški jezik Maje Vidmar je na začetku pesnjenja določevala oznaka »primarni lirizem«, vendar je ta le navidezno preprost, saj v sebi skriva (neštete) težje razumljive pesniške figure. Izbrana izrazna sredstva delujejo novo in moderno in tudi na izrazni ravni preprašujejo preteklo slovensko pesniško tradicijo.

V okviru projekta so v Neaplju prevedli pesmi iz vseh pesniških zbirk: *Razdalje telesa*, *Način vezave*, *Ob vznožju* in *Prisotnost*.

explores her attitude to herself and others, including god. This god is not the Jahve of the Old Testament or the Christ of the New Testament, but Maja's god, who sometimes becomes one with the figure of a man. Her unique style of writing can already be discerned in her first collection, where the poet's world is firmly attached to the sense of love, its giving and receiving. In the subsequent collections this sense deepens and is broken down, while the human anatomy is often suffused with blood. Many verses express fear, anxiety and apprehension. Vidmar's initial poetic language could be labelled "primary lyricism", although it is only simple on the surface and conceals (numerous) difficult to understand poetic figures. The means of expression that Vidmar chooses make her poetry appear new and modern, thus questioning the Slovene poetic traditions of the past.

Within this project poems from all four collections *Razdalje telesa*, *Način vezave*, *Ob vznožju* and *Prisotnost* have been translated in Naples.

*... branja mojih pesmi se ne smete lotiti z nobeno skladovnico filozofičnih teoremov, moje pesmi je treba brati naravno in z ritmom, ki se sam ponuja. Tako so tudi nastale. In se nastavile tako meni kot bralcu.*

(Intervju s Petro Vidali v dnevniku *Večer*, 2005)



*...you mustn't read my poems burdened by philosophical theorems; instead they must be read naturally, with the rhythm that they themselves suggest. That is how they came to be. They placed themselves before me as well as my readers.*

(From an interview with Petra Vidali in *Večer*, 2005)

## Milan VINCETIČ

Pesnik in pisatelj Milan Vincetič se je rodil leta 1957 v Murski Soboti. Na ljubljanski Filozofski fakulteti je diplomiral iz slovenščine. V času, ko je poučeval na srednji kmetijski šoli v Murski Soboti, je bil glavni urednik revije *Separatio*. Zaposlen je kot srednješolski profesor in je dolgoletni sourednik revije *Mentor* ter urednik za poezijo pri *Sodobnosti*.

Vincetič je svojo prvo pesniško zbirko *Zanna* (1983) objavil v času, ko je bil slovenski pesniški postmodernizem že uveljavljen, čeprav se ta smer v njegovi poeziji odraža nekoliko drugače kot pri mlajših pesnikih. Sledile so zbirke *Arka* (1987), *Finska* (1988), *Tajmir* (1991), *Divan* (1993), *Tanin* (1997), *Nebeščani in zemljani* (1998), *Balta* (2001), *Lakmus* (2003) in *Raster* (2005). Uveljavil se je tudi kot pisec kratkih zgodb: skupaj z Valerijo Perger in Ferijem Lainščkom je izdal knjigo *Kot slutnja radovedno* (1981), z Lainščkom *Za svetlimi obzorji* (1988), potem pa samostojno še *Nebo nad ženavljami* (1992), *Obrekovanje Kreča* (1995), *Ptičje mleko* (1995) in *Žensko sedlo* (2002). Je avtor romana *Goreči sneg* (1998) ter dveh radijskih iger: *Panonsko morje* (izv. 1990) in *Vodnjak* (izv. 1991). V skrbi za prekmursko

The poet and writer Milan Vincetič was born in 1957 in Murska Sobota. He graduated in Slovene language and literature at the Ljubljana Faculty of Arts. While teaching at the secondary agricultural school in Murska Sobota, he was editor-in-chief of the journal *Separatio*. Currently, he works as a secondary school teacher and has for a number of years co-edited the journal *Mentor*, as well as being poetry editor for *Sodobnost*.

Vincetič published his first collection of poems *Zanna* (1983) at a time when Slovene poetic post-modernism was already established, even though this trend is reflected in his poetry slightly differently from how it appears in the younger poets. There followed the collections *Arka* (1987), *Finska* (1988), *Tajmir* (1991), *Divan* (1993), *Tanin* (1997), *Nebeščani in zemljani* (1998), *Balta* (2001), *Lakmus* (2003) and *Raster* (2005). He has also established himself as a short story writer: together with Valerija Perger and Feri Lainšček he published the book *Kot slutnja radovedno* (1981), and with Lainšček *Za svetlimi obzorji* (1988); this was followed by the independent collections *Nebo nad ženavljami* (1992), *Obrekovanje Kreča* (1995), *Ptičje mleko* (1995) and *Žensko sedlo* (2002). In addition, he is the author of the novel *Goreči*

sneg (1998) and two radio plays: *Panonsko morje* (broadcast in 1990) and *Vodnjak* (broadcast in 1991). As a result of his love for the Prekmurje dialect, he published in both standard Slovene and this dialect the collection of children's stories *Srebrni brejg* (1995, co-authored by F. Lainšček and M. Roš) and *Mislisce – Pravljice* (2000, in cooperation with F. Lainšček and the translator Marijana Sukič). Vincetič also writes book reviews and essays. His poems have been translated into French, Finnish, Croatian, Macedonian and Hungarian. For his collection of poems *Lakmus* he received the Prešeren Fund Prize in 2005.

Vincetič's first collection of poems *Zanna* is divided formally into seven cycles, a principle the poet retained in his later collections. The titles of the cycles in the collection *Arka* (*Stonehadge*, *Atlantida*, *Koliščarji*, *Diluvij*, *Argonavti*, *Noe* and *Genesis*) show that the author is interested in mythical and historical times, which are in his poetry submerged in the distant past, when history and myth intermingle, and only poetry can distinguish and name them. As in the poetry of Strniša, Makarovič and Taufer, man is the bearer of evil. The first poem in the collection *Tajmir*, *Pesem o začetku*, introduces an erotic atmosphere of expectation and longing, while the final *Pesem o koncu* offers an ironic commentary on this atmosphere, transforming it into fiction. Cheerful sensuality is the basis of the burlesque scenes in the midst of poorly concealed petty bourgeois moralism. Something similar can be said of the collection *Divan*.

The revival of the world of the past, which is in many respects already "dead", and the things in it; a passionate search for a transition between different worlds; shifts from gentle speech to one that is rough and robust; sudden leaps from small, carefully inscribed images to panoramic views, limited only by the horizon; playing with the sonorous shapes of words; and an ardent search for new meanings are the characteristics that define the post-modernist poetry of Milan Vincetič (Denis Poniž).

Within the project, the author made a guest visit to Szombathely.

*In a few million years there will be only emptiness and people will have long disappeared. Everything will be forgotten and through the innumerable empty spaces will silently glide the fragments of great and small loves, soft and unseen, like spirits before they enter a body.*  
(1895, potres: kronika nenadejane ljubezni, 1995)



**Jani VIRK**

The storyteller, poet, essayist and translator Jani Virk was born in 1962 in Ljubljana. After studying comparative literature and German at the Faculty of Arts in Ljubljana he began

narečje je izdal otroške pripovedi *Srebrni brejg* (1995) v knjižni slovenščini in prekmurskem narečju (soavtorja F. Lainšček in M. Roš) ter *Mislisce – Pravljice* (2000, v sodelovanju s F. Lainščkom in prevajalko Marijano Sukič). Piše tudi knjižne ocene in eseje, njegove pesmi pa so bile prevedene v francoščino, finščino, hrvaščino, makedonščino in madžarščino. Za pesniško zbirko *Lakmus* je leta 2005 prejel nagrado Prešernovega sklada.

Vincetičev prvenec, zbirka *Zanna*, je na formalni ravni razdeljen na sedem ciklov; to načelo je pesnik ohranjal še v naslednjih zbirkah. Naslovi ciklov zbirke *Arka*: *Stonehadge*, *Atlantida*, *Koliščarji*, *Diluvij*, *Argonavti*, *Noe* in *Genesis* opozarjajo, da pesnika zanimajo mitični in zgodovinski časi, a vsi skupaj potopljeni v davno preteklost, ko se zgodovina in mit prelivata drug v drugega in ju lahko zaznamuje in imenuje samo poezija. Človek je, kot v poeziji Strniše, Makarovičeve ali Tauferja, nosilec zla. Uvodna pesem zbirke *Tajmir*, *Pesem o začetku*, uvaja erotično razpoloženje pričakovanja in hrepenenja, *Pesem o koncu* pa ta razpoloženja ironično komentira in spreminja v fikcijo. Radoživa čutnost je osnova burlesknih prizorov sredi slabo prikritega malomestnega moralizma. In podobno je tudi v zbirki *Divan*.

Oživljanje minulega, v mnogih podrobnostih že »mrtvega« sveta in reči v njem, strastno iskanje prehodov med svetovi, obrati od nežne govorice v govorico robatosti in robustnosti, preskoki iz drobnih, skrbno izrezljanih podob v panoramske slike, ki jih omejuje samo obzorje, poigravanje z zvočnimi liki besed in strastno iskanje novih pomenov, značilno opredeljujejo postmoderno avtorsko poetiko Milana Vincetiča (Denis Poniž).

V okviru projekta je bil avtor povabljen na gostovanje v Sombotel.

*Čez nekaj milijonov let bo ena sama praznina in ljudi že zdavnaj ne bo več. Vse bo pozabljeno, po neskončnih praznih prostorih bodo neslišno plavali le drobci velikih in majhnih ljubezni, mehko in nevidno, kot duše, preden se spustijo v telo.*  
(1895, potres: kronika nenadejane ljubezni, 1995)

Pripovednik, pesnik, esejist in prevajalec Jani Virk se je rodil leta 1962 v Ljubljani. Po študiju primerjalne književnosti in nemščine na Filozofski fakulteti v Ljubljani je svo-

je poklicno življenje posvetil medijem: med drugim je bil glavni urednik revije *Literatura* in dnevnika *Slovenec*. Trenutno je zaposlen na RTV Slovenija, kjer že vrsto let deluje kot urednik oz. odgovorni urednik kulturnih in umetniških programov.

V mladosti je bil Virk član državne smučarske reprezentance, kot študent je bil trener smučanja, deloval pa je tudi kot športni novinar. Že dvakrat je bil med petimi finalisti za nagrado kresnik za najboljši roman leta, in sicer leta 1996 z enim svojih najbolj znanih romanov *1895, potres*, leta 2005 pa je bil nominiran njegov roman *Aritmija*. Leta 1999 je prejel nagrado Prešernovega sklada za literaturo. Literarna dela Janija Virka so prevedena v angleščino, francoščino, hrvaščino, makedonščino, nemščino in španščino.

Virkovo literarno ustvarjanje poleg objav prevodne literature (predvsem iz nemščine) zajema pesniško zbirko *Tečeva čez polje* (1990), zbirko esejev *Na robu resničnosti* (1992) ter vrsto zbirk kratke proze *Preskok* (1987), *Vrata in druge zgodbe* (1991), *Moški nad prepadom* (1994), *Pogled na Tycho Brahe* (1999) in romanov: *Rahela* (1989), *Zadnja Sergijeva skušnjava* (1996), *1895, potres: kronika nenadejane ljubezni* (1995), *Smeh za leseno pregrado* (2000), *Poletje na snegu* (2003) in *Aritmija* (2004). Poleg naštetega Virk piše tudi scenarije.

Avtor je predstavnik t. i. mlade slovenske proze – generacije avtorjev, ki so zaznamovali prozo zadnjih dveh desetletij 20. stoletja – hkrati ima znotraj svoje generacije tudi enega najboljšejših pripovednih opusov. Njegovo literarno ustvarjanje, prežeto s problematiko smrti in ljubezni ter človekovih eksistencialnih in metafizičnih vprašanj, se umešča v območje posteksistencializma. Eros in tanatos sta osrednji temi Virkovega pripovedništva, ki je zaznamovano s poduhovljenim odnosom do ljubezni in hrepenenjem po vzvišenosti neuresničljive ljubezni, z negotovostjo človekovega bivanjskega stanja ter nesmiselnostjo življenja (nihanje med biti in ne biti, strah pred ničem in sprijaznjenost z njim), z nemočjo, osamljenostjo, obsedenostjo, nedojemljivostjo dogodkov ...

V okviru projekta so v Buenos Airesu prevedli odlomke iz romana *Aritmija*.

his professional life in the media. He has been editor-in-chief of the journal *Literatura* and the daily *Slovenec*, and is currently employed at RTV Slovenija, where for a number of years he has worked as an editor or as chief editor of cultural and arts programmes.

In his younger years Virk was a member of the Slovene ski team, as a student he was a ski instructor and worked also as a sports journalist. He has twice been among the five nominees for the Kresnik Prize for Slovene novel of the year: in 1996 with one of his best known works *1895, potres* and in 2005 for *Aritmija*. In 1999 he received the Prešeren Fund Prize for literature. Jani Virk's works have been translated into English, French, Croatian, Macedonian, German and Spanish.

In addition to translated literature (mainly from German) his published work includes the poetry collection *Tečeva čez polje* (1990), the essay collection *Na robu resničnosti* (1992), the short prose collections *Preskok* (1987), *Vrata in druge zgodbe* (1991), *Moški nad prepadom* (1994), *Pogled na Tycho Brahe* (1999), and the novels *Rahela* (1989), *Zadnja Sergijeva skušnjava* (1996), *1895, potres: kronika nenadejane ljubezni* (1995), *Smeh za leseno pregrado* (2000), *Poletje na snegu* (2003) and *Aritmija* (2004). He is also a writer of screenplays.

He can be classed as a representative of the "young Slovene prose", the generation of authors that characterised the writing of last two decades of the 20th century, and at the same time he has one of the most extensive narrative oeuvres of his generation. His creative work, which is suffused with issues of love and death, and with existential and metaphysical questions, belongs to the domain of post-existentialism. The central themes of his narrative writing are Eros and Thanatos, while it is characterised by a spiritualised approach to love and longing for the sublimity of unrealisable love, by the uncertainty of man's existence and the pointlessness of life (waverling between being and not being, fear of nothingness and its acceptance), by helplessness, loneliness, obsession, an inability to grasp events, and so on.

Within the project extracts from the novel *Aritmija* have been translated in Buenos Aires.

*There are circumstances in which any person can become violent.*

(*Vladimir*, 1999)



*Obstajajo okoliščine, v katerih lahko vsak človek postane nasilen.*

(*Vladimir*, 1999)

## Matjaž ZUPANČIČ

The playwright, theatre director, lecturer and writer Matjaž Zupančič was born in 1959 in Ljubljana. Early on he spent a year studying in London and then led the experimental theatre Glej. His creativity went through a number of phases, during which he was connected with political, abstract and drama theatre. His plays have not only received numerous awards (four Grum Prizes for best Slovene play of the year), but have also frequently been staged and even published in book form. In addition, Zupančič is one of the few Slovene playwrights who has managed to make it onto stages abroad: his plays have been performed in Luxemburg, France, Bosnia and Herzegovina, Italy, Poland and Croatia, while the English translation of one of his plays has been published.

During the 1980s, the prevalent theme of Slovene drama, whose main representatives were Drago Jančar, Dušan Jovanović and Rudi Šeligo, was social engagement. During the last decade and a half, however, interest in the intimate world of the individual has greatly increased, and this is also a characteristic of Zupančič's work. According to the most prominent interpreters of his plays, the principal themes he deals with are the search for identity, human relations and – most frequently – violence, in particular violence directed at the individual who stands out from the rest. With regard to style, Zupančič favours most the theatre of the absurd, adding to it elements of crime and horror stories. Behind the witty, sometimes even comical dialogue lurk the darker facets of human existence.

This undoubtedly applies to Zupančič's first play *Izganjalci hudiča* (staged in 1991, published in book form in 1993), in which a group of residents in the name of order and morality accuses their new neighbour, whose views of the world and behaviour are much more liberal, of all sorts of possible and impossible crimes. At the end, they are delighted by the news that she has been brutally murdered in the street. The black comedy *Goli pianist ali Mala nočna muzika* (staged in 2001, book publication in 2004), is tied to the tradition of the theatre of the absurd. It deals with the issue of the sensitive artist in a brutal environment of unsophisticated people who want to destroy him, just as they managed to drive his predecessor to suicide.

The plays *Vladimir* (staged and published in 1999, adapted for television in 2002) and *Hodnik* (staged and

Dramatik, gledališki režiser in pedagog ter pisatelj Matjaž Zupančič se je rodil leta 1959 v Ljubljani. V mladosti se je eno leto izpopolnjeval v Londonu, nato pa vodil eksperimentalno gledališče Glej. Njegovo ustvarjanje je prehajalo skozi več faz, v katerih je bil povezan s političnim, abstraktnim in dramskim gledališčem. Njegove drame niso samo večkrat nagrajene (Grumovo nagrado za najboljšo slovensko dramsko besedilo leta je doslej prejel štirikrat), temveč tudi pogosto uprizarjane in celo izdane v knjižni obliki. Zupančič je tudi eden redkih slovenskih dramatikov, ki jim je uspel prodor na tuje odre: njegove igre so bile uprizorjene v Luksemburgu, Franciji, Bosni in Hercegovini, Italiji ter na Poljskem in Hrvaškem; knjižno izdajo je doživel tudi prevod njegove drame v angleščino.

Potem ko je v slovenski dramatik v osemdesetih letih preteklega stoletja, katere osrednji predstavniki so bili Drago Jančar, Dušan Jovanović in Rudi Šeligo, prevladovala družbena angažiranost, se je v zadnjem poldrugi desetletju močno povečalo zanimanje za intimni svet posameznika, kar je značilno tudi za Zupančičeva dela. Po mnenju pomembnejših razlagalcev v njegovih dramah prevladujejo teme iskanja identitete, medčloveških odnosov in – najpogosteje – nasilja, zlasti nasilja nad posameznikom, ki izstopa iz skupnosti. Slogovno Zupančič najraje izhaja iz tradicije dramatike absurda, ki ji dodaja elemente kriminalke in grozljivke. Za duhovitim, včasih celo komičnim dialogom se skrivajo temnejše plati človekovega bivanja.

Zapisane oznake nedvomno veljajo za Zupančičevo prvo dramo, *Izganjalce hudiča* (upr. 1991, knjiž. obj. 1993), v kateri skupina stanovalcev v imenu reda in morale obtožuje novo, svetovnonazorsko in vedenjsko svobodnejšo sosedo vsega mogočega in nemogočega, na koncu pa se razveseli novice, da je bila na ulici kruto umorjena. Tudi »črna komedija« *Goli pianist ali Mala nočna muzika* (upr. 2001, knj. obj. 2004) se navezuje na tradicijo drame absurda. Obravnava problem občutljivega umetnika v brutalnem okolju primitivcev, ki ga skušajo uničiti, kot jim je uspelo njegovega predhodnika pripraviti do samomora.

Nekoliko drugačni sta drami *Vladimir* (upr. in knjiž. obj. 1999, televizijska priredba 2002) in *Hodnik* (upr. in



knjiž. obj. 2004). Prvo odlikujejo elementi psihoanalize in kriminalke. Pripoveduje o mladem dekletu in dveh fantih ter njihovem novem sostanovalcu, precej starejšem, a krepkem Vladimirju, ki se postopoma izkaže za diktatorja in tirana. Drama *Hodnik* je prav tako sodobna in skozi prikaz televizijskega resničnostnega šova opozarja na kruto realnost sveta, ki ga žene le želja po dobičku. S podobnimi temami se ukvarjata tudi oba kriminalna romana, *Obiskovalec* (1997) in *Sence v očesu* (2000), ki jima dajejo močan pečat psihoanaliza ter prijem sodobnih žanrskih besedil in filmov.

V okviru projekta so v Budimpešti prevedli 2. in 3. prizor iz drame *Hodnik*.

*Tudi z ljubeznijo se mu je zdelo tako: ne sestaviš je več – tudi ob nežno sinjeokem dekletcu ne. Samo klavrna, mučna zamaknjenost ti takole ostane in morda tudi možnost, da drugim na ljubo in v prid pospraviš za seboj in da, četudi na svojem in s svojim, ne delaš nereda in madežev.*  
(Sukub, 2003)



Foto: Igor Modic

*He thought that the same applied to love: you cannot put it together again – even when the girl is gentle and has blue eyes. All that remains is a morose, painful trans-like state and perhaps the possibility of clearing up after yourself to please and benefit others and of not creating a mess and stains, even in your own space and with your own things.*  
(Sukub, 2003)

## Vlado ŽABOT

Pisatelj Vlado Žabot se je rodil leta 1958 v vasi Šafarsko pri Ljutomeru (Prekmurje). Študiral je slovenščino in primerjalno književnost na Filozofski fakulteti v Ljubljani. Delal je kot novinar na časopisu *Delo* in urednik založbe Aleph, zdaj je samostojni književnik. Od leta 2003 je predsednik Društva slovenskih pisateljev. Bil je pobudnik in organizator nagrade kresnik za najboljši slovenski roman. Živi v Ljubljani in piše roman, ki se dogaja 3000 let pr. n. št.; njegov delovni naslov je *Ljudstvo lunja* (tj. močvirskega jastreba).

Njegova prva knjiga je zbirka novel *Bukovska mati* (1986), ki so ji sledili romani *Stari pil* (1989), *Pastoralna* (1994), *Volčje noči* (1996, 2004), *Nimfa* (1999) in *Sukub* (2003). Za mladino je napisal deli *Pikec in Puhec iščeta Mihca* (1990) ter *Skrivnost močvirja Vilindol* (1994). Roman *Pastoralna* je bil preveden v makedonščino, *Volčje noči* v nemščino, *Sukub* pa v angleščino, prevedene so bile tudi posamezne novele. V poljščino sta bila prevedena odlomka iz romanov *Stari pil* in *Pastoralna* (revija *Opcje*, 2004). Leta 1996 je Vlado Žabot prejel nagrado Prešernovega sklada za *Pastoralno*, leta 1997 pa nagrado kresnik za *Volčje noči*.

V Žabotovi prozi ni ostre meje med zunanjim dogajanjem in tokom zavesti, zaznavanjem, razmišljanjem, sanjami ali blodnjami literarnih oseb. Njegove literarne osebe se vedno znova – in to tako v dobesednem kot prenesenem pomenu – pogrezajo v močvirje: bodisi v tisto

The writer Vlado Žabot was born in 1958 in the village of Šafarsko near Ljutomer in the Prekmurje region. He studied Slovene and comparative literature at the Faculty of Arts in Ljubljana. He used to work as a journalist for the newspaper *Delo* and was an editor at the Aleph publishing house, while he is now a freelance writer. Since 2003, he has been the President of the Slovene Writers' Association. Žabot was the initiator and organiser of the Kresnik Prize for the best Slovene novel. He lives in Ljubljana and is writing a novel that takes place in year 3000 BC; its working title is *Ljudstvo lunja* (i.e. the people of the marsh harrier).

His first book was a collection of novellas *Bukovska mati* (1986), followed by the novels *Stari pil* (1989), *Pastoralna* (1994), *Volčje noči* (1996, 2004), *Nimfa* (1999) and *Sukub* (2003). He has written two works for young readers: *Pikec in Puhec iščeta Mihca* (1990) and *Skrivnost močvirja Vilindol* (1994). The novel *Pastoralna* has been translated into Macedonian, *Volčje noči* into German and *Sukub* into English. A number of his novellas have also been translated. Two excerpts from the novels *Stari pil* and *Pastoralna* have been translated into Polish (for the journal *Opcje* 2004). In 1996, Žabot received the Prešeren Fund Prize for his *Pastoralna*, and in 1997 the Kresnik Prize for *Volčje noči*.

In Žabot's prose there is no clear demarcation line between external events and the stream of consciousness, perception, reflection, dreams and ramblings of his literary characters. His protagonists again and again sink into a

swamp, both literally and figuratively: either a physical-topographic swamp, for when wandering between the places to where life has pushed them they repeatedly find themselves in some muddy, half-flooded village or even a riverbed; or the swampy or at least slippery dimensions of their confused minds, torn between the primeval need for self-affirmation and the acceptance of their own social and erotic-sexual weakness. Contextually, ever since the collection *Bukovska mati* (1986) and right up to the latest published novel *Sukub* (2003) we have been witnessing attempts at emotional and physically-sexual appropriation. Here, erotica is a full existential category; it is a repeated attempt to search for firm ground in the midst of a Kafkaesquely gloomy moment of life that can destroy body and soul.

The topos of Žabot's prose usually involves rural landscapes (the only exception is the "urban" novel *Sukub*): most frequently fetid, murky and misty swamps, waters or forests, or areas deserted or devastated by man. The settlements sometimes have symbolic names and are indeterminable; buildings that look normal on the outside reveal themselves on the inside as Kafkaesque labyrinths, hideouts or jails. In the villages and the countryside itself strange, incomprehensible things happen; evil with no discernible source lies in wait everywhere. Žabot's literary works are suffused with an atmosphere of horror and fear. The environment, be it other people, mystical beings or the natural world, is incomprehensible and a threat. Evil is everywhere, in the main characters themselves, in other completely incomprehensible people, in other beings that are unreal and mythological, perhaps apparitions, in nature, in rotting swamps and beech forests.

Within this project, excerpts from the novel *Sukub* have been translated in Katowice, and from *Volčje noči* in Krakow and Lodz.

fizično-topografsko, ko se, blodeč med kraji, v katere jih je potisnilo življenje, vedno znova znajdejo v kakem blatnem dolu, napol poplavljeni vasi ali celo rečnem koritu, bodisi v zamočvirjena ali vsaj spolzka prostorja svoje zmedene psihe, razpete med prvinsko potrebo po samopotrjevanju in sprejetjem lastne socialne in erotično-seksualne nemoči. Vsebinsko smo vse od zbirke kratkih zgodb *Bukovska mati* (1986) do zadnjega objavljenega romana *Sukub* (2003) priče mučnih poskusov čustvenega in fizično-seksualnega prilaščanja. Erotika je tukaj v polni meri eksistencialna kategorija, je ponavljajoč se poskus iskanja trdnih tal sredi duha in fisis razkrajajočega kafkovsko mračnega življenjskega trenutka.

Topos Žabotove proze je večinoma neurbana pokrajina (izjema je »urbani« roman *Sukub*), navadno so to zatohla, temačna, zamegljena močvirja, vode ali gozd, tudi pokrajina, ki jo je človek zapustil ali opustošil. Naselja imajo lahko simbolna imena in so nedoločena, na zunaj običajne stavbe so v notranjosti kafkovski labirinti, skrivališča, ječe. V vaseh in v sami naravi se dogajajo nenavadne, nerazumljive reči, tam preži zlo, ki nima jasne vira. Literarna dela prežema grozljiva atmosfera in strah. Okolje, pa naj gre za druge osebe, mistična bitja ali za samo naravo, je nerazumljivo in človeka ogroža. Zlo je vsepovsod, v človeku samem, v drugem človeku, ki je povsem nerazumljiv, v drugih bitjih, ki so nerealna, mitološka, morda prividi, v okolju, v naravi, v gnilobnih močvirjih in bukovih gozdovih.

V okviru projekta so v Katovicah prevedli odlomke iz romana *Sukub*, v Krakovu in Lodžu pa iz romana *Volčje noči*.

## **Seznam**

**avtorjev, tujih univerz  
in učiteljev slovenščine,  
sodelujočih pri projektu  
Svetovni dnevi slovenske  
literature**

## **List**

**of the authors, foreign  
universities and teachers  
of Slovene at foreign  
universities involved in the  
project “World Festival of  
Slovene Literature”**

avtor/ author	država gostovanja/ host country	kraj gostovanja/ place of visit	univerza gostiteljica/ host university	učitelji slovenščine/ teachers of Slovene
Andrej Blatnik	Švedska/Sweden	Göteborg	Göteborgs universitet	Morgan Nilsson
Andrej Brvar	Italija/Italy	Trst/Trieste	Università degli Studi di Trieste	Rada Lečić, Zoltan Jan, Ljudmila Cvetek Russi
Aleš Čar	Poljska/Poland	Varšava/Warszawa/ Warsaw	Uniwersytet Warszawski	Jasmina Šuler Galos
		Gdansk/Gdańsk	Uniwersytet Gdański	Maša Guštin
Milan Dekleva	Češka republika/ The Czech republic	Brno	Masaryková univerzita v Brně	Mateja Medvešek
		Praga/Praha/Prague	Univerzita Karlova	Jasna Honzak Jahić
Evald Flisar	Italija/Italy	Rim/Roma/Rome	Università di Roma »La Sapienza«	Uroš Urbanija
Nejc Gazvoda	Hrvaška/Croatia	Zagreb	Sveučilište u Zagrebu	Andreja Ponikvar
Polona Glavan	Velika Britanija/ Great Britain	Nottingham London	University of Nottingham University of London	Ivana Petric Lasnik
Alojz Ihan	Bolgarija/Bulgaria	Sofija/Sofia	Sofijski universitet »Sv. Kliment Ohridski«	Eva Šprager
	Makedonija/ Macedonia	Skopje	Univerzitet »Sv. Kiril i Metodij«	Lidija Arizankovska
Drago Jančar	Rusija/Russia	Sankt Peterburg/ St. Petersburg	Sankt-Peterburgskij gosudarstvennyj universitet	Anna Bodrova
Dušan Jovanović	ZDA/USA	New York	Generalni konzulat Republike Slovenije	
Nina Kokelj	Litva/Lithuania	Vilna/Vilnius/Vilnius	Vilniaus universiteto	Žiga Rangus
Barbara Korun	Švica/Switzerland	Bern	Universität Bern	Jasmina Lepoša
Kajetan Kovič	Nemčija/Germany	Tübingen	Eberhard-Karls-Universität Tübingen	Mojca Šoštarko
		München/Munich	Ludwig-Maximilians-Universität München	Iris Meško
Taja Kramberger	Portugalska/Portugal	Lizbona/Lisboa/ Lisbon	Universidade de Lisboa	Mateja Rozman
Vlado Kreslin	Slovaška/Slovakia	Bratislava Nitra	Univerzita Komenského Univerzita Konštantína Filozofa	Saša Poklač
Feri Lainšček	Slovaška/Slovakia	Bratislava Nitra	Univerzita Komenského Univerzita Konštantína Filozofa	Saša Poklač
Florjan Lipuš	Avstrija/Austria	Dunaj/Wien	Universität Wien	Elizabeta Jenko
Miha Mazzini	Romunija/Romania	Bukarešta/București/ Bucarest	Universitatea din București	Aleksandra Boj
Vinko Möderndorfer	Japonska/Japan	Tokio/Tokyo	Tokyo University of Foreign Studies	Jelisava Dobovšek Sethna
Andrej Morovič	Rusija/Russia	Perm	Permskij gosudarstvennyj universitet	Elena Balašova

avtor/ author	država gostovanja/ host country	kraj gostovanja/ place of visit	univerza gostiteljica/ host university	učitelji slovenščine/ teachers of Slovene
Boris A. Novak	Srbija/Serbia	Beograd/Belgrade Novi Sad	Univerzitet u Beogradu Univerzitet u Novom Sadu	Maja Djukanović Željko Marković
Boris Pahor	Italija/Italy	Padova	Università degli Studi di Padova	Barbara Iskra Šarec
Tone Pavček	Rusija/Russia	Moskva/Moscow	Moskovska državna univerza M. V. Lomonosova	Katarina Ogrinc
Matjaž Pikalo	Nemčija/Germany	Hamburg	Universität Hamburg	Monika Pemič
Gregor Podlogar	Nemčija/Germany	Würzburg	Bayerische Julius Maximilianus Universität Würzburg	Dorothea König
Andrej Rozman – Roza	Avstrija/Austria	Celovec/Klagenfurt	Universität Klagenfurt	Peter Svetina
Andrej E. Skubic	Avstrija/Austria	Gradec/Graz Graz	Karl-Franzens-Universität	Tatjana Vučajnk
Marko Sosič	Nemčija/Germany	Regensburg	Universität Regensburg	Slavo Šerc
Lucija Stupica	Belgija/Belgium	Bruselj/Bruxelles/ Brussels Gent/Ghent Louvain-la-Neuve de Louvain	Université libre de Bruxelles  Universiteit Gent Université catholique	Vesna Nedelko  Pavel Ocepek Vesna Nedelko
Tomaz Šalamun	Francija/France	Pariz/Paris	Institut national des langues et civilisations orientales (INALCO)	Antonia Bernard
Aleš Šteger	Poljska/Poland	Varšava/Warszawa/ Warsaw Gdansk/Gdańsk	Uniwersytet Warszawski  Uniwersytet Gdański	Jasmina Šuler Galos  Maša Guštin
Marjan Tomšič	Italija/Italy	Videm/Udine	Università degli Studi di Udine	Polona Liberšar
Suzana Tratnik	Bolgarija/Bulgaria  Makedonija/ Macedonia	Sofija/Sofia  Skopje	Sofijski universitet »Sv. Kliment Ohridski« Univerzitet »Sv. Kiril i Metodij«	Eva Šprager  Lidija Arizankovska
Maja Vidmar	Italija/Italy	Neapelj/Napoli/ Naples	Università degli studi di Napoli »l'Orientale«	Saša Žabjek Scutteri
Milan Vincetič	Madžarska/Hungary	Sombotel/ Szombathely	Berzsenyi Dániel College	Elizabeta Bernjak
Jani Virk	Argentina	Buenos Aires	Universidad de Buenos Aires	Mojca Jesenovec
Matjaž Zupančič	Madžarska/Hungary	Budimpešta/ Budapest	Eötvös Loránd Tudományegyetem	Mladen Pavičić
Vlado Žabot	Poljska/Poland	Bielsko Biała  Katovice/Katowice Krakov/Kraków Lodź/Łódź	Akademia Techniczno- Humanistyczna Uniwersytet Śląski Uniwersytet Jagielloński Uniwersytet Łódzki	Andrej Šurla  Andrej Šurla Bojana Todorovič Aleksander Križ

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**Partners in the project**

- University of Ljubljana
- foreign universities with courses and degree programmes in Slovene
- Ministry of Higher Education, Science and Technology of the Republic of Slovenia
- Ministry of Foreign Affairs of the Republic of Slovenia
- Ministry of Culture of the Republic of Slovenia
- Office for Slovenes Abroad of the Government of the Republic of Slovenia
- Slovene Writers' Association

**Organising committee:**

Alojzija Zupan Sosič, Mojca Nidorfer Šiškovič, Metka Lokar and Tjaša Alič. Project idea contributed by Mitja Čander and Maša Guštin.

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**Sodelujoči pri projektu**

- Univerza v Ljubljani
- tuje univerze, kjer potekajo lektorati in študiji slovenščine
- Ministrstvo Republike Slovenije za visoko šolstvo, znanost in tehnologijo
- Ministrstvo Republike Slovenije za zunanje zadeve
- Ministrstvo Republike Slovenije za kulturo
- Urad Republike Slovenije za Slovence v zamejstvu in po svetu
- Društvo slovenskih pisateljev

**Ožji organizacijski odbor projekta:**

Alojzija Zupan Sosič, Mojca Nidorfer Šiškovič, Metka Lokar in Tjaša Alič. Idejo za projekt sta prispevala Mitja Čander in Maša Guštin.



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