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Svetovni dnevi  
slovenske literature  
20. do 25. november 2006**

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World Festival  
of Slovene  
Literature  
20-25 November 2006**

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## Almanahu na pot

Srečko Kosovel je v svojem pismu pred osemdesetimi leti zapisal: »V tem je bistvo umetnosti: živi stik med človekom in človekom, človekom in okolico, med človekom in vesoljstvom. [...] Kajti umetnost ni tukaj zato, da jo esteti spravljajo v muzeje svojih filozofskih sistemov, odkoder sije medli soj njim lastnega muzejskega duha, umetnost je tu zato, da nas poživlja, da nas potaplja v globine elementarnega, resničnega življenja, da nas napaja s fluidom *življenjskega*. To je njen edini in poglobitveni namen.«

Projekt *Svetovni dnevi slovenske literature* si želi prav to: z literaturo zgraditi most med različnimi narodi in kulturami ter tako omogočiti živi stik literature s študenti in učitelji slovenščine ter drugih smeri, s Slovenci po svetu, tujimi univerzami in diplomatsko-konzularnimi predstavništvi, z mediji ter vsemi ostalimi, ki jih zanima slovenska literatura. Da bi bil stik med slovenskimi ustvarjalci in občinstvom v času projekta (20.–25. 11. 2006) pristnejši in bogatejši, smo se v programu Slovenščina na tujih univerzah (STU), ki deluje pri Oddelku za slovenistiko na Filozofski fakulteti, v okviru Centra za slovenščino kot drugi/tuji jezik, odločili za predstavitev slovenskih avtorjev z najkakovostnejšimi literarnimi opusi. Pri tem smo poleg literarne kvalitete upoštevali še enakopravno razporeditev na vse tri literarne zvrsti (pesništvo, proza, dramatika), delež različnih starostnih skupin ustvarjalcev in prispevek k mladinski literaturi, želje lektorjev oz. študentov ter avtorjevo poznavanje jezika in kulturnega okolja države gostiteljice.

Organizacija tovrstnih projektov je pri STU že tradicionalna; leta 2004 je bil uspešno izpeljan projekt *Prevajanja slovenskih literarnih besedil*, leta 2005 pa projekt *Svetovni dnevi slovenskega filma*. Letošnji projekt bo na 50 univerz po svetu popeljal 40 slovenskih literatov, ki bodo skupaj z učitelji slovenščine organizirali zanimive večere: branja v slovenskem in tujih jezikih, pestre kulturne dogodke, literarne in prevajalske delavnice ter predavanja za čim širši krog ljudi. Projekt ima namreč jasen promocijski cilj – predstaviti slovensko literaturo in delovanje slovenistik na tujih univerzah občinstvu v tujini ter tako spodbuditi prepoznavnost slovenske literature in zanimanje za prevajanje sodobnega slovenskega ustvarjanja.

Celoten projekt odkriva bogastvo slovenske literature, ki v svetu prevlade tehnoloških medijev in globalizacije kulture predstavlja enega izmed redkih azilov drugačnosti in individualnosti Slovencev. Prav s pisanjem in branjem slovenske literature spoznavamo lastne vrednote in posebnosti, ki se jih kot majhen narod ne sramuje-

## Launching the Almanac

Eighty years ago Srečko Kosovel wrote in a letter: "This is the essence of art: the living contact between man and man, between man and the environment, between man and the universe. [...] Art is not here for aesthetes to store in the museums of their philosophical systems, from which shine faint rays of their museum-like spirit; rather art is here to revive us, to submerge us in the depths of the fundamental, real life, to refresh us with the water of *life*. That is its sole and essential purpose."

The project *World Festival of Slovene Literature* wants to achieve precisely that: through literature, to build a bridge between different nations and cultures, and thus enable contact to be made with literature by students and teachers of Slovene and other disciplines, by Slovenes around the world, by foreign universities and diplomatic-consular missions, by the media and by all those interested in Slovene literature. In order for the contact between Slovene writers and the public during the time of the project (20th-25th November 2006) to be richer and more authentic, we have decided, within the programme Slovene at Foreign Universities (SFU), which is under the auspices of the Centre for Slovene as a Second/Foreign Language at the Faculty of Arts, to make a presentation of Slovene authors who have produced top quality literary work. In making our selection, in addition to literary quality, we have decided to devote equal attention to the three major kinds of literature (poetry, prose, drama), to distribution among the different generations of writers, to the contribution made to literature for the young, to the wishes of lecturers and students, and to the author's knowledge of the language and cultural environment of the host country.

The organisation of such projects is already becoming a traditional part of the SFU programme: in 2004 the project *Translation of Slovene Literary Texts* was successfully completed and in 2005 the project *International Presentation of Slovene Films*. This year's project will take 40 Slovene writers to 50 universities around the world where, together with teachers of Slovene, they will organise stimulating events: readings in Slovene and other languages, rich cultural evenings, writing and translation workshops, and lectures for the widest possible circle of people. For the project has a clear promotional aim – to present Slovene literature and the teaching of Slovene Studies at foreign universities to a foreign public and thus to increase recognition of Slovene literature and interest in the translation of contemporary Slovene literary work.

The whole project reveals the richness of Slovene literature, which in a world dominated by technological media and the globalisation of culture represents for Slovenes one

of the last refuges of difference and individuality. Moreover, by writing and reading Slovene literature we come to recognise the values and distinct features that as a small nation we are not ashamed of but rather hand on in literary form to others. The passing on of our literary wealth is greatly assisted by teachers of Slovene at foreign universities, who we often refer to as ambassadors, as by teaching Slovene language, literature and culture they represent Slovenia across the world. In addition to their work with students they regularly arrange additional cultural events and this year, as experienced organisers, they will become ambassadors for Slovene literature. In the last academic year they set out a programme for the *World Festival of Slovene Literature* and before the planned visits by writers will have translated, with their students, a number of extracts, prepared seminar papers and shaped a representative contribution for this volume.

The stated aim of the recognition of Slovene literature is also supported by this publication in Slovene and English, as well as by student translations in the languages of the host countries, which has three main parts: introductory, presentational and translational. The first of these provides basic information on contemporary Slovene literature from 1990 to the present, divided according to type, while the second presents the authors and their works, and in the third (which takes the form of additional material) is a selection of translations carried out by students supported by their teachers – in other words, material prepared within the individual lecture-ships.

The introductory part is made up of brief surveys of contemporary Slovene poetry, prose and drama, plus information on electronic sources offering useful knowledge on Slovene literature. The presentations of the selected authors and their works, written by the lecturers in collaboration with the authors, all follow the same format, focussing on what they have produced during the last 15 years. They are made up of photographs, up to date biographical details, the poetics or characteristics of the author's work and links between different texts, the placement of the author in a wider context, and quotes or interesting ideas from the the writer, as well as in most cases details of the work from which students have translated extracts.

The volume *World Festival of Slovene Literature* is not only an accompaniment to a major project, but is conceived of more widely: it represents for a wide public both at home and abroad an accessible source of fresh information on the latest Slovene literary creativity. We would like to send this almanac on its way with the hope that (like the whole project) it will realise the spirit of Kosovel's message on art and help readers "submerge in the depths of the fundamental, real life" and thus be "refreshed by the water of life".

**Alojzija Zupan Sosič PhD,**  
Head of SFU Programme  
**Mojca Nidorfer Šiškovič MA,**  
SFU Programme Coordinator

mo, pač pa jih v obliki literature podarjamo tudi drugim. Pri prenašanju literarnega bogastva bodo največ pomagali učitelji slovenščine na univerzah v tujini, ki jih velikokrat imenujemo ambasadorji, saj s poučevanjem slovenskega jezika, literature in kulture predstavljajo Slovenijo po vsem svetu. Poleg svojega dela s študenti redno prirejajo dodatne kulturne prireditve – letos so kot izkušeni organizatorji postali ambasadorji slovenske literature. Za *Svetovne dneve slovenske literature* so že v prejšnjem študijskem letu izdelali program, pred prihodom avtorja pa so s svojimi študenti že prevedli nekaj njegovih odlomkov, pripravili seminarske naloge in oblikovali predstavitveni prispevek za almanah.

Omenjenemu cilju – prepoznavnosti slovenske literature – sledi tudi spremljajoča publikacija, almanah *Svetovni dnevi slovenske literature*. Ta je dvojezičen, v slovenščini in angleščini, dodani so mu prevodi študentov v jezike vseh držav gostiteljic. Almanah je sestavljen iz treh delov: splošnega, predstavitvenega in prevajalskega. Splošni del posreduje bistvene informacije o sodobni slovenski literaturi od 1990 do danes, razdeljeni po zvrsteh (sestavljajo ga poglavja Sodobna slovenska poezija, Sodobna slovenska proza, Sodobna slovenska dramatika, Sodobna slovenska literatura in elektronski viri), predstavitveni predstavitev avtorjev in njihovih literarnih del, prevajalski pa je zbir posameznih prevodov, ki so jih opravili študentje slovenisti s svojimi učitelji. Tretji, torej prevajalski del, je almanahu dodan kot gradivo, ki so ga pripravili posamezni lektorati.

Splošni del je razdeljen na zgoščene prikaze sodobne slovenske poezije, proze in dramatike, posreduje pa tudi informacije o elektronskih virih, pomembnih za vedenje o slovenski literaturi. Predstavitve izbranih avtorjev in njihove literature so po enotnem obrazcu izdelali lektorji v sodelovanju z avtorji, saj so se te predstavitve osredotočile na njihovo delovanje v zadnjih 15 letih, zajemajo pa naslednje prvine: fotografijo avtorja, najnovejše biografske podatke, poetiko oz. tipične značilnosti avtorjeve literature, povezave med avtorjevimi besedili, vključitev avtorja v širši kontekst ter citat oz. zanimivo misel pisatelja, večinoma pa tudi navedbo dela, iz katerega so študentje prevajali odlomke.

Almanah *Svetovni dnevi slovenske literature* ni samo spremljevalec velikega projekta, temveč je zasnovan širše: s svežimi informacijami o najnovejši slovenski literaturi je pregledni vir sodobnega slovenskega ustvarjanja širši publiki doma in v tujini. Almanahu na pot dodajamo še željo, da bi (tako kot celoten projekt) izzvenel v duhu Kosovelove poslanice umetnosti in pomagal bralcem »potopiti se v globine elementarnega, resničnega življenja« ter se tako »napojiti s fluidom življenjskega«.

**doc. dr. Alojzija Zupan Sosič,**  
predsednica programa STU  
**mag. Mojca Nidorfer Šiškovič,**  
vodja programa STU

**Sodobna slovenska  
literatura od 1990  
do danes**

**Contemporary  
Slovene Literature  
from 1990 to the  
Present**





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## Sodobna slovenska poezija

Literatura, zlasti poezija, je imela v majhnem, nedržavnem slovenskem narodu privilegiran položaj – bila je mitična sfera simbolnega uresničevanja zgodovinskih sanj in kompenzacija za politične in ekonomske primanjkljaje. Čeprav literarni sistem do začetka 20. stoletja ni bil polno razvit, je bil pesnik nosilec čistega in pravilnega jezika, videc, odrešenik in glasnik skupnih pomenov, etična vest in moralna avtoriteta. Z osamosvojitvijo se je tudi pri nas literatura premaknila na obrobje družbene pozornosti, ustvarjalci pa se posvečajo predvsem literarnim vprašanjem.

Poezija zadnjih 15 let je raznovrsten, količinsko nepregleden pojav, ki ga je zaradi časovne bližine in različnih kriterijev razvrstitve težko zaobjeti. Raznolikost je označena kot soobstoj različnih avtorskih pisav in le v manjši meri kot zaporedje jasno določenih tokov. Heterogenost je splošna značilnost duha časa: v hrupnejših in bolj bleščečih informacijah hoče biti posamezni pesnik nezamenljiv glas človeške izkušnje, tudi razpok in pohab, negotovosti in nelagodja.

Rekonstrukcija celote narekuje pogled k predhodnemu modernizmu, ki se je v drugi polovici 20. stoletja z inovativnimi postopki, drastičnimi simboli in metaforikami, verzniimi oblikami in žanri, perspektivami in lingvističnimi transgresijami bojeval za osvoboditev izpod ideoloških prisil ter iznajdeval alternativne modele družbenega obnašanja, mišljenja, čustvovanja in rekanja. Plast kulturnega spomina, ki živi kot intertekst dialoga, vsebuje poezijo Kocbeka, Zajca, Strniše, Šalamuna in Grafenauerja. Njihova vrednost se je izkazala v vzratnem pogledu sredi osemdesetih let 20. stoletja, ko se je na Slovenskem razvila razprava o postmodernizmu. Za estetsko in teoretsko izhodišče ga je prevzela generacija avtorjev, rojenih okrog leta 1960 (Debeljak, Ihan, Mozetič, Potokar, Vidmarjeva), ki so skupaj z gibanji civilne družbe pokopali komunistično enoumje in kvazidemokratsko Jugoslavijo. Tedaj se uveljavijo nove teorije (dekonstrukcija, teoretska psihoanaliza, poststrukturalizem), ustanavljajo nove revije, založbe, literarne nagrade in prevajalski projekti. Drugačno razumevanje družbene vloge literature jo približa pojavom množične kulture in zrahlja njeno elitistično zaprtost. Kot zaključna ali sestopajoča faza modernizma se je postmodernizem nezavedno pojavil že pri nekaterih starejših pesnikih in se najčisteje uresničil v *Sonetih* (1989) in *Sonetih drugih* (1993) Milana Jesiha. Postmodernistična generacija, iz zadrege imenovana »mlada poezija«, že razvija različno profilirane avtorske poetike, ki sta jim skupni le negotova, decentrirana in identitetno nedoločena lirika

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## Contemporary Slovene Poetry

In the days before the small Slovene nation had its own state literature, especially poetry, enjoyed a privileged position – it was the mythical sphere of the symbolic realisation of historical dreams and a compensation for what was lacking politically and economically. Although the literary system was not fully developed until the start of the 20th century, the poet was the standard bearer of the pure and correct language, the seer, saviour and voice of shared meanings, ethical conscience and moral authority. With independence, in Slovenia as elsewhere, literature moved to the margins of social awareness and writers began to address primarily literary issues.

The poetry of the last 15 years is a varied phenomenon, the quantity of which is hard to assess and which, due to its proximity and differing criteria, is hard to categorise. Its diversity is characterised more by the co-existence of different authors' writing rather than clearly differing succeeding literary currents. Heterogeneity is a general characteristic of the times: among the noise and dazzle of information, the individual poet wants to be the irreplaceable voice of human experience, including its distortions and mutilations, its uncertainty and discomfiture.

The reconstruction of the whole demands a look at the previous modernism, which in the second half of the 20th century, through innovative procedures, striking symbols and metaphors, verse forms and genres, perspectives and linguistic transgressions, fought for liberation from ideological pressures to come up with alternative models of behaving, thinking, feeling and speaking. The layer of cultural memory, which lives as an intertextual dialogue, comprises the poetry of Kocbek, Zajc, Strniša, Šalamun and Grafenauer. Its value can be seen when we look back to the mid nineteen-eighties, when a debate about postmodernism developed in Slovenia. It was taken as an aesthetic and theoretical starting point by the generation of poets born around 1960 (Debeljak, Ihan, Mozetič, Potokar, Vidmar) who, as part of the civil society movement, helped bury the communist monopoly of thought and the quasi-democratic Yugoslavia. New theories were established (deconstructionism, theoretical psychoanalysis, poststructuralism), new journals were published, and new publishing projects, literary prizes and translation projects appeared. A different understanding of the social role of literature moved it closer to the phenomena of mass culture and shattered its elitist preserve. As a concluding or transitional phase of modernism, postmodernism unwittingly appeared in the work of some of the older poets, most clearly in Milan Jesih's *Soneti* (1989) and *Soneti drugi* (1993). The postmodern generation, called for want of something better "the young poetry",

is already developing a differently profiled poetics that has in common only an uncertain, uncentred and lyrical voice with an imprecise identity, as well as an ironic and/or melancholic approach towards big ideas, and a formal tendency to waver between a simulacrum of Slovene and world classics and individual probing of free verse, stream of association, minimalism and Borges-like narration. The same heterogeneity of poetics can be found in the next three generations that appeared at the start, middle and end of the nineties and which are represented in the 2004 anthology edited by Matevž Kos, *Mi se vrnemo zvečer*.

Contemporary poetry continues to take an affirmative stance to tradition. The initiators of the turn towards playful research and supplementation were the "ludists" Dekleva, Svetina and Jesih, while in the past decade the connection is usually formed through intertextual genres and direct quotation or contemporisation of poetic texts or language. Such an approach is becoming a sign of devotion to the poet's calling, of elite erudition or a realisation of the global spirit.

A personal, minimalised experience replaces the expression of universal truths, rebellion on behalf of others and the search for patterns of redemption. The speaker is a unique world to himself, an increasingly atomised, many-faced construct with no stable identity, and no longer the model of the abstract everyman, the bearer of ideas and ideologies. The youngest talk about the universal problems in terms of the intimate, the individual and the local; about the great existential dilemmas in terms of the moment, the fragment, the small story, the everyday event; and about the spirit of the times in terms of mood, feeling, perception.

The heirs to rebellious modernism reflect on the language of poetry, although they distance themselves from the impulses that motivated reflection on language in previous decades (the crisis of the subject, the problematic nature of linguistic form and substance, classical verse forms) and turn instead to the difference between creative word and pragmatic word patterns. The elegiac and the critical are combined with a large dose of irony and tongue-in-cheek humour. Humour springs from witty images (Fritz), bizarrely funny conjunctions of the elevated and the everyday (Dekleva, Vincetič, Babačič), of the metropolitan and the rustic (Vincetič, Pikalo, Semolič). Melancholy and nostalgia for values, lost innocence and the fullness of existence are expressed by the new poems of Krakar, Kovič, Pavček and Bergles, while a complex and melancholic fragmentation of unity into nothingness and grieving for lost dreams represent the tone of the poetry of Jesih, Debeljak, Senegačnik in Komelj.

The current of a new spiritual search links ontological questions with existential and aesthetic ones: after Grafenauer's impressions of the unsayable and Snoj's renewed sacral-spirituality, Svetina's and Dekleva's reflections take the form of gnomic expression, following the example of Eastern-style philosophy and holy writings. Here, the linear concept of time is compressed into the eternal cycle of mythical time, while the understandable and systemic is distorted into paradoxical, nonsensical and improvised conclu-

oseba ter ironična in/ali melanholična drža do velikih idej, v formalnem smislu pa nihajo med simulakrom slovenske in svetovne klasike ter individualnim preverjanjem prostega verza, toka asociacij, minimalizma in borgesovske naracije. Heterogene so tudi poetike naslednjih treh generacij, ki se pojavijo na začetku, sredi in ob koncu devetdesetih let in jih navaja ter ponazarja antologija Matevža Kosa *Mi se vrnemo zvečer*, 2004.

V sodobni poeziji se nadaljuje afirmativen odnos do tradicije. Začetniki obrata v igrivo raziskovanje in dograjevanje so bili ludisti Dekleva, Svetina in Jesih, v zadnjem desetletju pa navezovanje poteka predvsem skozi intertekstualne žanre in s citatnim povzemanjem ali aktualizacijo pesniških besedil ali govoric. Vse to postaja znak predanosti pesniškemu poslanstvu, elitne erudicije ali konkretizacija globalnega duha.

Omejena zasebna, minimalizirana izkušnja zamenja izrekanje univerzalnih resnic, upora v imenu žrtve in iskanja odrešitvenih obrazcev. Govoreča oseba je enkratni univerzum, vse bolj razpršen, mnogoobrazen konstrukt, brez stabilne identitete, in ne več model abstraktno splošnega človeka, nosilca idej in ideologij. Najmlajši o univerzalnih problemih govorijo na način intimnosti, posameznosti in lokalnosti, o velikih eksistencialnih zastavkih skozi trenutek, fragment, majhno zgodbo, vsakdanji pripetljaj in o duhu časa skozi razpoloženje, občutje, zaznavanje.

Dediči uporniškega modernizma razmišljajo o pesniškem jeziku, čeprav se oddaljujejo od impulzov, ki so jezikovno refleksijo poganjali prejšnja desetletja (kriza subjekta, problematičnost jezikovne forme in substance, klasičnih verzno-kitičnih oblik), in se preusmerjajo v razliko med stvariteljsko besedo in pragmatičnimi jezikovnimi vzorci. Elegičnosti in kritičnosti sta se v večji meri pridružila ironija in hudomušni humor. Humor vznikaja iz duhovitih motivov (Fritz), bizarno smešnih spojev vzvišenega in vsakdanjega (Dekleva, Vincetič, Babačič) ter velemestnega in starožitno vaškega (Vincetič, Pikalo, Semolič). Melanholijo in nostalgijo po vrednotah, izgubljeno nedolžnost in polnost bivanja izrekajo nove pesmi Krakarja, Koviča, Pavčka in Berglesa. Kompleksno melanholično razsutje enotnosti v praznino in žalovanje za umrlimi sanjami pa sta ton Jesihove, Debeljakove, Senegačnikove in Komeljeve poezije.

Tok novih duhovnih iskanj povezuje ontološka vprašanja z eksistencialnimi in estetskimi. Po Grafenauerjevih odtisih neizrekljivega in Snojevih obnavljanjih sakralno-numinoznega imajo Svetinove in Deklevove refleksije obliko gnomičnih izrekov po zgledu vzhodnjaških filozofij in svetih spisov. Tu je linearno pojmovanje časa strnjeno v večno kroženje mitskega časa in razumsko sistematiziranje razprto v paradokсне, nonsensične in improvizirane zaključke. Skromnost, sprejemljivost zmote in radost kljub praznosti središča so značilne za Senegačnika, V. Snoja, Titana-Feliksa in Komelja. Več različic ima poezija telesnega karnevalizma: ljudsko (Fritz), villonovsko-renesančno (Dekleva), burleskno (Vincetič), naturalistično-

emocionalno (Möderndorfer) in protiracionalistično (Semolič).

Ujeti lepoto in bogastvo spremenljivih pojavov in razpoloženi, ohraniti starožitno etnografsko posebnost, izmen ali vsakdanji dogodek, prevesti radost in navdušenje nad svetom, ki nam uhaja in se nikoli ne vrne v enkratni celovitosti, si v novih pesmih prizadevajo mdr. Kovič, Brvar in Pikalo. Pri Koviču je ta naravnost motivirana z uporom staranju in pripravljanjem na slovo, pri Brvarju je neizčrpnost trenutka/detajla povezana z leksikalnim razkošjem, pri Pikalu in mlajših z zavestnim nadaljevanjem otroškega začudenja in občudovanja. M. Kocbek, Zupan, Šteger in Stupica si prizadevajo preseči meje med jazom in vsem, kar ga zaliva. Njihove lepe in skrivnostne osebne mitologije zaznamujejo gibljivost, sledenje ritmu kozmosa, stikanje časovno-zemeljskega sveta z nadčasovnim nebesnim. Čutnost je stopnica v duhovnost in erotika v estetiko, poezija pa sugestivno oblikovana sled prehoda v prostor nadresnične celovitosti.

Umeščenost v konkretni čas in prostor se kaže kot melanholično-evforično odzivanje na obrat stoletja in tisočletja ter kot presoja znanstvenih in umetniških sanj 20. stoletja, ki se je končalo z nepreseženimi nazorsko-političnimi delitvami iz zgodovine ter vojnami na Balkanu. Ob primerih bližnjega nasilja se Tauferju, Snoju in Zajcu razpre zgodovinski spomin, povezan z otroškimi travmami iz druge svetovne vojne, etična prizadetost po vojni rojenih pa poraja predvsem vprašanje o sokrivdi brezbriznih in varnih ter o prebujanju zveri v običajnem človeku. Patosu in klišeju se pesnik izmika s premikanjem perspektive v parcialnost, litoto, nagovor (pesnikov beguncev), z razdrto sintakso in z neskladjem med klasično formo in kruto vsebino ali med otroško nedolžnostjo in rušenjem civilizacije (Novak, Ihan, Osojnik, Debeljak, Babačič).

Močnejše kot v desetletjih »viharjev jeznih mrzle domačije« je zastopana ljubezenska poezija. Erotika pridobiva pomen najvišje vrednote, saj odseva kozmični princip dopolnjevanja razlik in je človekovo najgloblje, najbolj zavezujoče razmerje do drugega. Nov ljubezenski motiv je očetov odnos do otroka, ki postane vir navdušenja, epifanije in prejemnik izročila (Snoj, Novak, Möderndorfer, Debeljak, Pikalo, Zupan). Pesnice tematizirajo tabuizirano žensko željo in v eros vlagajo osebno in umetniško uresničitev (Vouk, Simonović, Mokrin-Pauer, Vidmar, Korun).

Besedila najmlajših pesnikov so nasičena z aristokratsko in enciklopedično erudicijo, ki izvira iz specialistične humanistične izobrazbe, potovanj in bivanj v tujini ter ekstenzivnega branja. Prebivalec urbanih okolij ni več primarno vezan na ruralne slovenske pokrajine in naravo. Zaveda se, da je med telesom, ki zaznava, ter občutenim svetom vselej membrana znakovnih sistemov. Ker je pesnikov interes usmerjen v lastno eksistenco in ta zavezana pesnjenju, se okrepi zaupanje v govor in s tem tudi odpor do površne vizualne kulture. Alternativni model skupinske izkušnje postane množična popu-

sions. Modesty, the acceptance of error and joy in spite of emptiness at the centre are characteristic of Senegačnik, Snoj, Titan-Feliks and Komelj. The poetry of bodily carnivalism has more variants: folk (Fritz), Villonesque-Renaissance (Dekleva), burlesque (Vincetič), naturalistic-emotional (Möderndorfer) and anti-rationalist (Semolič).

To capture the beauty and wealth of accompanying phenomena and moods, to preserve special ethnographic features of the past, to convey the exceptional or everyday event, to translate the joy and excitement about life that escapes us and never returns in its original wholeness, are the aims of the poetry of, among others, Kovič, Brvar and Pikalo. In the case of Kovič, this tendency is motivated by a revolt against ageing and preparation for leave-taking; in the case of Brvar the inexhaustibility of the moment and detail is linked with lexical profusion; while in the case of Pikalo and younger poets it is linked with the deliberate continuation of the child's surprise and wonder. Matjaž Kocbek, Zupan, Šteger and Stupica strive to transcend the border between the self and everything that surrounds it. Their beautiful and secretive personal mythologies are characterised by mobility, following the rhythm of the cosmos, and connecting the temporal-earthly world with atemporal heaven. Feeling is a staircase to spirituality and the erotic to the aesthetic, while poetry is a suggestively formed trace of the transition to the realm of surreal entirety.

Location in a specific time and place appears to be a melancholic-euphoric response to the turn of the century and the millennium, as well as a judgement of the scientific and artistic dreams of the 20th century, which ended in insurmountable ideological-political divisions from history and in the wars in the Balkans. In relation to the nearby violence, Taufer, Snoj and Zajc unravel the historical memory linked to childhood traumas from the Second World War, while the ethical distress of those born after the war gives rise primarily to the question of the complicity of the indifferent and the unthreatened, as well as the awakening of the beast in ordinary men. Pathos and cliché are avoided through a shift of perspective to partialism, litotes, address (the refugee poets), the breakdown of syntax and disharmony between a classical form and cruel content or between the child's innocence and the collapse of civilisation (Novak, Ihan, Osojnik, Debeljak, Babačič).

Love poetry is now more strongly represented than in the decades "where tempests roar and nature is unkind". The erotic has taken on a highest value, as it reflects the cosmic principle of complementing difference and is man's deepest, most binding relationship with another. New love themes are represented by the father's attitude to the child, that becomes a source of enthusiasm and epiphany, as well as the recipient of tradition (Snoj, Novak, Möderndorfer, Debeljak, Pikalo, Zupan). Female poets thematise women's hitherto taboo desire and invest eros with personal and artistic realisation (Vouk, Simonović, Mokrin-Pauer, Vidmar, Korun).

The texts of the youngest poets are saturated with an aristocratic and encyclopaedic erudition, arising from specialisation in the humanities, travel and living abroad, and

extensive reading. The urban dweller, aware that between the body that perceives and the sensed world is a membrane of semiotic systems, no longer has a primary connection to rural Slovene landscapes or the countryside. As the poet is focused on his or her own existence, which in turn is bound to poeticisation, faith in speech increases and with it the resistance to the superficial visual culture. The alternative model of collective experience is mass popular music, the symbolic correlate of fluidity, temporal limitation, mood or, more rarely, compositional pattern (improvisation, variation on a theme, a polyphony of voices).

The lyrical persona is externally passive, limited to introspection, contemplation and communication, while strengthened self-awareness produces internal disunity and a textual construction involving a number of voices, perspectives and focuses. Complexity of expression is also the result of mobility in time and space and of diffuse identity, both of which are connected to an ironic distance from contemporary individualistic civilisation/culture (consumption, alienation, indifference, the appearance of freedom, a feeling of being lost in an endless labyrinth, the normality of the abnormal). The "young" poets from Kos's anthology have not given up posing ontological, existential, ethical and aesthetic questions, but they are sceptical towards universal solutions and prefer to document only partial, coincidental details: impressions from actual journeys, thoughts from spiritual journeys and the creation of personal worlds of beauty, benignity and love, that are often combined in the topos of childhood. The abstract totality and fateful centre has been replaced by a network of dynamic relations between specifics, in which the individual fragment evokes the whole context and resounds within it.

The heterogenous poetics following postmodernism ranges from elevated intellectualisation to simple sentiment. Lyric poetry of emotion which finds inspiration in everyday experience and expresses itself in superficially simple, but mysteriously indirect language is written by Zupan, Semolič, Stupica, Svetina and Korun. More intellectual distance, reflection and aestheticism can be found in Senegačnik, Čučnik and Podlogar. Artistic erudition and intertextuality are characteristic of Kramberger, Šteger, Senegačnik and Komelj: the first two shape dynamic images, powerfully rhythmic fragments and visual verses, while the more melancholic Senegačnik and Komelj create spiritualised, artificial and static images involving metaphysical connotations and classical forms (the sonnet). Finally, Pikalo, Čučnik, Podlogar and Jakob are philosophers of actual life, interweaving witty ideas, archetypes, myths and religions, while their poetry is incorporated into multimedia performances created within musical-literary groups.

larna glasba, simbolni korelat fluidnosti, časovne omejenosti, razpoloženja ali, redkeje, kompozicijski vzorec (improvizacija, variacija na temo, polifonija glasov).

Lirska oseba je navzven pasivna, zožena na introspekcijo, kontemplacijo in komunikacijo, okrepljeno samozavedanje pa proizvede notranjo razdvojenost in besedilno konstruiranost v več glasovih, perspektivah in fokusih. H kompleksnosti izrekanja prispevata tudi prostorsko-časovna gibljivost in difuzna identiteta. Oboje je povezano z ironično distanco do sodobne individualistične civilizacije/kulture (potrošništva, tujosti, brezbržnosti, videza svobode, izgubljenost v nepreglednem labirintu, normalnost nenormalnega). Tudi »mladi« pesniki iz Kosove antologije se niso odrekli zastavljanju ontoloških, eksistencialnih, etičnih in estetskih vprašanj, toda zdvomili so v smisel univerzalnih rešitev in dokumentirajo le parcialne, naključne podrobnosti: vtise z realnih potovanj, misli z duhovnih potovanj in kreacije zasebnih svetov lepote, miline in ljubezni, ki so pogosto združeni v toposu otroštva. Abstraktno totaliteto in usodno središče je zamenjala mreža dinamičnih odnosov med konkretnostmi, v kateri posamezen fragment priklicuje kontekst celote in odmeva v njej.

Raznovrstne poetike po postmodernizmu se gibljejo v razponu od visoke intelektualizacije do preprostega sentimenta. Liriko emocij, ki se navdihuje v vsakdanji izkušnji in izreka v navidez preprostem, vendar skrivnostno posrednem jeziku, pišejo Zupan, Semolič, Stupica, Svetina in Korunova. Več intelektualne distance, refleksivnosti in esteticizma uvajajo Senegačnik, Čučnik in Podlogar. Umetnostna erudicija in intertekstualnost sta značilni za Krambergerjevo, Štegra, Senegačnika in Komelja. Prva dva oblikujeta dinamične podobe, silovit ritem fragmentov in vizualne verze, bolj melanholična Senegačnik in Komelj poduhovljene, artificialne in statične podobe z metafizičnimi konotacijami in klasične forme (sonete). Pikalo, Čučnik, Podlogar in Jakob so filozofi konkretnega življenja, v katerega vpletajo duhovite domisleke, arhetipe, mite in religije, poezijo pa vključujejo v večmedijski performans, ki ga izvajajo v glasbeno-literarnih skupinah.

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**Sodobna slovenska proza**

Kakšen položaj ima slovenska proza v času, ko so množični mediji postali najpomembnejši za iskanje, prepoznavanje in reprezentacijo identitet ter smisla človekovega obstoja, monopol tehnoloških medijev pa spreminja profil bralca? Vloga leposlovne literature se namreč danes marginalizira v korist »lahke literature«, pod krinko estetskega pluralizma pa se kriteriji kvalitete zamenjujejo s kriteriji uspešnosti.

Kot svetovna tudi slovenska proza odseva »globalizacijo« umetnosti, saj je tudi nanjo vplivala sprememba samega statusa književnosti, ki pa se v zadnjih desetletjih (1990–2005) zelo različno odraža. Poleg globalizacije je razlog za skepto o iskanju enotne podobe najnovejše slovenske proze še pestrost proznih poetik – da bi se vsaj delno izognila skoraj nepreglednemu številu proznih del v tem obdobju, se bo nadaljnji prerez ukvarjal predvsem z romanom, ki je postal v devetdesetih letih 20. stoletja najpomembnejša prozna vrsta. Literarnokritično, založniško, medijsko in bralno zanimanje zanj je naraslo po uvedbi kresnikove nagrade (od leta 1991 dalje je z njo nagrajen najboljši slovenski roman). Medtem ko je bila produkcija romanov v devetdesetih letih (od 1990 do 2000 je nastalo ok. 370 romanov) trikrat večja od le-te v osemdesetih, izide v novem tisočletju že več kot 50 romanov letno.

Politični premiki in družbene preobrazbe so se v sodobni slovenski roman zarisali skoraj neopazno: romaneskni junaki si skozi zgodbo ne prizadevajo več izgraditi nacionalne identitete, pač pa jih zanima konstrukcija osebne identitete, zato lahko v smislu nacionalne motiviranosti sledimo samo nekaterim izjemam: žanrski izbiri (npr. razcvet antiutopičnih romanov na prehodu desetletja) ter spremembama na receptivnem (zanimanje za ubeseditev obrobni slovenskih pokrajin v romanih t. i. pokrajinske fantastike, npr. Tomšiča, Lainščka in Žabota) in založniškem (tiskanje proze izseljencev) nivoju. Velika (nacionalnoafirmativna) zgodba se je v devetdesetih letih začela iz slovenskega romana izgubljati, kar je povzročilo paradoksalno situacijo: menjava političnega sistema in nastanek samostojne države Slovenije nista v nobenem romanu osrednji temi. Tranzicijskim problemom se z nekaterimi motivi posvečajo le romani *Zadnja Sergijeva skušnjava* (1996) J. Virka, *Šolen z Brega* (1998) Z. Hočevarja in *Demoni slavja* (1997) R. Šeliga. Tudi roman *Vojna iz ljubezni* (1993–1996) M. Vogrič se ne ukvarja z novo državo, pač pa je dokumentaristična obsodba bratomorne vojne, predvsem problematike mešanih zakonov in travm ob razpadu Jugoslavije.

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**Contemporary Slovene Prose**

What status does Slovene prose have at a time when the mass media have become the most important channel through which to search for, recognise and represent identity and the meaning of human life, and while the monopoly enjoyed by the electronic media is changing the profile of the reader? For the role of literature has been marginalised in favour of "light literature", while under the cover of aesthetic pluralism criteria relating to quality are being replaced by criteria relating to success.

As elsewhere in the world, Slovene prose reflects the "globalisation" of art and is also influenced by the changed status of literature, which in recent years (1990–2005) has expressed itself very differently. In addition to globalisation, a reason to take a sceptical approach to the search for a unified identity in the more recent Slovene prose is the diversity of poetics it displays – so as to at least partly exclude the almost unlimited number of prose works from this period, the following profile will concern itself above all with the novel, which became in the nineteen-nineties the most important prose form. Interest in the novel among critics, publishers, the media and readers increased following the introduction of the Kresnik Prize (given since 1991 for the best Slovene novel of the year), while the publication of novels in the nineties (from 1990 to 2000 about 370 appeared) was three times greater than in the eighties and in the new millennium has reached more than 50 per year.

Political shifts and social transformations have left little trace in the contemporary Slovene novel: the heroes no longer strive through the narrative to reconstruct the national identity, as they are more concerned with the construction of personal identity. With regard to national motivation there are only a few exceptions – such as choice of genre (e.g. the flourishing of anti-utopian novels at the turn of the decade) and changes at the level of reception (an interest in describing marginal Slovene landscapes in novels, e.g. the "landscape fiction" of Tomšič, Lainšček and Žabot), as well as publishing migrant prose. In the nineteen-nineties the big (national-affirmative) story began to disappear from the Slovene novel, bringing about a paradoxical situation: the change of political system and the appearance of an independent Slovene state is not the central theme in any novel. The problems of transition are treated thematically in only a limited way in the novels *Zadnja Sergijeva skušnjava* (1996) by Jani Virk, *Šolen z Brega* (1998) by Zoran Hočevar and *Demoni slavja* (1997) by Rudi Šeligo. Even the novel *Vojna iz ljubezni* (1993–1996) by Marija Vogrič does not deal with the new state, but is rather a documentary-like condemnation of internecine war concerned primarily with the issue of mixed marriages and the traumas involved in the break-up of Yugoslavia.

The return of suspense and a transparent story, along with the joint effect of traditional and modern novel patterns, influenced the creation of the most frequent form of the new Slovene novel: **the modified traditional novel with traits of realism**, in which traditionality is modified by generic syncretism, a renewed role for the narrator, an increased share of dialogue and various modernist and postmodernist formal traits. In the mid nineteen-nineties postmodernism started to disappear from the novel (so that the only postmodern examples are Gluvič's *Vrata skozi*, 1997, and to some extent Perčič's *Izganjalec hudiča*, 1994), a fact that Slovene researchers attributed to the return of renewed traditional forms. But although the postmodernist novel is already a thing of the past, some modernist novels still appear. This not only steadily continue the tradition of the contemporary Slovene novel, but represent the qualitative peak of novel production in Slovene. Examples of such modernist classics are: *Kristalni čas* (1990) and *Otroške stvari* (2003) by Lojze Kovačič, *Srčne pege* (1991) and *Boštjanov let* (2003) by Florjan Lipuš, *Demoni slavja* (1997) by Rudi Šeligo, and *Zaznamovana* (1992) and *Saga o kovčku* (2003) by Nedeljka Pirjevec. These are joined by the modernist language of the younger generation in such novels as *Volčje noči* (1996) and *Sukub* (2003) by Vlado Žabot, and *Milovanje* (1998) and *Sviloprejka* (2002) by Nina Kokelj.

The prevalence of the modified traditional novel is confirmed by literary descriptive insights that relativise claims that neo-realism and minimalism are the new trends in the Slovene novel. In fact, the Slovene novel is characterised by **stylistic pluralism** and a rich individual poetics – its realistic traits are not evidence for the literary-historic concept of (neo)realism as a trend, but rather the ahistorical concept of (neo)realism as a style, technique or method. The thesis that minimalism is a trend in the contemporary Slovene novel is also incorrect, as is shown by the absence of formal minimalism and the questionable presence of thematic minimalism. Narrativism with a solid structure that demands a meaningful, linear connection between events (whereas minimalism defends the additive principle) negates the possibility of formal minimalism, while the deliberate and compact construction of the personal identity of the protagonists of the novel shows the unsafeness of thematic minimalism.

In spite of its rich poetics, we can try to identify common denominators of the novel over the past 15 years, which is perhaps seeking a new direction: **a new emotionality**, the sensitivity of new shifts in personal identity centred around stereotypes of masculinity and femininity and an emphasised physicality. The emergence of this personal sincerity can be located in the relation between the sexes, the theme of love and the attachment to literary tradition. The new emotionality is not linked only to sexual identity, but also to the way of feeling and its direction – a distance characterised by irony, cynicism and parody is maintained to the emotional environment of the novel. Thus the details and elements of the novel as a genre, its narrative patterns and schematic designs, the problems faced by the narrator, New Age philosophies and so on can be commented on, treated with

Vračanje suspenza in pregledne zgodbe je v součinkovanju tradicionalnih in modernih romanesknih vzorcev vplivalo na izoblikovanje najpogostejšega modela najnovejšega slovenskega romana: **modificiranega tradicionalnega romana z realističnimi potezami**, katerega tradicionalnost modificirajo žanrski sinkretizem, prenovljena vloga pripovedovalca, povečan delež govornih odlomkov ter različne modernistične in postmodernistične formalne poteze. V sredini devetdesetih let se je namreč začel postmodernizem iz romana (tako je postmodernističen samo Gluvičev *Vrata skozi*, 1997, delno pa še Perčičev roman *Izganjalec hudiča*, 1994) izgubljati, slovenski raziskovalci postmodernizma so njegov upad povezali z vračanjem romana k prenovljenim tradicionalnim oblikam. Če so danes postmodernistični romani že preteklost, pa še vedno lahko zasledimo nekaj modernističnih romanov. Ti v množici modificiranih tradicionalnih romanov ne samo vztrajno nadaljujejo tradicijo začetkov sodobnega slovenskega romana, ampak predstavljajo pomemben kvalitativni vrh slovenske romaneskne produkcije. To so npr. romani modernističnih klasikov: *Kristalni čas* (1990) in *Otroške stvari* (2003) Lojzeta Kovačiča, *Srčne pege* (1991) in *Boštjanov let* (2003) Florjana Lipuša, *Demoni slavja* (1997) Rudija Šeliga, *Zaznamovana* (1992) in *Saga o kovčku* (2003) Nedeljke Pirjevec ... Omenjenim romanom se pridružuje tudi modernistična govorica mlajše generacije, npr. romani *Volčje noči* (1996) in *Sukub* (2003) Vlada Žabota ter romana *Milovanje* (1998) in *Sviloprejka* (2002) Nina Kokelj.

Prevlado modificiranega tradicionalnega romana dokazujejo tudi literarnosmerni uvidi, ki relativizirajo trditve o neorealizmu in minimalizmu kot novih smereh slovenskega romana. Tega namreč zaznamuje **stilni pluralizem** in pestrost avtopoetik – njegove realistične poteze še niso dokaz za literarnozgodovinski pojem neo/realizma kot smeri, pač pa za nadzgodovinski pojem neo/realizma kot stila, tehnike oz. metode. Nepravilna je tudi teza o minimalizmu kot novi smeri sodobnega slovenskega romana, o čemer priča odsotnost formalnega minimalizma in vprašljivost tematskega minimalizma. Prav zgodbenost s trdno strukturo, ki zahteva linearno povezovanje dogodkov v smiselno zaporedje (minimalizem, nasprotno, zagovarja aditivni princip), zanika možnost formalnega minimalizma, s preišljeno in pripovedno zgoščeno gradnjo osebne identitete romanesknih oseb pa nakazuje tudi zdrsljivost tematskega minimalizma.

Kljub pestrosti romanesknih poetik lahko poiščemo skupno določnico romanov zadnjih petnajst let, ki pa se bo mogoče izrisala tudi v novo smer: to je **nova emotionality**, čutečnost novih premikov osebne identitete, ki se vrti v krogu stereotipov moškosti in ženskosti ter poudarjene telesnosti. Vznik te posebne iskrenosti lahko umestimo v razmerje med spoloma, ljubezensko temo in navezovanjem na literarno tradicijo. Nova emotionality namreč ni povezana samo s spolno identiteto, pač pa tudi z načinom in smerjo čustvovanja – do ro-

manesknega čustvenega okolja so vzpostavljene ironična, cinična ali parodična razdalja. Tako so lahko v smislu postpostmodernistične estetike komentirani, ironizirani ali parodizirani drobci in prvine romanesknega žanra, obrazci pripovedi, shematičnost pripovednih zasnov, zadrege pripovedovalca, novodobna življenjska filozofija ... Romanu že vrstna identiteta določa prevlado zasebnosti nad kolektivnostjo, kar pa se je v devetdesetih letih povsem potrdilo v osrednjosti male zgodbe, v kateri je najpogostejša ljubezenska tema. Ta je prevladovala tudi v žanrih, ki ji prej niso bili posebej naklonjeni, npr. v zgodovinskih romanih (*Ločil bom peno od valov*, 2003, F. Lainščka, in *Katarina, pav in jezuit*, 2000, D. Jančarja) ter antiutopičnih romanih (*Filio ni doma*, 1990, B. Bojetu; *Satanova krona*, 1993, M. Mazzinija).

Prevrednotenje klasičnih predstav ženskosti, usodno vrezanih v počasno rahljanje avtoritete moškosti, je zgneto nov tip čustvenosti, v katerem se moška in ženska kategorija prepletata, zamenjujeta ali celo ukinjata. Vzdrževanje okostenele, nefleksibilne identitete postane s tradicionalno razdelitvijo moških in ženskih vlog povzročitelj osebnostnih zlomov na zgodbeni ravni ali tarča posmeha in parodije na ravni pripovedne perspektive. Nova emocionalnost je torej tesno povezana s konstrukcijo osebne identitete, ki ji oblikuje prepoznavno podobo tudi povečanje deleža ženskih literarnih oseb kot osrednjih likov. Ta inovacija je pripovedne narave in prinaša v romaneskne svetove pestrost spolne perspektive in motivike. To, da postaja osrednji protagonist ženska, ni samo zaslug pisateljic (v obdobju med 1990 in 2005 je ustvarjalo več žensk kot v prejšnjih obdobjih, tako npr. Berta Bojetu, Maja Novak, Katarina Marinčič, Mojca Kumerdej, Sonja Porle, Nina Kokelj, Jasna Blažič, Nedeljka Pirjevec, Vesna Milek, Marjetka Jeršek, Marija Vogrič, Polona Glavan, Tamara Doneva, Brina Švigelj Mérat oz. Brina Svit, Suzana Tratnik, Lili Potpara ...), ki praviloma bolj zaupajo junakinji, pač pa tudi romanopiscev. Spreminjajoča se spolna hierarhija in večja modifikacijska zmožnost heteroseksualne matrice prinesejo junakinji več svobode, kjer lahko svoj notranji nemir izživlja z menjavanjem prostorov, ljubimcev in navad. Spoli pa so še vedno ujetniki stereotipov – ženska-temni kontinent, ženska-hišni angel, ženska-femme fatale ter moški-don Juan in moški-varuh družine –, sodobne nevrotičnosti in lastne ambivalentnosti, zato ostajajo v ljubezenskih razmerjih večinoma bolešno neizpolnjeni. Ker so identitetne zadrege sodobnih junakov največkrat erotične zadrege, je njihovo temeljno bivanjsko vprašanje »Kako živeti?« millerjevsko izenačeno z vprašanjem »Kako ljubiti?«

Da je najnovejši slovenski roman prisluhnil tegobam spolne identitete, ne dokazuje samo rahljanje tradicionalnih spolnih vlog, pač pa tudi mehčanje heteronormativov s homoerotično motiviko in tematiko (npr. romani B. Mozetiča *Zgubljena zgodba*, 2001, in *Angeli*, 1996, ter roman S. Tratnik *Ime mi je Damjan*, 2001). Največ romanov se s svojo podobo homoseksualca obrača k normalizaciji, a je ta še vedno po meri heteroseksualne

irony or parodied in a kind of "post-postmodernist" aesthetics. The novel by definition already places the individual above the collective, as was confirmed in the nineties by the centrality of small stories, most often with a romantic theme. This can also be said of genres which previously were not so inclined, such as the historical novel (Feri Lainšček's *Ločil bom peno od valov*, 2003, and Drago Jančar's *Katarina, pav in jezuit*, 2000) and the anti-utopian novel (Berta Bojetu's *Filio ni doma*, 1990, and Miha Mazzini's *Satanova krona*, 1993).

The re-evaluation of the traditional conception of femininity, fatefully encroaching upon the fading authority of masculinity, has given rise to a new type of sensitivity in which male and female categories intermingle, replace and even negate each other. Along with the traditional male and female roles, the maintenance of the ossified, inflexible identity becomes the cause of fractured personality at the narrative level or the target of ridicule and parody at the level of narrative perspective. The new emotionality is thus strongly linked to the construction of personal identity, whose recognisable image is also shaped by the greater proportion of female figures as central protagonists. This innovation is of a narrative character and brings to the world of the novel a richness of gender perspectives and themes. That the central protagonist is a woman is not only thanks to women writers (between 1990 and 2005 there were more women writing than in earlier periods, such as Berta Bojetu, Maja Novak, Katarina Marinčič, Mojca Kumerdej, Sonja Porle, Nina Kokelj, Jasna Blažič, Nedeljka Pirjevec, Vesna Milek, Marjetka Jeršek, Marija Vogrič, Polona Glavan, Tamara Doneva, Brina Švigelj Mérat or Brina Svit, Suzana Tratnik and Lili Potpara), who as a rule put more trust in heroines, but also to male authors. The changing sexual hierarchy and greater scope for modification of the heterosexual matrix bring heroines more freedom, allowing them to deal with their internal disquiet by changing locations, lovers and habits. But the sexes are still the prisoners of stereotypes (woman the dark continent, woman the domestic angel, woman the femme fatale; man the Don Juan, man the breadwinner), of modern neuroses and of their own ambivalence, so they remain painfully unfulfilled in their love affairs. As the identity crisis of the contemporary hero is usually a crisis of eroticism, the basic existential question "How should I live?" is equated Henry Miller style with "How should I love?"

That the more recent Slovene novel is attentive to crises of sexual identity is shown not only by the loosening of traditional gender roles, but also the softening of heterosexual norms by homoerotic themes and images (as in the novels *Zgubljena zgodba*, 2001, and *Angeli*, 1996, by Brane Mozetič and *Ime mi je Damjan*, 2001, by Suzana Tratnik). With their portrayals of homosexuals most novels lean towards normalisation from a heterosexual perspective, i.e. they judge in terms of "deviation" from the heterosexual norm of sexual behaviour. This very openness to otherness and difference is one of the focal points of the new emotionality. Here, rather than sentimentality, what matters is a

particular spiritual spleen, a kind of passive boredom, which the enlightened recognise as the boredom of the modern subject enamoured with New Age hedonism. Spiritual emptiness and exhaustion are kneaded together and contemporarised with the turbo-capitalist trauma of communicational block in which alienation and fear of lost individuality are the prevailing themes.

Emotional paralysis and personal infantilism, which are the cause of most of the romantic conflicts and defeats in contemporary novels, are usually sketched from a child's or young person's point of view (e.g. Jasna Blažič, *Angeli in volkovi*, 2004; Lojze Kovačič, *Otroštvo*, 2003; Florjan Lipuš, *Boštjanov let*, 2003; Nedeljka Pirjevec, *Saga o kovčku*, 2003; Marko Sosič, *Balerina, Balerina*, 1997, and *Tito, amor mio*, 2005). The most optimistic vision can be found in the novel *Boštjanov let* (2003) by Florjan Lipuš (b. 1937), in which the search for personal identity is strongly connected to changes in traditional gender roles, for the child Boštjan sees friendship, rather than hatred between the sexes as the only alternative to distorted interpersonal relations. With this vision of love (which can also be an object of longing) as transcending outmoded traditions, Lipuš joins contemporary Slovene storytellers (Berta Bojetu, Milan Dekleva, Polona Glavan, Nina Kokelj, Lojze Kovačič, Dušan Merc, Vinko Möderndorfer, Andrej Morovič, Nedeljka Pirjevec, Sonja Porle, Andrej Skubic, Marko Sosič and Marjan Tomšič) who have also let a breath of fresh air into the stereotypes of the "male" and "female" principles.

perspektive, saj je presojana s stališča »motenja« ustaljenosti, torej heteroseksualnih obrazcev spolnega vedenja. Prav odprtost za drug/ačn/ost je eno od vozlišč t. i. nove emocionalnosti. V njej je bolj kot sentimentalnost pomemben posebni duhovni spleen, neke vrste pasivni dolgčas, ki ga je že razsvetljenje prepoznalo kot zdolgočasnost modernega subjekta, zagledanega v novoveški hedonizem. Duhovna izvotljenost in izčrpanost sta pregneteni in posodobljeni s turbokapitalistično travmo komunikacijske blokade, v kateri sta odtujenost in strah pred izgubo individualnosti prevladujoči temi.

Čustvena omrtvičenost in osebnostna infantilnost, ki povzročata največ razprtij in ljubezenskih porazov v najnovejših romanih, se drugače zarisujeta v romanih z otroško ali mladostno perspektivo (npr. J. Blažič, *Angeli in volkovi*, 2004; L. Kovačič, *Otroštvo*, 2003; F. Lipuš, *Boštjanov let*, 2003; N. Pirjevec, *Saga o kovčku*, 2003; M. Sosič, *Balerina, Balerina*, 1997, in *Tito, amor mio*, 2005 ...). Tako se je najbolj optimistična vizija zapisala Florjanu Lipušu (1937) v romanu *Boštjanov let* (2003). V njem je iskanje lastne identitete tesno vezano na spreminjanje tradicionalnih spolnih vlog, kjer že otrok Boštjan vidi edino rešitev iz sprevrženih medsebojnih odnosov v prijateljstvu, ne pa sovraštvu med spoloma. Z vizijo ljubezni (lahko tudi samo kot predmeta hrepenenja) kot preseganja zastarele tradicije se je Lipuš pridružil sodobnim slovenskim pripovednikom (B. Bojetu, M. Deklevi, P. Glavan, N. Kokelj, L. Kovačiču, D. Mercu, V. Möderndorferju, A. Moroviču, N. Pirjevec, S. Porle, A. Skubicu, M. Sosiču in M. Tomšiču), ki so prav tako prevetrili stereotipe o »moškem« in »ženskem« načelu.



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## Sodobna slovenska dramatika

Slovenska dramatika zadnjega desetletja ni sklenjen in enovit pojav z razvidnimi značilnostmi, temveč preplet različnih tematskih, motivnih in idejnih elementov, jezikovnih variant, žanrskih modelov, dramaturških iskanj, zato lahko v nadaljevanju njene prvine označimo le v obrisih, ki ne morejo zajeti vse pestrosti njenih poetik. Uvodoma pa naj predstavimo še nekaj dejstev, ki so najtesneje povezana z dramsko produkcijo v tem obdobju.

Osrednji medijski dogodek, ki izpostavlja slovensko dramatiko in uprizorjanje del slovenskih avtorjev, je Teden slovenske drame, ki vsako leto poteka v Prešernovem gledališču v Kranju. V okviru festivala je podeljena Grumova nagrada, priznanje za najboljše dramsko besedilo, ki se podeljuje že od leta 1979, med največkrat nagrajene avtorje pa sodijo Dušan Jovanović, Drago Jančar in Matjaž Zupančič, ki so nagrado prejeli po štirikrat. Čeprav na anonimni natečaj prispe 40 do 50 dramskih besedil, kar je le manjši zaostanek za letno romaneskno produkcijo, pa je število objavljenih dramskih besedil bistveno manjše in zato težje dosegljivo. Knjižne izdaje so tako redkejšje, zato lahko del dramskih besedil najdemo še v gledaliških listih, revijalnih objavah (zlasti v reviji *Sodobnost*), gledaliških arhivih ali samo v rokopisni obliki. Literarnozgodovinski pregled sodobne slovenske dramatike od leta 1945 pa vse do danes predstavlja poglavje Dramatika Denisa Poniža v publikaciji *Slovenska književnost III* (2001) in monografija Silvije Borovnik *Slovenska dramatika v drugi polovici 20. stoletja* (2005). Dramski pisci, ki so zaznamovali zadnje desetletje, so Dušan Jovanović, Matjaž Zupančič, Evald Flisar, Zoran Hočevar, Zdenko Kodrič, Ivo Svetina, Vili Ravnjak, Boris A. Novak, Rok Vilčnik idr., med komediografi pa zlasti Tone Partljič, Vinko Möderndorfer in Boris Kobal. Za razliko od preteklih obdobij je v zadnjem desetletju opaziti prodor dramatičark, to so Draga Potočnjak, Saša Pavček, Desa Muck, Martina Šiler, Kim Komljanec, Žanina Mirčevska ... In če v pregledu Silvije Borovnik med 23 obravnavanimi dramatikami zadnjih 50 let zasledimo le 2 dramatičarki, to sta Mira Mihelič in Draga Potočnjak, Denis Poniž pa omenja še Alenko Goljevšček, torej 3 avtorice, potem se to razmerje vsekakor spreminja, saj so za Grumovo nagrado 2006 med 43 prispelimi kar 17 besedil napisale ženske.

Najnovejšo slovensko dramatiko v prvi vrsti zanimata intimni svet posameznika in njegove vsakodnevne zgodbe: izpraznjeni medčloveški odnosi, vztrajanje v brezperspektivnih zvezah, čustvena pohabljenost, osamljenost, karierizem, neiskrenost, (ne)sprejemanje drugač-

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## Contemporary Slovene Drama

Slovene drama of the past decade is not a well-rounded and unified whole with clear characteristics, but rather a web of different themes, images and ideas, language variants, generic models and dramaturgical explorations, so that in what follows we can only sketch its outlines rather than capture the whole richness of its poetics. By way of introduction, let us present certain facts connected with dramatic production in this period.

The central media event that highlights Slovene drama and the staging of works by Slovene dramatists is Slovene Drama Week, that takes place every year at the Prešeren Theatre in Kranj. Since 1979, as part of this festival, the Grum Prize has been awarded for the best dramatic text; the most frequent winners have been Dušan Jovanović, Drago Jančar and Matjaž Zupančič, each of whom has received the prize four times. Although this competition receives between 40 and 50 anonymous texts, which is not far behind the annual production of novels, the number of dramatic texts actually published is much smaller and they are thus less accessible. Publications of plays in book form are so much rarer that we have to look for dramatic texts in theatre publications, journals (especially *Sodobnost*), theatre archives or even in manuscript form. A literary-historical survey of contemporary Slovene drama from 1945 to the present is offered in the chapter on drama by Denis Poniž in the publication *Slovenska književnost III* (2001) and in the monograph by Silvija Borovnik *Slovenska dramatika v drugi polovici 20. stoletja* (2005). The playwrights who have made a mark in recent decades include Dušan Jovanović, Matjaž Zupančič, Evald Flisar, Zoran Hočevar, Zdenko Kodrič, Ivo Svetina, Vili Ravnjak, Boris A. Novak and Rok Vilčnik, while the most notable comedy writers are Tone Partljič, Vinko Möderndorfer and Boris Kobal. In contrast to earlier periods, in the last decade female dramatists have started to emerge, including Draga Potočnjak, Saša Pavček, Desa Muck, Martina Šiler, Kim Komljanec and Žanina Mirčevska. Thus in Silvija Borovnik's survey, among the 23 dramatists from the last 50 years that are discussed only two are women (Mira Mihelič and Draga Potočnjak), while Denis Poniž also mentions a third (Alenko Goljevšček), whereas among the 43 competing for the Grum Prize in 2006 there were 17 women.

The latest Slovene drama is interested firstly in the intimate life of individuals and their everyday stories: empty interpersonal relations, persistence in hopeless relationships, emotional disability, loneliness, careerism, insincerity, acceptance (or not) of otherness, different kinds of violence, methods of manipulation, invasion of privacy and

consumerism are some of the more frequent themes. In the forefront is the individual's need for modest happiness, not big stories. Texts most often show the contemporary world and the problems of people trapped by various aspects of today's society. Historical themes (e.g. Vili Ravnjak's *Giordanno Bruno* and Zdenko Kodrič's *Vlak čez jezero*) are rare and the historical moment of independence has not left any noticeable traces, although in some texts there is concern regarding recent events in the Balkans – for example, Dušan Jovanović in *Balkanska trilogija* and Boris A. Novak in *Kasandra* treat the Balkan war through myth, while Draga Potočnjak in *Alisa, Alisa* and *Hrup, ki ga povzročajo živali, je neznosen* depicts people scarred by the traumas of war. In general, there is more engagement of dramatic texts in the sense of drawing attention to social problems, while the political engagement that in the eighties characterised the work of Dušan Jovanović, Drago Jančar and Rudi Šeligo (mechanisms of state control, revolution, totalitarian regimes) has withdrawn. Writers present a critical view of aspects of social relations, such as social vulnerability, inequality and the weakness of the underprivileged.

As contemporary society is increasingly socially and economically stratified, this stratification is reflected in the language of dramatic texts. As playwrights try to use authentic speech, the linguistic profile of their texts is extremely varied in terms of both social and sub-group varieties. We encounter various colloquial and regional varieties, and dialects as well as characteristics of lower colloquial forms, with a large proportion of curses, swear words, vulgarisms and other marked vocabulary that shows the character's appurtenance to some recognisable environment. As far as the language of sub-groups is concerned, most attention is given to the slang of adolescents and students, as well as the intellectualism of various educated social strata and types. Writers of drama display an extreme linguistic sensitivity, with which they shape the idiolect of individual characters, so that they appear before the public with a specific voice. Not infrequently, characters have problems with personal expression, especially in the case of more painful and traumatic events, when their speech is constrained, dialogue comes to a halt, and in the most radical instances the character's speech is marked by non-expression and silence.

As far as the forming of dramatic characters is concerned, it is noticeable that there is an increasing number of figures from socially threatened or marginal groups, i.e. those who because of their difference are rejected by society and pushed to the sidelines, and who because of their physical, psychological, social or ethical predispositions are not and can not become a majority. Examples are the autistic Marino in *Čisti vrelec ljubezni* by Saša Pavček, the exhibitionist in the play of the same name by Dušan Jovanović, representatives of the lowest level of society, the urban proletariat and alcoholics in Zoran Hočevar's play *'m te ubu*, Dušan Jovanović's *Klinika Kozarcky* and Tanja Viher's *Štefka*, plus representatives of other nationalities and races, such as the war refugee in *Alisa, Alisa* by Draga Potočnjak

nosti, različne vrste nasilja, mehanizmi manipulacije, vdor v zasebnost, potrošništvo ... so samo nekatere od pogostejših tem. V ospredju je tako želja posameznika po njegovi mali sreči, ne pa velike zgodbe. Besedila najpogosteje prikazujejo sodobni, dandanašnji svet in stiske ljudi, ujetih v najrazličnejše mehanizme sodobne civilizacije. Zgodovinske teme so redke (npr. Vili Ravnjak, *Giordanno Bruno*, Zdenko Kodrič, *Vlak čez jezero*), tudi zgodovinski trenutek osamosvojitve ni pustil odmevnejših sledi, se pa v nekaterih besedilih čuti prizadetost nad nedavnimi dogodki na Balkanu – tako npr. Dušan Jovanović v *Balkanski trilogiji* in Boris A. Novak v *Kasandri* balkansko vojno upovedujeta skozi mit, Draga Potočnjak pa v *Alisi, Alici* in *Hrup, ki ga povzročajo živali, je neznosen* prikazuje travmatične posledice z vojno zaznamovanih oseb. Na splošno je prepoznavna večja angažiranost dramskih besedil v smislu opozarjanja na socialne in družbene probleme, medtem ko se je politični angažma, ki je v osemdesetih letih zaznamoval dramatik Dušana Jovanovića, Drago Jančarja in Rudija Šeliga (mehanizmi državne oblasti, revolucija, totalitarni režimi) umaknil. Avtorji predstavljajo kritičen pogled na družbene razmere, pa naj bo to socialna ogroženost, neenakopravnost, nemoč deprivilegiranih s strani družbe.

Ker je sodobna družba vedno bolj družbeno in socialno razslojena, je razslojen tudi jezik dramskih besedil. Dramatiki se odločajo za avtentičen prikaz žive govornice, zato je jezikovna podoba dramskih besedil izjemno razgibana in slikovita tako po socialnih zvrsteh kot interesnih govoricah. V besedilih je opaziti različne pogovorne in pokrajinske jezike, narečja in tudi značilnosti nižje pogovornih jezikov, precejšen delež zavzemajo kletvice, psovke, vulgarizmi in drugo zaznamovano besedišče, ki kaže vpetost oseb v neko prepoznavno okolje. Med interesnimi govoricami so v ospredju sleng mladostnikov, študentov, pa tudi intelektualizmi različnih izobrazbenih slojev in profilov. Dramski pisci izkazujejo izjemno jezikovno občutljivost, s katero oblikujejo idiolekt posamezne dramske osebe, tako da ta pred bralcem zaživi s specifičnim, le njej lastnim govorom. Nemalokrat imajo osebe težave z izražanjem, zlasti bolj bolečih in travmatičnih dogodkov, njihov govor je nesproščen, pogovor zastaja, v najbolj radikalni obliki je govor oseb zaznamovan z neizrekanjem in molkom.

Pri oblikovanju dramskih oseb je opaziti porast likov, ki prihajajo iz socialno ogroženih skupin, t. i. marginalcev oziroma obrobnežev in posebnežev, skratka tistih, ki so zaradi svoje drugačnosti družbeno nesprejeti in odrijeni na rob družbe in zaradi svojih fizičnih, psiholoških, socialnih ali etičnih predispozicij niso in ne morejo postati večina.

Sem sodijo avtist Marino v *Čistem vrelcu ljubezni* Saše Pavček, ekshibicionist v istoimenski drami Dušana Jovanovića, predstavniki družbenega dna, nekakšni urbani proletarci in zapiteži v dramah Zorana Hočevarja *'m te ubu*, Dušana Jovanovića *Klinika Kozarcky*, Tanje Viher *Štefka* ter predstavniki drugih narodnosti in ras, na

primer vojna begunka v *Alisi*, *Alici* Drage Potočnjak ali romska družina v drami *Kalea* iste avtorice. Drugi opaznejši tip dramskih junakov pa bi lahko poimenovali »dobro situirani pari«. V to skupino uvrščamo osebe, ki so poklicno in družbeno uspešne, brez gmotnih težav, a so čustveno pohabljene, nezmožne pristinih medsebojnih odnosov in čustveno nezadovoljene, zato sta z njimi pogosto povezana motiva zakonolomstva in prešuštva. Takšne so drame Evalda Flisarja *Nora Nora*, Saše Pavček *Čisti vrelec ljubezni*, Matjaža Zupančiča *Nemir* in *Igra s pari*, Dese Muck *Neskončno ljubljene moški* idr.

Kljub zahtevnim in neredko problematičnim in bolečim temam so to komunikativna, odprta besedila, ki računajo na bralca in ne skrivajo želje po uprizoritvi, seveda pa je med njimi tudi nekaj bolj hermetičnih besedil (npr. *Tako je govoril Zaratuštra* Iva Svetine). Besedila pogosto navzven delujejo komično, zabavno, duhovito, vendar se za to prvo plastjo skrivata stiska posameznika in kritičnost do sodobne družbe. Občutenje sveta je tragikomično, zaznamuje ga grenki smeh, ki je lahko groteskno, absurdno, spet drugič satirično obarvan.

Tudi slovenska komedija ne skriva kritičnih tonov, saj na komičen način obravnava aktualna vprašanja današnjega časa. Avtorji slovenskih komedij so v zadnjih desetih letih svojo satirično ost uperili v prikaz političnih razprtij (strankarski spopadi, predvolilni boji, želja po oblasti in različni ideološki pogledi na polpreteklo zgodovino so le nekateri od ponavljajočih se motivov, ki jih najdemo zlasti v komedijah *Politika*, *bolezen moja*, *Gospa poslančeva*, *Denis in Ditka* Toneta Partljiča ter *Limonada slovenica* in *Truth story* Vinka Möderndorferja), v prikaz vloge kapitala v družbi (npr. denar in mediji, denar in kultura, kapitalistična brutalnost novopečenih bogatašev in povzpetništvo se kažejo v *En dan resnice* Toneta Partljiča, *Podnajemniku* in *Vaji zbora* Vinka Möderndorferja), v prikaz odnosov med spoloma (ljubezenski zapleti, erotika, zakonolom, nove spolne prakse, spremenjena vloga moškega in ženske v družbi in družini so predmet komedij *Neskončno ljubljene moški* Dese Muck, *Milan* Roka Vilčnika, *Denis in Ditka* Toneta Partljiča, *Transvestitska svatba* Vinka Möderndorferja, deloma tudi *Bolje tič v roki kot tat na strehi* Matjaža Zupančiča) ter v prikaz stereotipov in predsodkov (pogosto vezanih na razmerja urbano-ruralno, kot lahko opazujemo v Möderndorferjevi igri *Na kmetih*, Partljičevi *Čaj za dve*, Jesihovem *Srebrnem rebru*, ter središčno-obrobno, kar se najlepše kaže v *Afrika ali Na svoji zemlji* Borisa Kobala). Avtorji pa ne pozabijo naštetih tem povezati s prikazom splošnih človeških napak in slabosti ter z univerzalnimi komičnimi situacijami.

or the Roma family in *Kalea* by the same author. Another noticeable type of dramatic hero is what we might call the "well-situated pair". Here, we can include those who are professionally and socially successful, without material worries, but who are emotionally disabled and dissatisfied, and incapable of genuine relationships, so that we often encounter them in the context of adultery or infidelity. Examples are the plays *Nora Nora* by Evald Flisar, *Čisti vrelec ljubezni* by Saša Pavček, *Nemir* and *Igra s pari* by Matjaž Zupančič, and Desa Muck's *Neskončno ljubljene moški*.

In spite of their demanding and often problematic and painful themes these are open, communicative texts that depend on the reader, and do not conceal their desire for staging, although there are some more hermetic ones among them (such as *Tako je govoril Zaratuštra* Ivo Svetina). On the surface, the texts often appear comic, entertaining and witty, but beneath lies the distress of the individual and a critical stance to modern society. The world is perceived in a tragicomic way, with a bitter laugh that can be grotesque, absurd or satirical in character.

Even Slovene comedy does not hide its critical tone, dealing in a comical manner with current social issues. Over the last ten years, writers of comedies have cast a satirical light on political discord (inter-party rivalries, pre-electoral battles, the desire for power and different ideological slants on semi-recent history are just some of the reappearing themes to be found in particular in such comedies as *Politika*, *bolezen moja*, *Gospa poslančeva* and *Denis in Ditka* by Tone Partljič, and *Limonada slovenica* and *Truth story* by Vinko Möderndorfer), the role of capital in society (e.g. money and the media, money and culture, the capitalist brutality of the new rich and social climbing can be seen in *En dan resnice* by Tone Partljič, and *Podnajemnik* and *Vaja zbora* by Vinko Möderndorfer), the relations between the sexes (romantic complications, erotica, adultery, new sexual practices, the changed role of men and women in the family and in society are the subject of the comedies *Neskončno ljubljene moški* by Desa Muck, *Milan* by Rok Vilčnik, *Denis in Ditka* by Tone Partljič, *Transvestitska svatba* by Vinko Möderndorfer, and to some extent *Bolje tič v roki kot tat na strehi* by Matjaž Zupančič) and on stereotypes and prejudices (often in connection with the dichotomy urban-rural, as in Möderndorfer's play *Na kmetih*, Partljič's *Čaj za dve*, Jesih's *Srebrno rebro*, or central-marginal, which can best be seen in *Afrika ali Na svoji zemlji* by Boris Kobal). Nor do the authors forget to link these themes with displays of human error and weakness, and with universal comic situations.

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## Contemporary Slovene Literature and Electronic Sources

One important condition with regard to the status of an author is publication. Increasingly, the publication of literature or at least its appearance takes place on the Internet, in line with the principle that is rapidly gaining ground that the existence of that which can not be found on the Internet is questionable. A collection of Slovene literary works appeared on the Internet at the end of 1994 on the server belonging to the Jožef Stefan Institute (<http://www.ijs.si/lit/leposl.html-I2>). Due to the limitations imposed by the law on copyright it is understandable that I included in the collection mainly older classics, to which access is free. The collection comprises nearly 60 longer texts in html format; most of them were either typed in or scanned. Most of the texts on this website are prose; there are very few plays or translations. Eighty novice writers who decided to place their literature on the Internet are gathered under the title of *Povezave na strani drugih spletnih poetov* (Links to the websites of other online poets). There followed the collection of Slovene literature Omnibus (<http://www.omnibus.se/beseda/>), edited by Franko Luin, a Slovene from Trieste working as a typographer in Sweden who died last year. The collection succeeded in gathering approximately 300 books, accessible in pdf format in such a way that it is not possible to print or copy them. Individual enthusiasts have created Internet portals for individual authors, such as the France Prešeren (<http://www.preseren.net/slo/default.asp>) and Josip Murn (<http://www.murn-aleksandrov.net/slo/default.asp>) websites, which are represented in an exemplary fashion by their complete oeuvre.

Primož Jakopin's Internet site *Nova beseda* at the Research Centre of the Slovene Academy ([http://bos.zrc-sazu.si/nova\\_beseda.html](http://bos.zrc-sazu.si/nova_beseda.html)) contains Slovene literature encompassing 12 million words. It also shows texts from Luin's and Hladnik's collections on request; however, it is primarily aimed at searches for the context of the searched word. Thus we can search through the complete works of Ivan Cankar and Ciril Kosmač. We should also mention the bibliography of Slovene literature accessible in English ([http://www.ijs.si/lit/slov\\_lit.html-I2](http://www.ijs.si/lit/slov_lit.html-I2)). If you are abroad, you can search for books on sale on the sites belonging to Slovene publishers; one of their lists can be found on <http://www.trgovine.net/?c=12>.

The *Cobiss* portal (Cooperative Online Bibliographical System and Services) combines the catalogues of 280 Slovene libraries and serves as an electronic national bibliography. From *Cobiss*'s home page <http://cobiss.izum.si> we can click our way to specific searches and, for example,

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## Sodobna slovenska literatura in elektronski viri

Eden izmed pomembnih pogojev za status literata je objavlanje. V vedno večji meri gre pri tem za objavlanje in pojavljanje na internetu, pač v skladu s pravilom, ki hitro pridobiva na veljavi, da je eksistenca tistega, česar ne najdemo na internetu, pogosto vprašljiva. Zbirka slovenskih leposlovnih besedil se je pojavila na internetu konec leta 1994 na strežniku Inštituta Jožef Stefan (<http://www.ijs.si/lit/leposl.html-I2>). Zaradi omejitev, ki jih nalaga zakon o avtorskih pravicah, je razumljivo, da sem v zbirko v največji meri vključil starejše klasike, katerih besedila so v prostem pristopu. Zbirka obsega blizu 60 daljših besedil v formatu html; večinoma so bila vtipkana ali preskenirana. 80 začetniških avtorjev, ki so se odločili postaviti svojo literaturo na splet, je zbranih pod naslovom *Povezave na strani spletnih poetov*. Največ je proze, zelo malo pa je dramatike in prevodov. Sledila je zbirka slovenskega leposlovja Omnibus (<http://www.omnibus.se/beseda/>), ki jo je urejal lani umrli Franko Luin, tržaški Slovenec, dejaven kot tipograf na Švedskem. Uspela je zbrati okoli 300 knjig, dostopnih v pdf-formatu in postavljenih tako, da jih ni mogoče tiskati ali kopirati. Posameznim klasikom so navdušenci napravili lastne spletne portale: zglejmo sta predstavljena s celotnim opusom npr. France Prešeren (<http://www.preseren.net/slo/default.asp>) in Josip Murn (<http://www.murn-aleksandrov.net/slo/default.asp>).

Spletišče Primoža Jakopina *Nova beseda* pri ZRC SAZU ([http://bos.zrc-sazu.si/nova\\_beseda.html](http://bos.zrc-sazu.si/nova_beseda.html)) vsebuje slovensko leposlovje v obsegu 12 milijonov besed. Na željo besedila iz Luinove in Hladnikove zbirke tudi prikaže, sicer pa je namenjeno iskanju konteksta okrog iskane besede. Iščemo lahko npr. po celotnem Cankarju in Kosmaču. Omenimo še bibliografijo slovenskega leposlovja, dostopnega v angleščini ([http://www.ijs.si/lit/slov\\_lit.html-I2](http://www.ijs.si/lit/slov_lit.html-I2)). Kupljive knjige bomo, če smo kje v tujini, iskali po spletnih straneh slovenskih založb; eden izmed njihovih seznamov je <http://www.trgovine.net/?c=12>.

Portal *Cobiss* (kooperativni online bibliografski sistem in servisi) združuje kataloge 280 slovenskih knjižnic in funkcionira kot elektronska nacionalna bibliografija. S *Cobissove* začetne strani <http://cobiss.izum.si> se priključimo do ukaznega iskanja in tam lahko poiščemo npr. vse romane v slovenščini, ki so izšli leta 2005 (lc=a and la=slv and py=2005) ali pa vse slovenske pesniške knjige, prevedene v druge jezike leta 2003 (lc=g and lo=slv and py=2003). Kako zajeti daljša časovna obdo-

bja, vprašajte knjižničarke, dobro pa si je zapomniti, da je lc=b drama, lc=c esej, lc=e pisma, lc=f kratka proza, lc=i potopisi, kw=haiku išče ključno besedo haiku itd. Letna romaneskna produkcija na Slovenskem je 40–60 del, pesniških zbirk pa je 200–300. *Cobiss* izpiše najbolj izposojane knjige. V juliju 2006 sta bila med prvimi stotimi samo dva domača avtorja: mladinska pisateljica Desa Muck na 16. mestu s *Paniko* in na 98. mestu *Misli o življenju in zavedanju* Janeza Drnovška. Vse drugo je bilo tuje žanrsko, počitniško branje. Na začetku leta, januarja 2006, je bila lestvica popularnih čisto drugačna: med prvo deseterico so bili na 5., 7. in 9. mestu izbor novel od Preglja do Kosmača, *Solzice* Prežihovega Voranca in *Visoška kronika* Ivana Tavčarja, potem pa Ivan Cankar, Ela Peroci, Vid Pečjak ..., z dvakrat večjo izposojajo kot počitniško branje – 1000-krat na naslov. Statistika nezgrešljivo pripoveduje, kako slovenska literatura živi polno le kot obvezno šolsko berilo. Ko pridejo počitnice, zaluča Slovenec knjigo v kot ali v najboljšem primeru vzame v roko lahkotnega tujega avtorja.

Sodobno slovensko književnost na domačih domelah s končnico .si najhitreje registrira iskalnik Najdi.si (<http://www.najdi.si>), ki išče po vseh pregibnih oblikah, tudi če izraz odtipkamo v iskalno polje v imenovalniku. Tudi Google ne bo napačna izbira. Še prej uporabimo Najdi.si-jev spletni imenik (gl. menije Umetnost in kultura, Literatura, Poezija) in tako najdemo Ihana, Aškerc, animiranega Kosovela, Celjsko literarno društvo, narčno poezijo iz Cerkna, Marjetko Jeršek, Nežo Maurer, literarne delavnice, kibernetno poezijo ... – nekaj čez 100 zadetkov, kar je malo glede na to, da veljamo za narod pesnikov. Seveda se v imenikih znajdejo samo tiste spletne objave, ki jih avtorji ali njihovi bralci vpišejo vanje. Svoječas je slovensko internetno veselje tako katalogizirala znamenita Matkurja (<http://www.matkurja.com/si/>).

Da so sodobni slovenski književniki do interneta še vedno zelo nezaupljivi, kaže podatek, da ima svoj elektronski poštni predalček samo polovica od 307 članov pisateljskega društva in da ostalim torej ni do komuniciranja z elektronsko pismenimi Slovenci. Na njihovem spletišču (<http://www.drustvo-dsp.si/drustvo/drustvo.html>) se tudi poučimo, da se jih samo 25 ali ena dvanajstina lahko pohvali z lastno spletno predstavitevjo. Situacija se počasi popravlja, saj jih je pred tremi leti imela e-naslove samo ena tretjina, spletno stran pa pičila šestnajstina.

Za svetovne dneve slovenske literature je bilo izbranih 40 najboljših avtorjev in lepo je zapisati pozitivno ugotovitev, da je internetna statistika pri teh ugodnejša: samo ena osmina jih nima e-naslova in kar ena četrtnina je poskrbela za svojo spletno predstavitev. Uspešnost je očitno v premem sorazmerju z internetno ozaveščenostjo. Izbrane literature sem rangiral po stopnji internetne prisotnosti, ki sem jo določil s številom zadetkov v domačem iskalniku Najdi.si. Metoda je žal nemočna pri

search for all the novels in Slovene that were published in 2005 (lc=a and la=slv and py=2005). You should ask the librarian how to include longer time periods; it is worth remembering only that lc=b means drama, lc=c essays, lc=e correspondence, lc=f short prose, lc=i travelogues, while kw=haiku searches exclusively for the key word haiku, etc. In Slovenia, 40 – 60 novels are published annually and 200 – 300 poetry collections. *Cobiss* will also supply a list of the books that are most often out on loan. In July 2006, only two Slovene authors were among the first hundred: Desa Muck, who writes for young readers, was in 16th place with *Panika* and President Janez Drnovšek in 98th place with *Misli o življenju in zavedanju*. All the other texts among the first hundred could be classified as foreign popular holiday reading. At the start of this year, in January 2006, the “chart” was completely different: among the top ten, the 5th, 7th and 9th places were occupied, respectively, by *Izbora novel od Preglja do Kosmača, Solzice* by Prežihov Voranc and *Visoška kronika* by Ivan Tavčar. Ivan Cankar, Ela Peroci, Vid Pečjak and other Slovene authors followed, with the number of loans double that which the most popular books had during the holiday season – 1000 per title. These statistics clearly show that Slovene literature lives fully only as obligatory reading at school – come the holidays and the average Slovene casts books aside, or at best borrows a light foreign yarn.

Modern Slovene literature on Slovene domains with the ending .si can be most readily accessed by the Najdi.si search engine (<http://www.najdi.si>), which searches for all the possible inflections even when an expression is typed into the search field in the nominative case. Google, too, is not a bad choice, but before you resort to it, try Najdi.si's Internet directory (see menus Art and Culture, Literature, and Poetry) and you can find Alojz Ihan, Anton Aškerc, animated poetry by Srečko Kosovel, the Celje Literary Society, dialect poetry from Cerkno, Marjetka Jeršek, Neža Maurer, literary workshops, cyber net poetry, etc. – just over 100 hits, which is not very many, considering we are supposed to be a nation of poets. Needless to say, only Internet publications entered either by authors or readers will appear. In the early days of the Internet, the virtual Slovenia web was categorised in this way by the famous Matkurja (<http://www.matkurja.com/si/>).

The fact that modern Slovene authors still do not trust the Internet is shown by the fact that a mere half of the 307 members of the Slovene Writers' Association (SWA) have their own electronic mail box, from which we can only conclude that the rest do not care much for communicating with electronically literate Slovenes. On their website (<http://www.drustvo-dsp.si/drustvo/drustvo.html>) we can also see that only 25 or a twelfth can boast their own Internet presentation. The situation is slowly improving, however, as three years ago only a third had e-mail addresses and just under a sixteenth of them a website.

For the World Days of Slovene Literature 40 of the best authors were selected and it is good to be able to record the

positive conclusion that the Internet statistics are more favourable with regard to these authors: only one eighth do not have an e-mail address and a quarter have their own website. Success is obviously in direct correlation to Internet awareness. I have arranged the selected authors in a table according to their Internet presence, which I determined with the help of the hits I got on Najdi.si. Unfortunately, this method is unsuccessful when it comes to authors with commonly found names, as it is very difficult to quickly differentiate between the illustrator Marija Lucija Stupica and the poet Lucija Stupica, the university lecturer from Maribor Dušan Jovanovič from the playwright with the same name, Miss Slovenia Maja Novak from the poet bearing exactly the same name and the playwright Matjaž Zupančič from all the other Matjaž Zupančičs. The number of hits related to the climber Maja Vidmar and the graphic designer Maja Vidmar are well ahead of those for Maja Vidmar the poetess and the same applies to the other pairs above: everybody is better at presenting their image to the public than writers. Conclusions:

– The most popular of the writers on the Internet, Vlado Kreslin, is not really a writer (nor is he a member of the Writer's Association), but a singer.

– The frequency of Internet hits correlates with inclusion in lexicons (see the Slovene Wikipedia on [http://sl.wikipedia.org/wiki/Glavna\\_stran](http://sl.wikipedia.org/wiki/Glavna_stran)) and with the frequency of various literary-critical treatments (see the list of diploma theses in Slovene literature at the Ljubljana Department of Slovene Language and Literature on <http://www.ff.uni-lj.si/hp/dnsk/>). The most popular subject of student analysis is Tone Pavček.

– In Google's ratings, Boris Pahor is in the lead, far ahead of Kreslin, which comes as no surprise considering the number of translations of Pahor's works and his frequent appearances on the international literary scene. Something similar applies to Tomaž Šalamun and Aleš Debeljak, whose standing according to Google's international criteria (it searches also domains outside Slovenia) is also much higher.

– You will find very few texts by modern authors on the Internet: on Omnibus, Boris Pahor offers three, (*Na sipini*, *Nekropola*, *Vila ob jezeru*) and Feri Lainšček two (*Petelinji zajtrk*, *Regratova roža*), whilst you will not be able to read Drago Jančar on your screen, although he (in addition to the two writers mentioned above and Florjan Lipuš) did offer 37 of his works for statistical processing by Jakopin's *Nova beseda*. Vlado Kreslin, Miha Mazzini and Alojz Ihan offer some of their texts on their websites. The most professionally designed Internet pages of Slovene writers offer film treatments, music, scripts, interviews and theatre advertisements before information regarding literature.

Other websites featuring modern Slovene literature or information about it:

Vijavaja.com – Kdo dogaja, Search by category: literature (<http://vijavaja.com/enter/dogaja/podrob.php?ID=1978>) – teenagers assessing the books they have read

avtorjih s pogostimi imeni, ker pač ni mogoče na hitro ločiti ilustratorke Marije Lucije Stupice od pesnice Lucije Stupice, mariborskega univerzitetnega predavatelja Dušana Jovanoviča od dramatika istega imena, misice Maje Novak od njene soimenjakinje pesnice in dramatika Matjaža Zupančiča od raznih drugih Matjažev Zupančičev. Plezalka Maja Vidmar in grafična oblikovalka Maja Vidmar sta med zadetki pred pesnico Majo Vidmar in enako je tudi pri drugih naštetih pari: vsi znajo bolje poskrbeti za svojo podobo v javnosti kot literati. Sklepi:

– Najpopularnejši med literati na internetu, Vlado Kreslin, ni pravi literat (tudi ni član pisateljskega društva), ampak pevec.

– Pojavnost na internetu je v korelaciji z vključenostjo v leksikone (gl. slovensko Wikipedijo na [http://sl.wikipedia.org/wiki/Glavna\\_stran](http://sl.wikipedia.org/wiki/Glavna_stran)) in s pogostnostjo literarnovednih obravnav (gl. seznam diplomskih nalog iz slovenske književnosti na ljubljanski slovenistiki na <http://www.ff.uni-lj.si/hp/dnsk/>). Najbolj priljubljeni predmet študentskih analiz je Tone Pavček.

Na Googlovi lestvici popularnosti je na prvem mestu Boris Pahor, daleč pred Kreslinom, kar glede na Pahorjevo prevajanost in vključenost v mednarodno literarno sceno ne preseneča. Podobno sta po Googlovem mednarodnem kriteriju (išče namreč tudi po domenah zunaj Slovenije) svoje mesto popravila Tomaž Šalamun in Aleš Debeljak.

– Besedil sodobnih avtorjev bomo našli na internetu bore malo: pri Omnibusu je tri dal v prosto branje Boris Pahor (*Na sipini*, *Nekropola*, *Vila ob jezeru*) in dve Feri Lainšček (*Petelinji zajtrk*, *Regratova roža*), Draga Jančarja pa na zaslonu ni mogoče prebirati, pač pa je odstopil (poleg imenovanih dveh in Florjana Lipuša) 37 svojih besedil za statistične obdelave Jakopinovi Novi besedi. Na svojih spletnih straneh imajo besedila še Vlado Kreslin, Miha Mazzini in Alojz Ihan.

Najbolj profesionalno napravljene spletne strani slovenskih književnikov pred literarnimi informacijami ponujajo filmske zgodbe, glasbo, scenarije, intervjuje, delajo reklamo za gledališče.

Druga spletišča s sodobno slovensko književnostjo ali informacijami o njej:

Vijavaja.com – Kdo dogaja, Išči po kategoriji: književnost (<http://vijavaja.com/enter/dogaja/podrob.php?ID=1978>) – najstniki ocenjujejo prebrane knjige

Radio in televizija Slovenije – Kultura, Knjige ([http://www.rtv slo.si/kultura/modload.php?&c\\_mod=rnews&op=sections&func=read&c\\_menu=5](http://www.rtv slo.si/kultura/modload.php?&c_mod=rnews&op=sections&func=read&c_menu=5)) – klepetalnica, intervjuji z avtorji

Mladina – Knjige (<http://www.mladina.si/tehdnik/200634/rubrika/knjige/>) – recenzije v časopisu, ki zna poskrbeti, da se znajde med prvimi zadetki

Župca net – Knjiga meseca, Pesnik in pisatelj (<http://www.zupca.net/podstresje/arhiv/arhiv.htm#ods3b>) – literarne informacije za mladino

Knjigarna JuliaDoria (<http://www.juliadoria.com/>) – podjetno promovira knjige raznih založb

Svet iz besed – (<http://www.svetizbesed.com/index.php>) – literarno spletišče založbe Rokus

Pesnik <http://www.pesnik.net/content/view/420/1/> – pesniški portal s prostorom za objave

Locutio (<http://www.locutio.si/>) – slovenska online literarna revija

Slovenia – Poetry International Web, slovenski pesniki v več jezikih ([http://slovenia.poetryinternational-web.org/piw\\_cms/cms/cms\\_module/index.php?obj\\_name=slovenia](http://slovenia.poetryinternational-web.org/piw_cms/cms/cms_module/index.php?obj_name=slovenia)) – Korun, Šalamun, Mozetič, Zajc, Kocbek, Kušar, Semolič, Kosovel, Taja Kramberger, Uroš Zupan

NEDWEB/Literatura v kontekstu – mednarodni literarni leksikon ([http://www.ned.univie.ac.at/lic/autor.asp?paras=/lg;26/lt;26/aut\\_id;16543/link;3/id;4884/lang\\_id;26/](http://www.ned.univie.ac.at/lic/autor.asp?paras=/lg;26/lt;26/aut_id;16543/link;3/id;4884/lang_id;26/)) –

Društvo slovenskih književnih prevajalcev ([http://www.dskp-drustvo.si/html/o\\_drustvu.html](http://www.dskp-drustvo.si/html/o_drustvu.html))

Slovlit (<http://mailman.ijs.si/listinfo/slovlit>) diskusijski forum o literaturi in jeziku

Sodobna slovenska literatura in elektronski viri (<http://www.ff.uni-lj.si/slovjez/mh/ssliev.html>) – tale članek

Pisateljske spletne strani:

Andrej Blatnik,

<http://www.andrejblatnik.com/> (intervjuji)

Aleš Debeljak,

<http://www.fdv-kulturologija.si/ales-debeljak.htm>

Alojz Ihan,

<http://www.mf.uni-lj.si/imi/ihan/>

Vlado Kreslin,

<http://www.kreslin.com/besedila.html>

Miha Mazzini,

<http://friends.s5.net/mazzini/>

Matjaz Pikalo,

<http://www.pesnik-pikalo.si/>

Andrej Rozman - Roza,

<http://www.roza.si/>

Suzana Tratnik,

<http://www.ljudmila.org/~tratniksu/biblio.htm>

Marjan Tomšič,

<http://www.capris-d.si/art/literature/MarjanT/indexS.html>

Radio and Television Slovenia – Kultura, Knjige ([http://www.rtvlo.si/kultura/modload.php?&c\\_mod=rnews&op=sections&func=read&c\\_menu=5](http://www.rtvlo.si/kultura/modload.php?&c_mod=rnews&op=sections&func=read&c_menu=5)) – chat room, interviews with authors

Mladina – Knjige (<http://www.mladina.si/teknik/200634/rubrika/knjige/>) – reviews in the magazine that knows how to be among the first hits

Župca net – Knjiga meseca, Pesniki in pisatelji (<http://www.zupca.net/podstresje/arhiv/arhiv.htm#ods3b>) – literary information for young people

The Julia Doria bookshop (<http://www.juliadoria.com/>) – actively promoting books published by various publishers

Svet iz besed – (<http://www.svetizbesed.com/index.php>) – the literary website of the Rokus publishing house

Pesnik <http://www.pesnik.net/content/view/420/1/> – a poets' portal with space for notices

Locutio (<http://www.locutio.si/>) – a Slovene online literary magazine

Slovenia – Poetry International Web, Slovene poets in a number of languages ([http://slovenia.poetryinternational-web.org/piw\\_cms/cms/cms\\_module/index.php?obj\\_name=slovenia](http://slovenia.poetryinternational-web.org/piw_cms/cms/cms_module/index.php?obj_name=slovenia)) – Korun, Šalamun, Mozetič, Zajc, Kocbek, Kušar, Semolič, Kosovel, Taja Kramberger, Uroš Zupan

NEDWEB/Literatura v kontekstu – an international literary lexicon ([http://www.ned.univie.ac.at/lic/autor.asp?paras=/lg;26/lt;26/aut\\_id;16543/link;3/id;4884/lang\\_id;26/](http://www.ned.univie.ac.at/lic/autor.asp?paras=/lg;26/lt;26/aut_id;16543/link;3/id;4884/lang_id;26/)) –

Društvo slovenskih književnih prevajalcev (Slovenian Association of Literary Translators) ([http://www.dskp-drustvo.si/html/o\\_drustvu.html](http://www.dskp-drustvo.si/html/o_drustvu.html))

Slovlit (<http://mailman.ijs.si/listinfo/slovlit>) – a discussion forum on literature and language

Sodobna slovenska literatura in elektronski viri (Modern Slovene Literature and Electronic Sources) (<http://www.ff.uni-lj.si/slovjez/mh/ssliev.html>) – this article

Writers' web sites:

Andrej Blatnik,

[http://www.andrejblatnik.com/\(intervjuji\)](http://www.andrejblatnik.com/(intervjuji))

Aleš Debeljak,

<http://www.fdv-kulturologija.si/ales-debeljak.htm>

Alojz Ihan,

<http://www.mf.uni-lj.si/imi/ihan/>

Vlado Kreslin,

<http://www.kreslin.com/besedila.html>

Miha Mazzini,

<http://friends.s5.net/mazzini/>

Matjaz Pikalo,

<http://www.pesnik-pikalo.si/>

Andrej Rozman - Roza,

<http://www.roza.si/>

Suzana Tratnik,

<http://www.ljudmila.org/~tratniksu/biblio.htm>

Marjan Tomšič,

<http://www.capris-d.si/art/literature/MarjanT/indexS.html>

