

Nova Gorica, 14.10.2015



Mednarodno znanstveno srečanje  
mladih humanistov

***Slovanski jeziki na stičišču kultur***

International Conference for Young  
Humanists

***Slavic Languages on the Cultural  
Contact***

## Organizatorji / Organizers

### ✚ Študentska sekcija Slavističnega društva Slovenije / Student Section of Slavic Society Slovenia

**Dr. Lidija Rezončnik** je na Oddelku za slavistiko Filozofske fakultete Univerze v Ljubljani doktorirala septembra 2014 z disertacijo *Poljski in slovenski literarni kanon obdobja modernizma v filmski adaptaciji*. Na Filozofski fakulteti je zaključila tudi študij germanistike, trenutno pa je vpisana še na zaporedni študij slovenistike in primerjalne književnosti. Ukvarja se z modernizmom v poljski in slovenski literaturi, sodobno poljsko kratko prozo ter interdisciplinarnim povezovanjem literature in filma v okviru filmskih adaptacij. Rezultate svojih raziskav je predstavila na konferencah v Salzburgu, Budimpešti, Baslu in Ljubljani.

**Dr. Lidija Rezončnik** concluded in September 2014 her PhD at the Department of Slavic Languages and Literatures at the Faculty of Arts, University in Ljubljana with the dissertation *The Polish and Slovenian Literary Canon from the Period of Modernism as Film Adaptation*. She also concluded the study of German language and literature and currently studies Slovenian language and Comparative Literature at the same University. In her researches, she mainly deals with Modernism in Polish and Slovenian literature, contemporary Polish short story and interdisciplinary relations between literature and film (film adaptations). She presented the results of her research at conferences for Slavists in Salzburg, Budapest, Basel and Ljubljana.

**Nina Zavašnik** je na Filozofski fakulteti Univerze v Ljubljani diplomirala na študijskih smereh Nemški jezik in književnost ter Hrvaški, srbski in makedonski jezik s književnostmi in je doktorska študentka na Inštitutu za slavistiko na Univerzi Karla Franca v Gradcu. V doktorski disertaciji piše o *Medmetih v južnoslovanskih jeziki*. Področja njenega raziskovanja so: morfologija, zlasti nepregibne besedne vrste, socio- in psiholingvistika, komparativna slovnica, lažni prijatelji, kletvice in vulgarizmi. Rezultate svojih raziskav je predstavila na različnih konferencah mladih lingvistov oz. slavistov v Budimpešti, Zagrebu, na Dunaju, v Novem Sadu, Ljubljani in Innsbrucku oz. v člankih v strokovnih monografijah.

**Nina Zavašnik** graduated German language with literature and Croatian, Serbian and Macedonian language with literatures at the Faculty of Arts on Ljubljana University and she is PhD student at the Institute for Slavistics on the University of Graz. In her doctoral thesis she is writing about *Interjections in south slavonic languages*. Her field of interests are morphology, especially indeclinate part of speech, socio- and psycholinguistics, comparative grammar, false friends, swearwords and vulgarisms. She presented the results of her research on different conferences for young linguists or slavists in Budapest, Zagreb, Vienna, Novi Sad, Ljubljana and Innsbruck and in papers in professional monographies.

 **Univerza v Novi Gorici / University in Nova Gorica in / and Slavistično društvo Nova Gorica / Slavic Society Nova Gorica**

**Megi Rožič** je doktorska študentka študijskega programa Humanistika na Fakulteti za podiplomski študij Univerze v Novi Gorici. Na Univerzi v Novi Gorici je na Fakulteti za humanistiko zaključila magistrski študij Literarnih ved. Raziskovalno se ukvarja predvsem s feministično literarno vedo in študijami spolov. Doktorska diploma, ki jo pripravlja, je interdisciplinarno zasnovana in poleg študij spolov posega tudi na področje kulturnih študij in migracijskih teorij.

**Megi Rožič** is a PhD student of the study program Humanities at the Faculty of Graduate School of University of Nova Gorica. She obtained a Masters Degree in literary studies at the Faculty of Humanities at the University of Nova Gorica. In her researches she mainly deals with feminist literary criticism and gender studies. Her doctoral diploma in preparation is interdisciplinary and includes in addition to gender studies cultural studies and migration theory.

**Rok Andres** je doktorski študent študijskega programa Humanistika na Fakulteti za podiplomski študij Univerze v Novi Gorici. Leta 2014 je diplomiral na oddelku za dramaturgijo AGRFT. Kot asistent in dramaturg je deloval pri uprizoritvah v slovenskih gledaliških hišah. Redno piše tudi strokovna besedila za gledališke liste in druge publikacije. Zaposlen je kot asistent, mladi raziskovalec na Univerzi v Novi Gorici, kjer se posveča dramatiki in gledališču.

**Rok Andres** is a PhD student of the study program Humanities at the Faculty of Graduate School of University of Nova Gorica. In 2014 has graduated from dramaturgy on Academy for theatre, radio, film and television in Ljubljana. As assistant and dramaturge he participated in theatre productions of Slovenian theatre houses. He is author of various articles in different publications. Currently is employed as young researcher and teaching assistant in the field of drama and theatre.

Konferenca bo potekala na **Univerzi v Novi Gorici, Vipavska 13, 5000 Nova Gorica**.

The Conference is taking place at the **University in Nova Gorica, Vipavska 13, 5000 Nova Gorica**.

**Program / Schedule**

Ura / Time	Prostor / Room	Vsebina / Contents
9:00–9:30	Predverje sejne sobe / Lobby	Prijava / Registration
9:30–10:45	Sejna soba / Conference room	<p>Uvodni nagovori / Opening speeches:</p> <ul style="list-style-type: none"> <li>➤ izr. prof. dr. <b>Katja Mihurko Poniž</b>, dekanja Fakultete za humanistiko Univerze v Novi Gorici / dean of the School of Humanities, University Nova Gorica;</li> <li>➤ <b>Nina Zavašnik, Lidija Rezončnik, Megi Rožič in Rok Andres</b>, organizatorji konference / Conference organizers.</li> </ul> <p>Plenarno predavanje / Plenary Session:</p> <ul style="list-style-type: none"> <li>➤ doc. dr. Ana Toroš: Slovenska literatura na stičišču kultur (predavanje bo v slovenskem jeziku z angleškimi izročki) / Slovene literature on the Cultural Contact (lecture will be hold in Slovenian with English handouts).</li> </ul>
10:45–11:00		Odmor / Coffee break
11:00–12:30	Sejna soba & predavalnica P3 / Conference room & Room P3	1. in 2. sekcija (vzporedno): predstavitve referatov / Parallel Sessions: Session 1 and 2
12:30–14:00	Restavracija / Restaurant Rusa hiša	Kosilo / Lunch
14:00–15:30	Sejna soba & soba 59 / Conference room & Room 59	3. in 4. sekcija (vzporedno): predstavitve referatov / Parallel Sessions: Session 3 and 4
15:40	Sejna soba / Conference room	Zaprtje konference s podelitvijo potrdil o udeležbi / Conference closing, handing out certificates of participation
16:00–18:00		<p>Sprehod: kulturno-literarno-zgodovinske zanimivosti Nove Gorice / Walking tour: cultural, literary and historical points of interest in Nova Gorica</p> <p>Vodi doc. dr. Ana Toroš: Kostanjevica, Goriški grad, sprehod čez Gorico in predstavitev slovenske kulturne dediščine v tem prostoru ter obisk Feiglove knjižnice. / Guided by Dr. Ana Toroš: Kostanjevica, the Castle of Gorica, walk through the city of Gorica and presentation of Slovenian cultural heritage in this area, Feigel library.</p>

**1. sekcija / 1. Session**

Vodja sekcije / Chair person: **Megi Rožič**

Predavalnica / Room: **Sejna soba / Conference room**

Ura / Time: **11:00–12:30**

<b>Ura / Time</b>	<b>Ime in priimek / Name and surname</b>	<b>Univerza / University</b>	<b>Prispevek / Paper</b>	<b>Jezik / Language</b>
11:00–11:20	<b>Aleksandar Hristov</b>	Sofia University "St. Kliment Ohridski"	Град и градско пространство в българската литература от първата половина XX век  City and urban space in Bulgarian literature from the first half of XX century	BOLG
11:20–11:40	<b>Konstantina Puneva</b>	Sofia University "St. Kliment Ohridski"	Тяло и телесност в екранизациите по романа на Л. Н. Толстой „Ана Каренина“. Естетически ракурси  Body and Corporeality in Adaptations of Novel "Ana Karenina" by Leo Tolstoy. Aesthetic Aspects	BOLG
11:40–12:00	<b>Tanja Badalič</b>	Univerza v Novi Gorici / University in Nova Gorica	Recepcija evropskih avtoric v slovenskih literarnih delih od začetka 19. stoletja do leta 1918  Reception of European Women Writers in Slovenian Literary Works from the Beginning of the 19th Century until 1918	SLO
12:00–12:20	<b>Tonja Jelen</b>	Univerza v Ljubljani, Filozofska fakulteta / University in Ljubljana, Faculty of Arts	Lokalno in globalno v slovenski literaturi  Locally and globally in culture; Slovene modern prose and images of literary characters through a cross-section of locality and globality	SLO
12:20-12:30	Kratka diskusija / Short discussion			

**2. sekcija / 2. Session**

Vodja sekcije / Chair person: **Nina Zavašnik**

Predavalnica / Room: **Room P3**

Ura / Time: **11:00–12:30**

<b>Ura / Time</b>	<b>Ime in priimek / Name and surname</b>	<b>Univerza / University</b>	<b>Prispevek / Paper</b>	<b>Jezik / Language</b>
11:00–11:20	<b>Anja Moric</b>	Univerza v Lj, Fakulteta za družbene vede in Filozofska fakulteta / University in Ljubljana, Faculty of Social Sciences and Faculty of Arts	Kulturna dediščina kočevskih Nemcev, včeraj in danes Cultural Heritage of Gottscheers (Gottschee Germans), yesterday and today	SLO
11:20–11:40	<b>Marta Cmiel-Bažant</b>	Univerza v Varšavi / Warsaw University	Načini razumevanja in konstruiranja slovenstva v času prve jugoslovanske države (1918–1941) The ways of perceiving and constructing Slovenianness at the time of the first Yugoslavia (1918–1941)	SLO
11:40–12:00	<b>Veronika Šoster</b>	Univerza v Ljubljani, Filozofska fakulteta / University in Ljubljana, Faculty of Arts	Predstavitev prevajanja iz slovaščine v slovenščino na primeru avtorskih prevodov poezije Mirke Ábelove Presentation of translating from Slovakian to Slovenian on the case of copyrighted translations of Mirka Ábelová's poetry	SLO
12:00–12:20	<b>Martin Vrtačnik</b>	Univerza v Ljubljani, Filozofska fakulteta / University in Ljubljana, Faculty of Arts	Vloga gledališkega lektorja pri oblikovanju govora v slovenščino prevedenih dramskih besedil The Role of Theatre Language Consultant in Speech Formation of Drama Texts Translated into Slovene	SLO
12:20–12:30	Kratka diskusija / Short discussion			

**3. sekcija / 3. Session**

Vodja sekcije / Chair person: **Rok Andres**

Predavalnica / Room: **Sejna soba / Conference room**

Ura / Time: **14:00–15:30**

<b>Ura / Time</b>	<b>Ime in priimek / Name and surname</b>	<b>Univerza / University</b>	<b>Prispevek / Paper</b>	<b>Jezik / Language</b>
14:00–14:20	<b>Sara Ferberuš</b>	University of Zagreb, Faculty of Humanities and Social Sciences	Difference in exposure to English among Hungarian and Croatian students	ANGL / ENGL
14:20–14:40	<b>Maja Melinc Mlekuž</b>	Univerza v Ljubljani, Filozofska fakulteta / University in Ljubljana, Faculty of Arts	Didaktično-metodični vidiki pouka slovenščine na slovensko-italijanskem kulturnem stiku  Didactic-methodical aspects of teaching Slovene at the Slovenian-Italian cultural contact	SLO
14:40–15:00	<b>Svetlana Kmecová</b>	Filozofska fakulteta Univerze Komenskega v Bratislavi / Faculty of Arts, Comenius University, Bratislava	Peč se je podrla ... Materinstvo in njegov odraz v slovaški in slovenski frazeologiji  Peč se je podrla... Motherhood and Its Reflection in Slovak and Slovene Phraseologies	SLO
15:00–15:20	<b>Kristina Pranjić</b>	Univerza v Ljubljani, Filozofska fakulteta / University in Ljubljana, Faculty of Arts	Izrekanje neizrekljivega z »zaumom« ali Kaj izreka »zaumni« jezik?  Expressing the Inexpressible with Trans-mental Language ('zaum')	SLO
15:00–15:30	Kratka diskusija / Short discussion			

**4. sekcija / 4. Session**

Vodja sekcije / Chair person: **Lidija Rezoničnik**

Predavalnica / Room: **Soba 59 / Room 59**

Ura / Time: **14:00–15:30**

<b>Ura / Time</b>	<b>Ime in priimek / Name and surname</b>	<b>Univerza / University</b>	<b>Prispevek / Paper</b>	<b>Jezik / Language</b>
14:00–14:20	<b>Patrycja Spytek</b>	Univerza v Varšavi / Warsaw University	Наталья Горбаневская: друг Человека, Польши и поляков  Natalya Gorbanevskaya – a friend of a human, Poland and the Polish people	RUS
14:20–14:40	<b>Tatsiana Murauyova</b>	Belarusian State University and Jagiellonian University, Kraków	Современная белорусская поэзия: от фольклора до постмодернизма (на примере творчества Алеся Рязанова)  The Modern Belarusian Poetry: From Folklore to Postmodernism (on Ales' Ryazanov's creativity example)	RUS/ BELORUS
14:40–15:00	<b>Yury Bialou</b>	Gomiel State University and Jagiellonian University, Kraków	Опыт интерпретации литературных произведений с точки зрения аналитической психологии К. Г. Юнга (на примере повести В. Короткевича «Дзікае паляванне караля Стаха»)  Experience in the interpretation of literary works from the perspective of analytical psychology of C.G. Jung (for example V. Karatkevich's novel "Wild hunt of king Stakh")	RUS/ BELORUS
15:00–15:30	Diskusija / Discussion			



## 1. sekcija / 1. Session

**Aleksandar Hristov**

Sofia University "St. Kliment Ohridski", Faculty of Slavic Studies, [hristov\\_aleksandar @abv.bg](mailto:hristov_aleksandar@abv.bg)

**Александър Христов Христов** е роден в София, България през 1986. Завършва специалност „Българска филология“ в Софийски Университет „Св. Климент Охридски“, където завърша и магистърска степен в специалността „Литературата – творческо писане“. Понастоящем е докторант в същия университет с дисертационна тема „Пространствата на града в българската белетристика от първата половина на 20 век“. Научните му интереси са в полето на българската литературна история и съвременната българска литература. Работи и като преводач на художествена литература. Негови разкази са печелили национални литературни награди и са преведжани на английски и хърватски език.

**Aleksandar Hristov** was born in Sofia, Bulgaria in 1986. He graduated from Sofia University "St. Kliment Ohridski" where he studied Bulgarian language and literature. He has a Master's degree in Creative Writing. At the moment he is PhD student in the same university, his dissertation theme is "The urban spaces in Bulgarian literature from the first half of XX-th century". His fields of interest are Bulgarian literary history and contemporary literature. He also works as a translator of fiction. His short stories won some of the Bulgarian national literature prizes. He has short stories translated in English and Croatian.

Prispevek / Paper: **Град и градско пространство в българската литература от първата половина XX век / City and urban space in Bulgarian literature from the first half of XX century**

Обект на изследване в моя доклад са литературните проекции на града и градските пространства в българската белетристика от първата половина на 20 век. В текста си се опитвам да проследя проявленията и развитието на градските мотиви и техните художествени реконструирания в посочения период. Разглеждам градското пространство в качеството му пресечна точка между социалните, културните, психическите и душевните аспекти на човешкия живот, както и конфликтите, които се пораждат в следствие на тези пресичания в полето на художествения текст. В текста си правя кратък обзор на градските мотиви, техните функции и внушения вложени във водещите литературни течения в белетристиката през периода. Също така се опитвам да посоча други пространства на човешкия живот, с които градът влиза в конфликт, както и да посоча най-общите характеристики на тези идейни противоборства. Целта на доклада е да се изгради един възможен поглед към проявленията на градските пространства в българската литература и да се очертаят основните мотиви и тенденциите в тях.

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This paper focuses on the literary projections of the city and the urban spaces in Bulgarian fiction from the first half of the XX century. In the present study I aim to track certain manifestations and evolution of the urban motives and their fictional reconstructions in the same period. I examine the urban spatiality in its capacity of intersection between social, cultural mental and psychological aspects of human life, as well as the conflicts consequently arising. In my research I also make a preview of the urban motives, their functions and depictions implemented in the main literary trends of that period. I'm also trying to point out other

spaces of the human life, which are in antithetic to the polis, and to describe the main features of that conflict. My goal is to provide a possible perspective on the function and appearance of the urban motives in the Bulgarian literature, and to outline their main features.

**Konstantina Puneva**

Sofia University "St. Kliment Ohridski", Faculty of Slavic Studies, [kpuneva@gmail.com](mailto:kpuneva@gmail.com)

**Константина Пунева** родена в София, България през 1987 г. Тя е бакалавър по „Българска филология“ и магистър по „Литература, кино и визуална култура“ в СУ „Св. Климент Охридски“. В момента е докторант по „Руска класическа литература (XIX век)“. Темата на дисертацията ѝ е „Л. Н. Толстой като екранен сюжет: литературна и кинопоетика“. Сферите на научни интереси на Пунева са в областта на руската литература, визуалната култура, киното и социологията. Има участия в научни конференции в България, Русия и Унгария.

**Konstantina Puneva** was born in Sofia, Bulgaria in 1987. She has bachelor's degree in Bulgarian language and literature and master's degree in Literature, Film and Visual Culture from "St. Kliment Ohridski" Sofia University. At the moment she is PhD student in Russian classical literature at the same university. The title of her thesis is "Leo Tolstoy as a screen plot: poetics of literature and film". Her fields of interest are Russian literature, visual culture, film and sociology. She has participated in conferences in Bulgaria, Russia and Hungary.

Prispevek / Paper: **Тяло и телесност в екранизациите по романа на Л. Н. Толстой „Ана Каренина“. Естетически ракурси/ *Boby and Corporeality in Adaptations of Novel "Anna Karenina" by Leo Tolstoy. Aesthetic Aspects***

След възникването си в края на XIX век филмовото изкуство като никое друго постепенно, но все по-съвършено съумява да онагледява обществените мнения и нагласи относно представите за добро / зло, морал / разврат, красиво / грозно и т. н. през различни периоди и да ги съизмери със своето време. Разчупването на сексуалните стереотипи през XX – XXI век и рефлексите на личността както сама по себе си, така и положена в по-широка хомогенна или хетерогенна конфигурация (семейство, приятелски и професионален кръг, град...) намират израз в екранизациите по романа на Лев Толстой „Ана Каренина“, които попадат във фокуса на доклада. Въпросите за цензурата, неприкосновеността на класиката и половите поведенчески механизми са сред темите, разгърнати в текста.

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After its emergence at the end of the 19th century the art of filming like no other, gradually, but more and more elaborately manages to represent the public opinion on questions like good /evil, morale/immorality, beauty/ugliness, etc. within the context of different periods. Breaking of taboos and stereotypes of sexuality in the 20th and 21st centuries and the reflexes of a personality alone, as well as within a larger homogenous or heterogeneous social contexts (family, friends, professional circles, towns or cities...) are displayed in the screen versions, based on Lev Tolstoy's novel "Anna Karenina", and are the center of this presentation. Censorship, sanctity of classics and gender- motivated behavioral mechanisms are among the topics, unfolded in the text.

**Sara Ferberuš**

University of Zagreb, Faculty of Humanities and Social Sciences, Department of English, [sara.ferberus@gmail.com](mailto:sara.ferberus@gmail.com)

**Sara Ferberuš:** Finished studies: undergraduate programme in English language and literature and Portuguese language and literature - Faculty of Humanities and Social Sciences, University of Zagreb, Croatia. Temporary studies: graduate programme in TEFL - Faculty of Humanities and social Sciences, University of Zagreb, Croatia. Research and field of interest: SLA, individual differences, motivation in language learning, applied linguistics. Conference: Poster presentation – ELTE, Budapest, May 2015.

Prispevek / Paper: **Difference in exposure to English among Hungarian and Croatian students**

Having in mind the current status of English as a predominant foreign language (FL), the aim of the research was to explore how the amount of the exposure to English as a foreign language (EFL) affects language learners. Comparison was made between Hungarian and Croatian university students, as in both countries FL learning policies are very similar. However, there is a major difference in the amount of out-of-school exposure to the FL on daily basis. More specifically, owing to subtitled television programmes, Croatian students are highly exposed to English while the exposure in Hungary is limited due to dubbed television programmes. Since the movies and series are a valuable source of the authentic input of the FL in EFL setting and watching television is generally very popular and enjoyable leisure activity, the research investigated if the difference of the presence or absence of English in such context could result in significant variations of students' motivated learning behavior, attitudes towards FL and culture and if students learn through television programmes. The research was based on a mixed-methods data collection. The majority of data was gathered through a standardised questionnaire and there was additional qualitative approach to the study through the interview with a student from each country. The results indicate the biggest difference between Croatian and Hungarian learners in attitudes towards language learning in general and in the belief how English influences their mother tongue.

**Dr. Maja Melinc Mlekuž**

Univerza v Ljubljani, Filozofska fakulteta, Oddelek za slovenistiko, [maja.melinc@guest.arnes.si](mailto:maja.melinc@guest.arnes.si)

**Dr. Maja Melinc Mlekuž** je diplomirala iz slovenščine in sociologije kulture na Filozofski fakulteti v Ljubljani in tam v juliju 2015 tudi doktorirala. Njeno strokovno zanimanje je osredičeno na didaktiko književnosti, empirično pedagoško raziskovanje in zlasti na pouk slovenščine v šolah s slovenskim učnim jezikom v Italiji. Na Državnem izobraževalnem zavodu s slovenskim učnim jezikom Trubar-Gregorčič v Gorici (Italija) poučuje slovenščino in zgodovino. Od štud. leta 2008/2009 naprej sodeluje s Fakulteto za humanistiko Univerze v Novi Gorici, najprej kot lektorica za slovenščino kot drugi/tuji jezik, od štud. leta 2012/2013 pa kot asistentka za slovensko književnost. Objavlja v strokovnih revijah in zbornikih z znanstvenih simpozijev in konferenc, je tudi sourednica revije Slovenščina v šoli.

**Dr. Maja Melinc Mlekuž** graduated in Slovenian language and sociology of culture at the Faculty of Arts in Ljubljana. In July 2015 she also received her PhD. Her professional interest is centered on the didactics of literature, empirical educational research and in particular on the teaching of Slovene in schools with Slovenian teaching language in Italy. She teaches Slovene and History at the state educational institution with Slovenian teaching language Trubar-Gregorčič in Gorizia (Italy). She has been cooperating with the Faculty for Humanities from Nova Gorica since the school year 2008/2009, first as a language editor for Slovene as a second/foreign language and since 2012/2013 as an assistant for Slovenian Literature. She publishes articles in professional magazines and journals from scientific symposiums and conferences and is also a co-editor of the magazine Slovenian in schools (Slovenščina v šoli).

Prispevek / Paper: **Didaktično-metodični vidiki pouka slovenščine na slovensko-italijanskem kulturnem stiku / Didactic-methodical aspects of teaching Slovene at the Slovenian-Italian cultural contact**

Prispevek bo odgovoril na vprašanja: kakšen odnos imajo dijaki na obeh straneh meje do slovenskega jezika, literature oz. kulture kot vira osebnega in kulturnega bogastva; ali dijaki in učitelji v srednjih šolah na stičišču slovensko-italijanske kulture literarno vzgojo razumejo tudi kot vzgojo za razvijanje narodne zavesti; kakšen odnos imajo do medkulturne komunikacije; kakšno je razumevanje slovenstva oz. slovenske identitete pri pedagoških delavcih, kako se to odraža v izbiranju vsebin in metod poučevanja ter pri dodatnih obšolskih dejavnostih; s katerimi vzgojno-izobraževalnimi vsebinami poudarjeno gojijo pri pouku književnosti pri predmetu slovenščina znanje in zavest o slovenskem jeziku, literaturi in kulturi, z namenom razvijati slovensko identiteto; katere pogloblitve pristope uporabljajo pri rednem pouku in pri obšolskih dejavnostih v ta namen; katera učna gradiva uporabljajo (zgolj ponudbo od zunaj ali kaj izdelajo tudi sami); kakšnega usposabljanja so deležni učitelji; kakšna je podpora pedagoških svetovalcev; kakšna je medkulturna zmožnost slovenskih dijakov višjih srednjih šol v Italiji in dijakov srednjih šol v Sloveniji.

Predstavljeni bodo izsledki obsežne aplikativne (primerjalne) empirične raziskave (Melinc Mlekuž 2014), ki so podali diagnozo narodne zavesti med mladimi na obeh straneh meje ter prognozo družbenega razmerja, kar bo (zlasti v zamejskem prostoru) vplivalo na prihodnjo didaktično strukturo pouka književnosti, podrobnejše diferenciranje ciljev, didaktičnih strategij, gradiv in metod pouka. V prispevku bodo podane ugotovitve, ki bodo služile kot vodilo pri sestavi nadaljnjega kurikulumu in učbenikov za književnost na šolah druge stopnje s slovenskim učnim jezikom v Italiji. Na osnovi rezultatov raziskave so se oblikovale tudi smernice za izobraževanje in izpopolnjevanje učiteljev slovenščine (književnosti).

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The paper will answer the following questions: what kind of attitude do students on both sides of the border have towards Slovenian language and literature as a source of personal and cultural wealth; do students and teachers in secondary schools at the crossroads of the Slovenian-Italian culture understand literary education also as education for the development of national consciousness; what are their attitudes towards intercultural communication; what is the understanding of the Slovene and the Slovenian identity like amongst teachers, how is this reflected in the selection of teaching content and teaching methods and in extra curricular activities; which educational contents do they use to emphasize the nurture of knowledge and awareness of the Slovenian language in the subject Slovene language in teaching literature; which main approaches are used in regular classes and extracurricular activities to this end; which teaching materials are used (merely the offer from the outside or do they produce any themselves); what kind of training do the teachers receive; what is the support by the pedagogical advisors like; what is the intercultural ability of Slovenian students of higher secondary schools in Italy and upper secondary schools in Slovenia.

We will present the results of a comprehensive applicative (comparative) empirical research (Melinc Mlekuž 2014), which have presented a diagnosis of national consciousness among young people on both sides of the border and the prognosis of social relationships, which will (especially in the area behind the border) affect the future didactic structure of literature classes, a more precise differentiation of objectives, didactic strategies, materials and methods of lessons. The paper will offer findings, which will serve as a guide in the composition up further curriculum and textbooks for literature on secondary schools with Slovenian teaching language in Italy. Based on the results of the research, guidelines for the education and training of teachers of Slovene (Literature) have been formed.

## 2. sekcija / 2. Session

**Marta Cmiel-Bažant**

Univerza v Varšavi, Inštitut za zahodno in južno slavistiko, [marta\\_cmiel@interia.pl](mailto:marta_cmiel@interia.pl)

**Marta Cmiel-Bažant** je magistrirala z odliko na Inštitutu za južno in zahodno slavistiko Univerze v Varšavi. V magistrski nalogi se je ukvarjala s primerjavo izbranih slovanskih parafraz Sofoklejeve Antigone iz druge polovice dvajsetega stoletja. V okviru doktorskega študija na domači univerzi pripravlja doktorsko nalogo na temo slovenske literarne kritike v medvojnem obdobju (1918–1941). Hkrati vodi univerzitetne vaje s področja slovenske književnosti in kulture. Je soavtorica leta 2009 objavljene knjige *Poljaki v Sloveniji*, ki je nastala v okviru raziskovalnega projekta „Polski priseljenci v Sloveniji“.

**Marta Cmiel-Bažant** has been awarded Master of Arts degree in the Institute of Western and Southern Slavonic Studies with distinction. The theme of her thesis was: Selected modern Slavonic paraphrases of Sophocles' "Antigone" from the second half of the twentieth century. The object of the research she conducts as doctoral candidate at home university is Slovenian literary criticism in the interwar period (1918–1941). Concurrently, she gives classes in the field of Literature and Culture of Slovenia. She's co-author of the book "Poles in Slovenia" published in 2009, as a result of a research project „Polish immigrants in Slovenia“.

Prispevek / Paper: **Načini razumevanja in konstruiranja slovenstva v času prve jugoslovanske države (1918–1941) / The ways of perceiving and constructing Slovenianness at the time of the first Yugoslavia (1918–1941)**

V usodnem za Slovence letu 1918 je potakala pomembna debata o združitvi južnih Slovanov, ne samo na političnem, ampak tudi na kulturnem področju. Ali je bila slovanska ideja takrat razumljena kot medkulturna? Da bi odgovorili na to vprašanje, se moramo zavedati, do kakšnih sprememb je prišlo od takrat do danes v načinu razumevanja pojma 'kultura'. Takratni koncept naroda je okvir razmišljanja o družbenih, političnih in kulturnih spremembah v medvojnem obdobju. En osnovnih pojmov, katerega pomen je postal predmet publicistične debate je 'slovenstvo'. V svojem prispevku se bom osredotočila na analize časopisnih člankov in dokumentov, ki se ukvarjajo s problemi slovenske identitete v času nastajanja prve jugoslovanske države. Način pojmovanja slovenstva se je takrat razlikoval glede na svetovnonazorna stališča, predvsem med glavnimi političnimi akterji: klerikalizmom, liberalizmom in marksizmom. Osredotočila se bom na odmevna

predavanja, članke, ki so vzbujali nadaljnje debate, kot Cankarjevo predavanje o Slovencih in Jugoslovanih, Župančičevo stališče, predstavljano v članku „Adamič in slovenstvo“, Vidmarjeva razlaga ‘kulturnega problema slovenstva’ in Vodnikovi eseji na to temo.

Zanimala me bo jezikovna politika, predvsem slovenizacija šolstva, kot dejanje usmerjeno v modernizacijo družbe, ki je hkrati tudi podvržena konstruiranju narodnosti v večjezični državi. Analizirala bom posamezne publicistične izjave v okviru filozofskih in političnih načinov razmišljanja o jeziku in narodnosti, ki se skrivajo v diskurzivnih navadah. Zapisi diskusij kulturnih delavcev na sejah Kulturnega odseka Narodnega sveta razkrivajo zanimiva stališča glede statusa Slovencev kot naroda ali ljudstva, možnosti usmerjanja razvoja identitete. Medvojno obdobje je izredno zanimivo za raziskovanje jezikovne in kulturne politike v času skupne jugoslovanske države in v okviru vedno bolj prisotnega unitarizma.

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In 1918 Slovenians were debating over union between southern Slavic nations, not only in political, but also in cultural field. At the time the concepts of culture or modernisation were mostly perceived in the frame of the concept of nation. The meaning of the notion “slovenstvo” (Slovenianness) was one of the most important subjects of the debate between intellectuals, divided over ideological polarisation, conceived in historiography as Liberals, Clericalists or Marxists. The most influential speakers were Ivan Cankar, Oton Župančič, Josip Vidmar and France Vodnik. The transcripts of deliberations, conducted during Sessions of the Cultural Section of the Slovenian National Council reveal interesting stands on ethnic and political status of Slovenian people. Discourse analysis, focused on the awareness of these problems in and the way of understanding mentioned key terms, can be helpful in researching intercultural relations in the first Yugoslavia from Slovenian perspective and its problems with language and cultural policy.

**Martin Vrtačnik**

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**Martin Vrtačnik**, univerzitetni diplomirani slovenist, je gledališki lektor v Mestnem gledališču ljubljanskem. V okviru doktorskega študija Humanistika in družboslovje (slovenistika) na Filozofski fakulteti Univerze v Ljubljani na interdisciplinaren način povezuje slovenistiko (kognitivno jezikoslovje) in teatrologijo (praktično dramaturgijo) ter podaja smernice za oblikovanje optimalnega odrskega govora, temelječega na sodobni jezikovni zavesti. V reviji *Jezik in slovenstvo* je objavil članek *Gledališki lektor – njegova funkcija in namen v sodobnosti* (2012), v zborniku *Obdobja* pa članke *Kognitivni pristop k oblikovanju odrskega govora (Ivo Prijatelj: Totenbirt)* (2014) ter *Vloga govora v sodobnem dramskem gledališču* (2013) in *Odrski govor na Slovenskem z vidika pravorečja* (2015) (zadnja v soavtorstvu z mentorjem dr. Hotimirjem Tivadarjem).

**Martin Vrtačnik** graduated in Slovenian studies; he works as a theatre speech consultant at Ljubljana City Theatre. In his PhD research in Humanities and Social Sciences (Slovenian studies) at the Faculty of Arts, University of Ljubljana, he is bringing together Slovenian studies (cognitive linguistics) and theatre studies (practical dramaturgy) in an interdisciplinary way, as well as setting guidelines for the formulation of the optimal stage speech, based on contemporary linguistic consciousness. His publications include the article entitled *Gledališki lektor – njegova funkcija in namen v sodobnosti* (2012) (Theatre Speech Consultant – Their Function and Purpose In Contemporary Times), published in *Jezik in slovenstvo*, as well as the articles *Kognitivni pristop k oblikovanju odrskega govora (Ivo Prijatelj: Totenbirt)* (2014) (A Cognitive Approach to the Moulding of the Stage Speech (Ivo Prijatelj: Totenbirt)), *Vloga govora v sodobnem dramskem*

*gledališču* (2013) (The Role of Speech in Contemporary Drama Theatre), *Odrski govor na Slovenskem z vidika pravorečja* (2015) (Stage Speech in Slovenia from the Perspective of Orthoepy) (co-authored by his PhD supervisor, dr. Hotimir Tivadar), all published in the journal *Obdobja*.

Prispevek / Paper: **Vloga gledališkega lektorja pri oblikovanju govora v slovenščino prevedenih dramskih besedil / The Role of Theatre Language Consultant in Speech Formation of Drama Texts Translated into Slovene**

Gledališču kot ustanovi in dejavnosti je stičišče kultur imanentno. Zlasti v dramskem gledališču, ki uprizarja dramska besedila, je jezikovne, literarne in kulturne stike moč spremljati v uprizoritvenem procesu. Ustvarjalna ekipa (režiser, dramaturg, lektor, igralci, mestoma tudi scenograf, kostumograf, avtor glasbe ...) ta proces načeloma začne z razčlembno vajo, na kateri je za izbrano dramsko besedilo predstavljen uprizoritveni koncept. V slovenskih dramskih gledališčih se načeloma uprizarjajo v slovenščino prevedena besedila iz najrazličnejših tujih jezikovnih in kulturnih okolij, kar potrjujejo repertoarji institucionalnih dramskih gledališč. Uprizarjanje tujejezičnih besedil je po eni strani posledica tradicionalnega pomanjkanja izvirnih dramskih besedil v slovenščini, po drugi strani pa prevodi seznanjajo občinstvo z gledališkimi novitetami, nastalimi izven matične države. Članek zato izpostavlja pomen upoštevanja jezikovnih, literarnih in kulturnih stikov pri prevajanju tujih dramskih besedil v slovenščino in posledično nujnost izostrenega jezikovnega čuta gledališkega lektorja in drugih sodelujočih v uprizoritvenem procesu pri oblikovanju odrskega govora v slovenskem dramskem gledališču, saj je od omenjenega odvisna kakovost končne uprizoritve. Leta namreč izhaja izključno iz prevedenega besedila, ki je aplicirano na slovensko jezikovno-kulturno izkušnjo. Teoretičnim dejstvom sledi praktični del z naslonitvijo na dramski besedili *Dlje od najdlje* (*Further than the Furthest Thing*) Zinnie Harris in *Črna žival žalost* (*Schwarzes Tier Traurigkeit*) Anje Hilling, ki sta bili v sezoni 2011/2012 oziroma 2012/2013 uprizorjeni v Mestnem gledališču ljubljanskem. Režiser *Črne živali žalosti* Ivica Buljan meni, da gledališče ni katedrala za pisce, temveč prostor, v katerem se vzpostavlja most med odrom in publiko. Prav gradnja tega mostu pa je odvisna tudi od upoštevanja stičišča kultur.

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For theatre as an institution and activity the juncture of cultures is immanent. Especially in drama theatre, where dramatic texts are staged, linguistic, literary and cultural links can be observed during the staging process. The creative team (a director, dramaturge, speech consultant, actors, and at times, also a scenographer, costume designer, composer...), in principle, begins the process with the analysis meeting, when the staging concept for the chosen dramatic text is presented. In Slovene drama theatres, in principle, texts from various foreign languages and cultural environments, translated into Slovene, are being staged, which is confirmed by the repertoires of institutionalized drama theatres. On the one hand, the staging of texts of foreign languages is a consequence of traditional lack of original dramatic texts in Slovene, while, on the other hand, translations familiarize the audience with drama theatre novelties, produced outside the home country. Thus, the article highlights the importance of the recognition of linguistic, literary and cultural links when translating foreign dramatic texts into Slovene and, consequently, the urgency of heightened linguistic sense of theatre language consultant and others who cooperate in the formulation of the stage speech during the staging process in Slovene drama theatre, as the quality of the final performance is dependent on all that.

**Anja Moric** Uni. v Lj., Fakulteta za družbene vede, Politologija in Filozofska fakulteta, Odd. za etnologijo in kulturno antropologijo, [anjamoric@gmail.com](mailto:anjamoric@gmail.com)

**Anja Moric** je leta 2007 diplomirala na Fakulteti za družbene vede v Ljubljani, smer politologija. Trenutno na omenjeni fakulteti pripravlja doktorat na temo iz Slovenije izseljenih Nemcev, poleg tega zaključuje tudi študij etnologije in kulturne antropologije na Filozofski fakulteti v Ljubljani. Je avtorica večih znanstvenih člankov o kočevskih Nemcih. O tej temi je predavala na simpozijih in konferencah v Sloveniji in v tujini.

**Anja Moric** graduated in 2007 from the University of Ljubljana's Faculty of Social Sciences with a degree in Political Science. At present she is working on a doctorate at the same faculty on the topic of Germans who emigrated from Slovenia, a topic on which she has published several academic articles. She also studies Cultural Anthropology at the University of Ljubljana's Faculty of Arts.

Prispevek / Paper: **Kulturna dediščina kočevskih Nemcev, včeraj in danes / Cultural Heritage of Gottscheers (Gottschee Germans), yesterday and today**

Kočevska med slovenskimi pokrajinami izstopa zaradi svoje posebne - pogosto tragične - zgodovine. V tridesetih letih 14. stoletja so Ortenburžani s svojih posestev iz vzhodne Tirolske in Koroške začeli iz gospodarskih razlogov tja naseljevati svoje podložne kmete. Na Kočevskem se je zato oblikoval zanimiv in edinstven nemški jezikovni otok, ki je obstajal 600 let. Dve kulturi – slovenska in nemška - sta tam soobstajali (in se deloma prepletali) do pojava nacizma v tridesetih letih 20. stoletja in posledične odselitve kočevskih Nemcev v letih 1941/42. V izpraznjene kočevarske vasi in domove so se po 2. svetovni vojni naselili novi priseljenci iz drugih slovenskih regij. Kočevska tudi danes ostaja stičišče kultur, saj se na obisk vrača vse več izseljenih kočevskih Nemcev (Kočevarjev) in njihovih potomcev, ki iščejo svoje korenine. Še več: kulturne prvine s tega območja, so se razširile po vsem svetu, saj se poleg Slovenije ohranjajo tudi v ZDA, Kanadi, Avstriji in Nemčiji, kamor so se Kočevarji izselili. Namen prispevka je prikazati kulturne značilnosti nekdanjega nemškega jezikovnega območja na Kočevskem (ki vsebujejo tudi nekatere slovenske kulturne prvine), kočevarski dialekt, šege in navade, nošo itd., ki so se v Sloveniji in tujini obdržale kljub preselitvi. Na podlagi kvalitativne (intervjuji) in kvantitativne raziskave (anketni vprašalniki), opravljene med Kočevarji v ZDA, Kanadi, Avstriji, Nemčiji in Sloveniji, bom ugotavljala če so se prvine kočevarske kulturne dediščine obdržale do danes in kje ter na kakšen način so se obdržale.

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In Kočevska region two cultures – Slovenian and German (Gottscheer) coexisted for centuries. Until the emergence of Nazism in the thirties of the 20th century and the resulting resettlement of the Gottscheers (Gottschee Germans) in the years 1941/42. The purpose of this paper is to show cultural characteristics of the former German-linguistic island in Kočevska region: Gottscheer dialect, customs, traditions, etc., which despite the relocation retained in Slovenia and abroad.



**Veronika Šoster**

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**Veronika Šoster** (1992), diplomirala iz komparativistike in bohemistike na Filozofski fakulteti Univerze v Ljubljani, kjer trenutno tudi nadaljuje magistrski študij Primerjalne književnosti in literarne teorije. V okviru študija se najbolj ukvarja s sodobno poezijo, v zadnjem času pa objavlja literarne kritike v nekaterih večjih slovenskih medijih, kot so Pogledi, Literatura, radio ARS, AirBeletrina. Piše tudi avtorsko poezijo, ki jo prebira na literarnih večerih in objavlja v nekaterih slovenskih revijah, kot so Vpogled, Novi zvon, Liter jezika.

**Veronika Šoster** (1992), graduated from comparative literature and Czech studies at University of Ljubljana, Faculty of Arts, where she currently continues her master's degree in comparative literature and literary theory. She mostly researches modern poetry, and lately her literary reviews have been published in some of the major Slovenian media, such as Pogledi, Literatura, radio ARS, AirBeletrina. She also writes her own poetry and reads it at evenings of reading and publishes her poems in some of the Slovenian magazines, such as Vpogled, Novi zvon, Liter jezika.

Prispevek / Paper: **Predstavitev prevajanja iz slovaščine v slovenščino na primeru avtorskih prevodov poezije Mirke Ábelove / Presentation of translating from Slovakian to Slovenian on the case of copyrighted translations of Mirka Ábelová's poetry**

Prispevek se na primeru avtorskih prevodov poezije Mirke Ábelove ukvarja s predstavitvijo prevajanja iz slovaščine v slovenščino. Ábelova je mlada slovaška pesnica, ki je pri založbi Ikar izdala dve samostojni pesniški zbirki, naslovljeni *Striptíz* (2011) in *NA!* (2014). Za nove prevode njenih pesmi smo se odločili, ker je v slovaškem javnem prostoru avtorica zelo aktivna in prepoznavna, seveda pa tudi zaradi njene poezije same; ta je neposredna, iskrena in sproža veliko polemik, predvsem zaradi ukvarjanja z aktualnimi temami iz sveta politike in kulture. Do sedaj je bila v slovenščino prevedena samo ena njena pesem (v okviru Evropskega pesniškega turnirja 2012), zato v slovenskem kulturnem prostoru ni poznana. Prispevek se ukvarja z avtorskimi prevodi njene poezije in jih komentira. Podane so razlage za prevajalske odločitve, izpostavljenih je več prevajalskih dilem, ki so se ob prevajanju pojavile, pa naj gre za dileme zaradi različnosti jezikov ali zaradi svojstvenega izraza pesmi. Vključena je tudi osebna korespondenca z avtorico, ki nam je med prevajanjem prijazno pomagala dodatno osvetliti problematiko. Preko analize prevodov so pojasnjene še nekatere splošne prevajalske ovire med slovenščino in slovaščino, zelo podobnima, a obenem zelo drugačnima slovanskima jezikoma. S prispevkom nameravamo v slovenski prostor vnesti delček slovaškega literarnega diskurza, ki pri nas ni zelo prisoten.

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The article deals with the act of translating from Slovakian to Slovenian language on the case of the copyrighted translations of Mirka Ábelová's poetry. Ábelová is a young Slovakian poet, who released two collections of poetry, which were published by Slovakian publisher Ikar, entitled *Striptíz* (2011) and *NA!* (2014). We decided to translate some of her poems because the author is very active and recognizable in the Slovakian public space; but of course also because of her poetry, which is direct, honest and triggers a lot of controversy, mostly because it deals with current themes from the cultural and political world. Until now one of her poems has been translated into Slovenian language, so she is not very well known in the Slovenian cultural space. The article deals with the copyrighted translations of her poetry and comments on them. Explanations for translating decisions are given, several translation dilemmas are exposed,

whether the dilemmas occurred because of the difference between the languages or because of the unique expression of the poems. A personal correspondence with the author is included, who kindly helped with her point of view during the process of translating. Through the analysis of the translations, some general translation barriers between Slovenian and Slovakian have been explained, because although very similar, they are very different Slavic languages. It is our intention to bring some of the Slovakian literary discourse into the Slovenian space with this article.

### 3. sekcija / 3. Session

**Dr. Tanja Badalič**

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**Dr. Tanja Badalič** je diplomirala iz univerzitetnega študijskega programa Francoski jezik in književnost ter Španski jezik in književnost na Filozofski fakulteti Univerze v Ljubljani. Doktorski študij je opravila na Fakulteti za podiplomski študij Univerze v Novi Gorici, na programu Primerjalni študij idej in kultur. Predmet njenega preučevanja so bile evropske pisateljice, ki so živele in ustvarjale v preteklih stoletjih in ki so bile sprejete v večkulturnem prostoru slovenskega ozemlja v 19. stoletju. V okviru raziskave je Tanja Badalič sodelovala v evropski COST akciji Women Writers in History, ki ji je omogočila sodelovanje na raznih konferencah in izobraževanjih v tujini, ter v projektu HERA Travelling Texts. Leta 2011 je bila habilitirana za asistentko pri predmetu Pregled svetovne književnosti na Fakulteti za humanistiko UNG. V tem času je Tanja Badalič objavila tudi nekaj znanstvenih člankov doma in v tujini.

**Dr. Tanja Badalič** studied French and Spanish languages and literatures at the Department of Romance Languages and Literatures at the Faculty of Arts in Ljubljana. She did her PhD studies at the Graduate School at the University of Nova Gorica, in the programme of Comparative Studies of Ideas and Cultures. Since then European women writers who lived and wrote in the previous centuries and who were received in the multicultural Slovenian territory of the 19<sup>th</sup> century have become the subject of her investigation. Within the framework of her research, Tanja Badalič became a member of the European COST Action Women Writers in History which enabled her to participate in various conferences and professional trainings abroad, and also a member of the project HERA Travelling Texts. In 2011 she was habilitated as an Assistant for World Literature at the School of Humanities at the UNG. During her postgraduate studies she published some scientific articles both abroad and in Slovenia.

Prispevek / Paper: **Recepcija evropskih avtoric v slovenskih literarnih delih od začetka 19. stoletja do leta 1918 / Reception of European Women Writers in Slovenian Literary Works from the Beginning of the 19th Century until 1918**

Kulturni, posebno literarni stiki so v preteklosti imeli ključno vlogo pri razvoju slovenske literature. Slovenska literarna zgodovinarja Anton Ocvirk in Janko Kos opozarjata, da so se slovenski avtorji do 19. stoletja opirali predvsem na nemško literaturo in šele na začetku 19. stoletja so se začeli zavestno približevati tudi drugim evropskim literaturam, ki so pustile svoj pečat v slovenski književnosti. Tako Ocvirk kot Kos navajata številne tuje avtorje, po katerih naj bi se zgledovali

slovenski pisatelji, vendar med njimi skoraj ne zasledimo ženskih predstavnic. Kljub temu je raziskava pokazala, da so bile evropske avtorice dobro sprejete med slovenskimi pisatelji in pisateljicami. To potrjujejo razni citati in imena tujih avtoric ter naslovi njihovih del v slovenskih literarnih delih. Nekateri slovenski avtorji in avtorice so bili celo obtoženi plagiatorstva tujih avtoric že v času njihovega življenja. Čeprav neposrednega literarnega vpliva teh avtoric ne moremo dokazati, lahko dopuščamo možnost, da so se slovenski avtorji in avtorice navdihovali ob branju njihovih del, saj o tem pričajo eksplicitni dokazi, kot so članki in recenzije del v časopisju, zapiski in komentarji v beležnicah ali dnevnikih slovenskih ustvarjalcev in ustvarjalk, diskusije v njihovi korespondenci, slovenski prevodi tujih literarnih del ter razne medbesedilne povezave. Vse to je nedvomno pustilo sledi tudi v ustvarjalnem duhu slovenskih avtorjev in avtoric ter posledično v slovenski literaturi, kar dokazuje, da je le-ta bila tesno povezana z evropskimi literarnimi tokovi, iz katerih je črpala zamisli in jih preoblikovala v skladu s sodobno slovensko kulturo.

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Cultural and particularly literary connections played a pivotal role in the development of the Slovenian literature. Slovenian literary historians Anton Ocvirk and Janko Kos state that Slovenian literature before the 19th century was mostly based on German literature. Only in the beginning of the 19th century Slovenian authors started approaching to other European literatures. Ocvirk and Kos mention several foreign authors who inspired Slovenian authors, however, among these foreign authors female authors are barely mentioned. On the contrary, the research has demonstrated that numerous European women writers were received by Slovenian writers. In fact, quotations, titles of literary works and names of women writers have been found in Slovenian literary works. Articles and reviews concerning female authors, notes and comments in the diaries of Slovenian writers, their correspondence and Slovenian translations of works written by women writers prove that foreign female authors were known among Slovenian authors. Moreover, some Slovenian authors were even accused of plagiarizing particular female authors. All this has presumably left some important traces in the artistic genius of Slovenian writers and consequently in Slovenian literature.

**Tonja Jelen**

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**Tonja Jelen**, rojena leta 1988. Leta 2012 je diplomirala iz slovenskega jezika s književnostjo (FF UNI Maribor). Bila je sourednica študentsko literarno-jezikoslovne revije *Liter jezika*. Med letoma 2011 in 2012 je pripravljala ter vodila literarno oddajo *Anima-lit* na radiu Marš. Kot dodiplomska študentka je aktivno sodelovala na festivalih *Slovenski dnevi knjige* v Mariboru, *Borštnikovih srečanjih* in pri projektu *Literatura na cesti* (v sklopu EPK). Na IV. festivalu romske kulture *Romano Chon* je izvedla predavanje *Rominje* v slovenski literaturi. Leta 2014 je sodelovala na *Primorskih slovenističnih dnevih*. Je doktorska študentka na Filozofski fakulteti v Ljubljani

**Tonja Jelen** was born in 1988. She graduated from the Slovenian language and literature (FF UNI Maribor, 2012). She was co-editor of the student literary and linguistic journals *Liter jezika*. Between 2011 and 2012 she prepared and led the literary award *Anima-lit* on the radio Marš. As an undergraduate student, she actively participated in the festival *slovenski dnevi knjige* v Mariboru, *Borštnikovo srečanje* (project *Literatura na cesti*). At the IV. Festival of Roma Culture *Romano Chon* conducted a lecture *Roma* in Slovenian literature. In 2014 she participated in the *Primorski slovenistični dnevi*.

Prispevek / Paper: **Lokalno in globalno v slovenski literaturi / Locally and globally in culture; Slovene modern prose and images of literary characters through a cross-section of locality and globality**

V predavanju bom predstavila pojma lokalno in globalno oziroma kako se skupaj odražata na stičišču, v slovenski sodobni literaturi, natančneje kako se to odraža v prozi:

- Andrej E. Skubic: *Grenki med* in *Fužinski bluz*,
- Gabriela Babnik: *V visoki travi* in *Koža iz bombaža*,
- Nataša Kramberger: *Nebesa v robidah* in
- Erica Johnson Debeljak: *Tujka v hiši domačinov*.

Pri tem so v ospredju izpostavljeni:

- stereotipi književnih oseb oziroma pogled na okolje, v katerem se zgodba odvija,
- jezikovne variacije; vključevanje v okolje,
- družbena problematika o sprejemanju t. i. drugačnosti – dvojno dojetje drugačnosti – ali si iz bivših jugoslovanskih republik ali drugega okolja in
- prepletanje domačega in tujega okolja posameznika, ki kot avtor /prvoosebni pripovedovalec osebno doživlja razlike.

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The concept of locally and globally in culture increasingly find themselves or at the intersection or on the opposite sides. In this lecture literary characters that act in modern Slovene novels and short prose will be presented. They act in central Slovene towns, villages or other countries.

Seminar is focused on local and global views of Slovene authors and foreign (now Slovene) author, who write about farmers, proletarians and intellectuals. The research exposes questions like how chronotope can mark literary character, which was born in the city or came into it from a larger country or continent and vice versa. Is the use of dialect and town speech and use of foreign words in expressing also affecting that? How does he experience crossings, customs and diversities in given environment and several changes through time that arose in a given place of events?

Key words: locally, globally, literary characters, literary language

**Svetlana Kmecová**

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**Svetlana Kmecová** je študirala slovaški in angleški jezik in književnost na Filozofski fakulteti Univerze Komenskega v Bratislavi. V okviru študija slovaščine se je začela ukvarjati tudi s slovenščino, iz katere je prevedla in objavila več kratkih zgodb, esejev in roman Draga Jančarja Stavitel' (Graditelj, 2007). Trenutno je

doktorandka Oddelka za slavistiko Filozofske fakultete Univerze Komenskega v Bratislavi, kjer tudi uči slovenščino. Ukvarja se s slovaško in slovensko frazeologijo. Udeležila se je na primer frazeoloških konferenc Životinje u frazeološkom ruhu leta 2014 v Zagrebu in Prostor in čas v frazeologiji leta 2015 v Ljubljani. Napisala je med drugim članke Svet ptic v luči slovaške in slovenske frazeologije (2014), Fenomen časa v življenju ženske skozi prizmo slovaških in slovenskih frazemov (skupaj z Mário Dobrikovo, v tisku) in Slovenistika na Filozofickej fakulteti Univerzity Komenského v premenách (Slovenistika na Filozofski fakulteti Univerze Komenskega v spremembah, 2014).

**Svetlana Kmecová** studied Slovak and English languages and literatures at the Faculty of Arts, Comenius University, Bratislava. This is when she became interested in the Slovene language, from which she has translated and published several short stories, essays and Drago Jančar's novel Staviteľ (The Builder, 2007). Currently she is doing her PhD. at the Department of Slavic Studies, Faculty of Arts, Comenius University, Bratislava, where she teaches Slovene. She deals with Slovak and Slovene phraseologies. She regularly participates in phraseological conferences (e.g. Životinje u frazeološkom ruhu (Animals in Phraseological Clothing) in Zagreb in 2014 and Prostor in čas v frazeologiji (Space and Time in Phraseology) in Ljubljana in 2015). She has written e.g. articles Svet ptic v luči slovaške in slovenske frazeologije (The World of Birds in the Light of Slovak and Slovene Phraseologies, 2014), Fenomen časa v življenju ženske skozi prizmo slovaških in slovenskih frazemov (The Phenomenon of Time in a Woman's Life through a Prism of Slovak and Slovene Phrasemes, together with Mária Dobříková, in press) and Slovenistika na Filozofickej fakulteti Univerzity Komenského v premenách (Slovene Studies at the Faculty of Arts, Comenius University in Changes, 2014).

Prispevek / Paper: **Peč se je podrla ... Materinstvo in njegov odraz v slovaški in slovenski frazeologiji / Peč se je podrla... Motherhood and Its Reflection in Slovak and Slovene Phraseologies**

Avtorica se v svojem prispevku posveča jezikovni, konkretno frazeološki sliki ženske kot matere v slovaščini in slovenščini. Materinstvo se nasplošno dojema kot ena od najpomembnejših vlog v življenju ženske. Avtorica raziskuje, kako so se različni vidiki omenjene vloge odzrcalili v slovaških in slovenskih frazemih. Frazeološko gradivo razvršča na več tematskih krogov: na enote, ki se nanašajo na fiziološko predpostavko materinstva, frazeme povezane z nosečnostjo in enote, ki so povezane s samim porodom otroka. V okviru raziskovanega področja analizira tudi frazeme, ki izražajo odnos med materjo in otrokom, kot tudi različne vidike vzgoje, ki sledijo iz tega odnosa. Če je ženska zanosila pred sklenitvijo zakonske zveze, oziroma če je rodila otroka izven zakonske zveze, so to ljudje še v nedavni preteklosti razumeli kot prekoračitev norme. Slovaški in slovenski frazeološki fond odražata tudi te situacije. Avtorica ugotavlja, da so frazemi tega pomenskega polja in tudi frazemi, ki se nanašajo na različne fiziološke procese ženskega telesa, glede na družbeni tabu, izraženi večinoma evfemistično. Ugotavlja tudi, da se je kulturna, zgodovinska in geografska bližina Slovaške in Slovenije prenesla tudi v frazeologijo obeh raziskovanih jezikov, se pravi v frazeme, med katerimi obstaja veliko enot na različnem nivoju ekvivalenosti. Kontrastivna karakteristika analiziranega tematskega polja se z vidika zgradbe osredotoča tako na nestavčne frazeme, kot tudi na paremiologijo obeh jezikov.

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The author deals in her paper with the linguistic, especially phraseological image of woman as a mother in Slovak and Slovene languages. Motherhood is generally considered one of the most important roles in a woman's life. The author examines how various aspects of the role are reflected in Slovak and Slovene phrasemes. The phraseological material is divided into several groups: units related to physiological predispositions of motherhood, pregnancy, labour, units

expressing the relationship between a mother and her child, and other. If a woman became pregnant before getting married, or a child was born from an extramarital affair, it was regarded as a norm violation, which is also reflected in both languages. The author comes to a conclusion that the phrasemes of the groups mentioned above, particularly those related to various physiological processes of a woman's body, were mostly euphemistic expressions of the phenomena, as they were considered a social taboos. Cultural, historical and geographical proximity of Slovakia and Slovenia also shows in the phraseology of both languages, that is why there exist many phraseological units with various levels of equivalence. The contrastive description includes word-groups as well as paremiological units of both languages.

**Kristina Pranjić**

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**Kristina Pranjić** je diplomirala iz ruskega jezika in literature ter primerjalne književnosti z literarno teorijo na Filozofski fakulteti v Ljubljani z diplomsko nalogo, naslovljeno *Konstruktivizem in suprematizem – dva vektorja do postgravitacijske teorije* (Prešernova nagrada FF UL). Trenutno je vpisana v doktorski študij Slavističnih študij v Ljubljani. Prejšnje leto je opravljala raziskovalno delo na Filološki fakulteti v Beogradu, kjer je dokončala dispozicijo doktorske disertacije, naslovljeno *Brezpredmetnost zvoka in slike: Beli, Kručonih, Malevič*. Svoje delo, ki tematizira ruski kozmizem, je predstavila v slavističnih publikacijah in na konferenci Out of the Cradle (KSEVT, Vitanje), namenjeni kultivaciji vesolja in vesoljskega programa. Piše recenzije novomedijske kulture in članke o sodobni umetnosti.

**Kristina Pranjić** graduated from Faculty of Arts, University of Ljubljana in Russian language and literature, and Comparative literature and Literature theory. Her graduation thesis was: *Constructivism and Suprematism – Two Vectors to Post-gravity Theory* (received Prešeren Award of Faculty of Arts). Currently she is a PhD student at the Department for Slavic Studies in Ljubljana. Last year she spent at the Faculty for Philology in Belgrade as a researcher, finishing the outline for her dissertation titled *Non-Objective Sound and Image: Bely, Kruchenykh, Malevich*. Her work on Russian Cosmism was presented on the conference Out of the Cradle (KSEVT, Vitanje) on cultivation of the outer space and space program, and in several publications. She is publishing new media art reviews, and papers on contemporary art.

Prispevek / Paper: **Izrekanje neizrekljivega z »zaumom« ali Kaj izreka »zaumni« jezik? / Expressing the Inexpressible with Trans-mental Language ('zaum')**

S prispevkom posegamo v globino razvoja misli ter jezikovnega znaka, ki ga na začetku 20. stoletja uzavešča ruska avantgarda, vzporedno z njo pa rusko jezikoslovje s fonologom N. Trubeckojem in formalistom/ strukturalistom R. Jakobsonom, ki kasneje ustanovita mednarodno priznana šola ruskega jezikoslovja, imenovano Praški lingvistični krožek.

S holističnim pristopom gradimo podlago za razumevanje kognitivnih procesov in s tem lingvističnih postopkov, ki so jih razvili ruski umetniki in lingvisti z začetka stoletja. Naše zanimanje za strukturiranost lingvističnega znaka v sodobni kognitivni znanosti sopostavljamo z mejnim pojavom »zaumnega« jezika A. Kručoniha oz. brezpredmetne umetnosti suprematizma K. Maleviča.

Termin »zaumni jezik« in njegova teoretična definicija sta prvič predstavljena v »Deklaraciji besede kot takšne« (1913), pod katero se podpišeta Kručonihi in Nikolaj Kulbin. Kručonihi govori o »zaumu« kot o odkrivanju »prvobitne forme«, hkrati odkriva, da se »zaumno« lahko izraža tudi pri izgubi razuma ali pri religiozni ekstazi; »zaum« je zanj nujen zaradi temeljne nezmožnosti skladja med izkušnjo, mislijo in jezikom. »Zaumna« beseda izgubi predmetno nanašalnost (podobno kot v Malevičevem suprematizmu) – odnos med označevalcem in označencem se vzpostavlja zunaj mimetičnega koda. Koncept »zauma« oz. »brezpredmetnosti« obravnavamo kot literarno in umetniško-filozofsko projekcijo problema verbalizacije in vizualizacije neizrekljivih kakovosti in individualnih doživetij, ki tvorijo človekov edinstven, subjektivni svet.

Ruska avantgarda je v 20. stoletju s svojo izvirno umetnostno, lingvistično in kognitivno mislijo sistemsko dekonstruirala uveljavljen sistem jezika in logike. Osvobajanje forme od naracije, smisla in pomena postavljamo v kontekst sodobne znanosti 21. stoletja, da bi dodatno osvetlili problem misli, jezika in modeliranja stvarnosti v današnjem času.

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In the quest for understanding the 1st person (subjective experiences) narrative, in the context of contemporary cognitive science and neurophenomenology, we are re-thinking the concepts of mind/thought and the language of Russian avant-garde from the beginning of the 20th century.

Russian avant-garde represents an original and diverse platform of theoretical and artistic (K. Malevich: Non-objective art, A. Kruchenykh: trans-mental language – poetry of “zaum”) expressions which challenged the dominant understanding of logic, meaning, communication and language. “Zaum” and Non-objective art are recognized as literary, artistic and philosophical projection of the problem of verbalizing and visualizing the qualitative side of subjective experience, which form and display person's individual inner landscape/ world and her interaction with the world around.

#### 4. sekcija / 4. Session

**Dr. Patrycja Spytek**

University of Warsaw, Faculty of Applied Linguistics, [patrycja.spytek@wp.pl](mailto:patrycja.spytek@wp.pl)

**Dr. Patrycja Spytek**, doktor nauk humanistycznych, rusycysta, literaturoznawca. Wydział Lingwistyki Stosowanej, Uniwersytet Warszawski oraz Wydział Dziennikarstwa i Nauk Politycznych, Uniwersytet Warszawski. Zainteresowania naukowe: antropologia kultury rosyjskiej i dwudziestowiecznej literatury emigracyjnej; komparatystyka rosyjsko-polska; dialog kultury polskiej i rosyjskiej; medioznawstwo: dwudziestowieczne czasopiśmiennictwo emigracyjne; socjologia kultury: rosyjski ruch oporu względem komunizmu. Uczestniczyła na międzynarodowych konferencjach naukowych i jest autorką wielu artykułów naukowych.

**Dr. Patrycja Spytek**, philologist, literary critic, expert on Russian culture and literature. The research experience she has gained primarily on the home Faculty of Applied Linguistics, University of Warsaw, which prepared and defended a thesis devoted to the works of Ivan Bunin and Iwaszkiewicz, then a doctoral thesis Gustav Herling-Grudzinski as a critic of Russian literature ("Diary Written at Night"), giving thus expressing their literary interests comparativist. To the scientific development, Dr. Patricia Spytek significantly contributed to strong participation in international scientific conferences, for example in Kielce, Białystok, Paris-Munich-New York, Starograd, Olsztyn, Warsaw, Kalisz, Opole, Bydgoszcz, Katowice, Łódź, Poznań, Kraków etc., where the papers presented in the form of their own research results, as well as gaining valuable experience.

Prispevek / Paper: *Наталья Горбаневская: друг Человека, Польши и поляков / Natalya Gorbanevskaya – a friend of a human, Poland and the Polish people*

Наталья Горбаневская – поэт, переводчик, правозащитник, участница диссидентского движения в СССР, скончавшаяся в Париже в ноябре 2013 года, – является одной из важнейших фигур в построении и укреплении диалога русской и польской культур во второй половине XX века. На протяжении нескольких десятилетий она вела активную деятельность по популяризации польской культуры в Советском Союзе и в эмиграции, за что в 2005 году была удостоена почетного польского гражданства.

17 декабря 1975 года Горбаневская, для которой с ее глубоким чувством ответственности за ближних и готовностью постоять за справедливость не было места в Советском Союзе, покинула родину. В Париже началось ее сотрудничество с радио «Свобода», а также с ведущими периодическими изданиями российской эмиграции – еженедельником «Русская мысль» и журналом «Континент». Ее материалы о Польше называли «лучшим в Польше информационным сервисом», а коллеги нередко шутили, что «Русская мысль» стала еще и мыслью польской.

Глубокий интерес к польской истории, культуре, литературе позволяет назвать Наталью Горбаневскую другом Польши и поляков. Она выступила составителем сборника «Несломленная Польша на страницах «Русской мысли», который стал настоящей энциклопедией культурной и исторической жизни Польши в XX веке. Сотрудничала с парижской «Культурой» Ежи Гедройца, с 1999 года до самой смерти была членом редакции журнала «Новая Польша». Советскому, а позднее и российскому читателю открыла как переводчик произведения классиков польской литературы.

Горбаневская не оставалась в стороне и от значимых для Польши исторических событий. Ей было присуще удивительное, заслуживающее глубокого уважения чувство ответственности за судьбу страны, которая стала для нее родной по духу

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This paper is an attempt to reconstruct views and opinions of Natalya Gorbanevskaya in order to show the poetess' attitude to Poland and its distinguished representatives of the cultural circles, as well as to underline her significant input into shaping the dialogue between the Russian and Polish cultures. Natalya Gorbanevskaya went down to the 20<sup>th</sup> century's history not only as an active participant of a dissident movement, a human rights activist but also as an outstanding expert in the Polish literature and culture. She brought credit to building cultural common ground between the Russian and Polish nations. Among others she is an author of a brochure "Steadfast Poland" published in the weekly magazine "Russkaya Mysl" ("Russian Thought"); the brochure was a study of a cultural and historical life of Poland in the 20<sup>th</sup> century. It is significant that Gorbanevskaya took a keen interest in the Polish literature and culture: she was fascinated by the poetry of Baczyński, she was in a friendly relationship with Wiktor Woroszyński, Jarosław Rymkiewicz, Stanisław Barańczak, Leszek Szaruga, she cooperated with the Parisian "Kultura" ("Culture") of Giedroyc, since 1999 right up until her death in December 2013 she was a member of editorial staff of



“Novaya Polsha” (“New Poland”), she became a distinguished interpreter of the Polish literature, during the martial law in Poland she made detailed and competent reviews of the Polish underground press in the “Russkaya Mysl” newspaper and she had a Polish citizenship (she lived permanently in Paris and visited Poland only occasionally).

**Tatsiana Murauyova** Belarusian State Un., Faculty of Philology and Jagiellonian Un. in Kraków, Faculty of Polish Studies, [tatsiana.maugly@gmail.com](mailto:tatsiana.maugly@gmail.com)

**Татьяна Муравьева.** Закончила Белорусский государственный университет (филологический факультет) и аспирантуру там же. Текущее место учебы – Ягеллонский университет в Кракове (факультет полонистики, магистратура). Сфера научных исследований – современная белорусская и польская поэзия. Более 10 публикаций. Организатор и участник международных и республиканских научных конференций. Одна из основных публикаций: ‘New Forms In The Modern Belarusian Poetry: Verset, Vershakaz, Znom, Kvantem, Punktir, Zl’os (on Ales’ Ryazanov’s creativity example)’ (junOST – 1st Swiss Conference for Students of Slavic Studies, University of Basel, April 26–28 2012).

**Tatsiana Murauyova.** Graduated from Belarusian State University (Philological Faculty) and also completed postgraduate studies. Current study is MA-program at the Faculty of Polish Studies at Jagiellonian University in Krakow. Theme of scientific research is modern Belarusian and Polish poetry and new forms in it. More than 10 published articles. Organization and participation the International and Republican scientific conferences. One of the main publication is ‘New Forms In the Modern Belarusian Poetry: Verset, Vershakaz, Znom, Kvantem, Punktir, Zl’os (on Ales’ Ryazanov’s creativity example)’ (junOST – 1st Swiss Conference for Students of Slavic Studies, University of Basel, April 26–28 2012).

Prispevek / Paper: **Современная белорусская поэзия: от фольклора до постмодернизма (на примере творчества Алеся Рязанова) / The Modern Belarusian Poetry: From Folklore to Postmodernism (on Ales’ Ryazanov’s creativity example)**

Алесь Рязанов является одним из самых ярких представителей современной белорусской литературы. Его творчество известно во многих странах мира, а книги переведены более чем на 20 языков. С самых первых публикаций критики заговорили о Рязанове, как о личности талантливой и неординарной. И до наших дней каждая новая книга писателя вызывает активную полемику и, нередко, неоднозначное восприятие: от восхищения до непонимания.

Путь Алеся Рязанова в литературе – это путь непрерывного творческого поиска. Его поэзия отличается философским и эстетическим универсализмом, тесной связью личного, национального и общечеловеческого. Также для поэзии Рязанова характерно стремлением к малым формам. В белорусской литературе Рязанов стал основателем таких новых форм, как версет, вершаказ, пунктир, квантема, зл’ос, зном. Некоторые из них являются индивидуально-авторской формой; некоторые – переосмыслением того, что было создано ранее.

Важно отметить, что каждая из форм проявляется в творчестве Рязанова не стихийно, не эпизодически, а системно, и имеет свою структуру, стилевые и жанровые особенности, внутренние законы и принципы организации, которым автор следует неукоснительно. Часть из этих форм нашла отражение не только в творчестве Алеся Рязанова, но и в творчестве поэтов, пришедших в белорусскую литературу после него (А. Сыса, В. Орлова, О. Минкина и других).

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Ales' Ryazanov is one of the brightest representatives of the modern Belarusian literature, who in the creativity rose to tops of world poetry (his work are translated more than into 20 languages). From the first publication critics started talking about him as about outstanding, talented personality. And till our time each his new book gives rise to active polemic and amplitude of perception: from admiration to absolute rejection.

Ales' Ryazanov's way in literature is a way of incessant creative searches. His poetry differs the philosophical and esthetic universalism, close connection personal, national and universal, aspiration to small forms. Ales' Ryazanov became the founder of such new poetic forms in the Belarusian literature as verset, vershakaz, punktir, kvantema, zl'os, znom. Some of them are the individual author's forms, some of them are the reconsideration of that already was created earlier.

It is important to note that each such poetic form isn't spontaneous or episodal, and has accurately worked structure, the set of genre and style lines, the key internal laws and principles to which the poet inevitably follows, choosing for the work this or that form. The part from these forms was embodied not only in Ryazanov's creativity, but also in creativity of the poets who have come to the Belarusian literature after him (A. Sys, V. Orlov, O. Minkin, etc.).

**Yury Bialou**

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**Юрий Белов.** Окончил филологический факультет Гомельского Государственного Университета имени Франциска Скорины. Текущее место обучения - магистратура в Ягеллонском Университете в Кракове на факультете полонистики. Тема научной работы - Русский исторический роман и историческая проза Владимира Короткевича (компаративистика). Научные интересы - историческая проза в национальных литературах Беларуси, Польши, Украины и всех славянских народов.

**Yury Bialou.** Graduated from Gomel State University named of Francisk Skorina (Philological Faculty). Current study is MA-program at the Faculty of Polish Studies at Jagiellonian University in Krakow. Theme of scientific research is Russian historical novels and historical prose of Vladimir Karatkevich (comparative analysis). Research interests - a historical prose in the national literature of Belarus, Poland, Ukraine and all slavonic peoples.

Prispevek / Paper: **Опыт интерпретации литературных произведений с точки зрения аналитической психологии К. Г. Юнга (на примере повести В. Короткевича «Дзікае паляванне караля Стаха») / Experience in the interpretation of literary works from the perspective of analytical psychology of C.G. Jung (for example V. Karatkevich's novel "Wild hunt of king Stakh")**

Национальный исторический роман выступает одним из инструментов формирования национального менталитета. Владимир Короткевич является первым автором исторических романов в Беларуси. Данная работа демонстрирует потенциал применения элементов методики психоаналитического искусствоведения, ориентированного на концептуальные положения аналитической психологии К. Г. Юнга и его последователей на примере исторической повести-детектива В. С. Короткевича «Дзікае паляванне караля Стаха». Инструменты анализа из смежных с литературой дисциплин существенно расширяют арсенал литературоведа и открывают новое поле для художественного прочтения произведений.

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A historical novel in the national literature is one of the tools of forming mentality of the nation. Vladimir Karatkevich is the first historical novel writer in Belarus. This work demonstrates the potential of applying the elements of psychoanalytic techniques of art, based on the conceptual aspects of analytical psychology of C.G. Jung and his followers as an example of V. Karatkevich's historical detective novel "Wild hunt of king Stakh". Tools from related disciplines of literature greatly expanding the analysis arsenal of literary and opening a new field for reading works of art.