

**Univerzalnost
literature
in univerzalije
v literaturi:
historične
in ahistorične
perspektive**

Mednarodna konferenca
International Conference

Universality
of Literature
and Universals
in Literature:
Historical
and Ahistorical
Perspectives

Program in povzetki referatov
Programme and abstracts

Maribor, UKM, Glazerjeva dvorana,
28.–29. november 2013

Maribor, UKM, Glazer Hall,
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Programme

Četrtek, 28. novembra / Thursday, November 28

13.00 Pozdravni nagovor / Opening address

Jelka KERNEV - ŠTRAJN, podpredsednica SDPK / *SiCLA Vice President*

Dejan KOS, organizator konference / *organiser of the conference*

13.15–14.15 Prvo zasedanje / First session

Willie van PEER: Teorije literature: meta-razmislek in rešitev / *Theories of Literature: A Meta-reflection and a Solution*

Neva ŠLIBAR: »Ostranenie«, deavtomatizacija, izpostavitve, potujitev – potencial za univerzalije literarnih sistemov? / *"Ostranenie", Desautomatization, Foregrounding, "Verfremdung" – a Potential for Universals of Literary Systems?*

14.15–14.45 Diskusija / Discussion

14.45–15.00 Odmor za kavo / Coffee break

15.00–16.00 Drugo zasedanje / Second session

Darja PAVLIČ: Lirika in univerzalnost pripovedi / *Poetry and the Universality of Narrative*

Špela VIRANT: Konsenzne realnosti / *Consensual Realities*

Dejan KOS: Univerzalnost literature med historičnostjo in ahistoričnostjo / *The Universality of Literature between Historicity and Ahistoricity*

16.00–16.30 Diskusija / Discussion

18.00 Večerja / Dinner

Petek, 29. novembra / Friday, November 29

10.00–10.40 Tretje zasedanje / Third session

Mihaela URSA: Univerzalnost kot nespremenljivost v primerjalni književnosti: integrativna teorija kulturnega stika / *Universality as Invariability in Comparative Literature: An Integrative Theory of Cultural Contact*

Michelle GADPAILLE: Tematska katastrofa v kanadski literarni kritiki / *The Thematic Catastrophe in Canadian Literary Criticism*

10.40–11.00 Diskusija / Discussion

11.00–12.00 Četrto zasedanje / Fourth session

Tomaž ONIČ: Univerzalnost slogovnih prvin med tradicionalnim in grafičnim romanom / *The Universality of Stylistic Elements between Traditional and Graphic Novels*

Janko TRUPEJ: Historični in ahistorični vidiki prevajanja rasističnega diskurza v slovenščino / *Historical and Ahistorical Aspects of Translating Racist Discourse into Slovenian*

Kristina KOČAN: Afriško-ameriška književnost kot (a)historična entiteta / *African American Literature as (A)historical Entity*

12.00–12.30 Diskusija / Discussion

12.30–13.00 Odmor za kavo / Coffee break

13.00–13.40 Peto zasedanje / Fifth session

Markus SCHLEICH: *Amour fou in nora zaljubljenost? Pogled književnosti na neobvladljivo strast kot na univerzalni vidik človeškega stanja / Amour Fou and Crazy In Love? Literature's Take on Uncontrollable Passion as a Universal Aspect of the Human Condition*

Andrea LESKOVEC: *Zamejitev neomejenega: o historičnosti in ahistoričnosti literarnih inscenacij mejnih pojavov / Limiting the Unlimited: On the Historicity and Ahistoricity of Literary Enactments of Borderline Phenomena*

13.40–14.00 Diskusija in sklepne besede / Discussion and conclusion

14.30 Kosilo / Lunch

Uvod
Introduction

Univerzalnost literature in univerzalije v literaturi: historične in ahistorične perspektive

Literarna veda v svojih vrednostnih sodbah pogosto izhaja iz domneve, da je nekaterim pojavom njenega predmetnega področja mogoče pripisati univerzalno veljavo. Starejše literarnovedne tradicije pojem univerzalnosti povezujejo predvsem s t. i. literarnim kanonom. Eksemplarična literarna besedila naj bi dosegala tiste plasti kolektivnega spomina, ki domnevno presegajo arbitrar-
nost spremenljivih zgodovinskih okoliščin. Ta predpostavka ni problematična le zaradi pomanjkljive teoretične utemeljitve, temveč tudi zato, ker je literarna zgodovina tudi zgodovina spreminjajočih se mehanizmov literarnega vrednotenja: antična poetika izhaja iz drugačnih preferenc kot srednjeveška, normativne estetike zgodnjega novega veka imajo malo skupnega z moderno idejo estetske avtonomije, emancipacijski oz. »velikozgodbarski« koncepti literarnega zgodovinopisja, kakršni so nastajali v 19. in 20. stoletju, so tako rekoč nezdružljivi s postmoderno logiko fragmentarnosti in diskontinuitete itd. Ideja o univerzalnosti literature se sicer pojavlja v različnih obdobjih, vendar je definirana v okviru vsakokratnega vrednostnega sistema. Na nek način je historična in ahistorična hkrati. Konferenca bo skušala prispevati k razreševanju tega protislovja.

V zadnjih desetletjih se ob omenjenih tradicijah razvijajo še analitični in deskriptivni literarnovedni koncepti, ki ponujajo nove argumente v prid tezi o univerzalnih razsežnostih literature. Osrednji pojem zdaj ni le teoretično izostren, temveč je podkrepjen tudi z empiričnimi evidencami. Univerzalni (oz. vsaj »kvazi-univerzalni«) bi naj bili tisti literarni pojavi, ki so utemeljeni v občih strukturah in funkcijah bioloških, antropoloških, kognitivnih, komunikacijskih (jezik, poetika, estetika, semiotika, naratologija), družbenih ali kulturnih sistemov. Prepoznavanje tovrstnih struktur odpira tudi nova vprašanja o historičnosti oz. ahistoričnosti literarnih pojavov in o njihovem univerzalnem oz. arbitrarnem pomenu za vzpostavljanje kolektivnih identitet. Prav ta vprašanja tvorijo problemsko jedro konference.

Zapletenost obravnavane problematike zahteva tudi ustrezno znanstveno-teoretično (samo)refleksijo. Upoštevati velja tako hermenevtične kot tudi empirične metode, posebno pozornost pa si zaslužijo modeli, ki so zmožni obe

paradigmi povezati v uporabno sintezo. Konferenca bo zato tudi prispevek k razvoju epistemoloških podlag literarne vede. Slednja je morda danes res na obrobju humanističnih in družboslovnih disciplin, vendar pa se – zahvaljujoč zlasti večdimenzionalnosti svojega raziskovalnega področja, ki obsega spoznavne, emocionalne, normativne, estetske in ontološke razsežnosti človekovega obstoja – lahko razvije v prototip njihove interdisciplinarne zasnove.

Universality of Literature and Universalities in Literature: Historical and Ahistorical Perspectives

In their value judgments, literary studies frequently proceed from the assumption that certain phenomena in their subject area have universal validity. Older traditions of literary studies connect the concept of universality mainly with what is called the literary canon. Exemplary literary texts are supposed to reach those spheres of collective memory that presumably exceed the arbitrariness of changing historical circumstances. This assumption is problematic not only because of its lack of theoretical reasoning, but also because literary history is the history of the changing mechanisms of literary evaluation as well: antique poetics arise from preferences different from medieval ones; the normative aesthetics of the early modern period have little in common with the modern idea of aesthetic autonomy; the emancipatory concepts of literary historiography that developed in the 19th and the 20th centuries are virtually incompatible with the post-modern logic of fragmentariness, discontinuity and so on. Although the idea of the universality of literature emerged in different periods, it is defined in the framework of each contemporary value system. In a way, it is historical and ahistorical at the same time. The conference will try to contribute to solving this contradiction.

Along with the aforementioned traditions, analytical and descriptive concepts of literary studies have been developing in recent decades. These concepts offer new arguments in favor of the thesis about the universal dimensions of literature. Not only has the main concept now achieved a clear theoretical focus, but it is also supported by empirical evidence. Supposedly, literary phenomena grounded in common structures and in the functions of biological, anthropological, cognitive, communication (language, poetics, aesthet-

ics, semiotics, narratology), social or cultural systems are universal (or at least "quasi-universal"). Recognizing these sorts of structures also opens new questions regarding the historicity/ahistoricity of literary phenomena and their universal/arbitrary significance for the construction of collective identities. These are the very questions that constitute the core issues of the conference.

The complexity of the issues at hand also demands adequate scientific-theoretical (self)reflection. Consideration needs to be given to hermeneutic as well as to empirical methods. Models that are capable of linking the two paradigms into a useful synthesis also deserve special attention. Therefore, the conference represents a contribution to the development of the epistemological foundations of literary studies as well. Nowadays, literary studies may be on the margins of the humanities and social studies disciplines, but such studies can develop into prototypes for the interdisciplinary identity of those disciplines – especially because of the multidimensionality of the research area, encompassing the cognitive, emotional, normative, aesthetic and ontological dimensions of human existence.

Dejan Kos

Povzetki
Abstracts

Willie van Peer

Teorije literature: meta-razmislek in rešitev

Literarne vede razmišljajo o primarnih besedilih. Literarne teorije razmišljajo o tem razmisleku: meta-razmislek. Ta proces poteka že več desetletij, tako da zdaj živimo v situaciji, ko dobesedno obstaja na desetine literarnih teorij. Toda, ali gre za »teorije«? In še več (in še pomembneje): gre za *znanstvene* teorije? To zahteva meta-meta-razmislek o naših praksah. Nekoliko bom orisal pogled na to problematiko in prišel do precej vznemirjajočega sklepa. Kljub temu bom skušal pokazati, da obstaja jasen izhod iz sedanje boleče zagate. Z jasnim primerom bom ponazoril, kako bi lahko postopali.

Theories of Literature: A Meta-reflection and a Solution

Literary studies reflect on primary texts. Literary theories reflect on that reflection: a meta-reflection. This process has been going on for several decades, so that we now live in a situation where there are literally scores of literary theories around. But are they 'theories'? Moreover, (and even more important) – are they *scientific* theories? This demands a meta-meta-reflection upon our practices. I will venture to outline some perspective on this issue, and come to a rather disturbing conclusion. Nevertheless, I will attempt to show that there is a clear way out of the current painful predicament. I will present a clear example of how we might proceed in this respect.

»Ostranienie«, deavtomatizacija, izpostavitvev, potujitev – potencial za univerzalije literarnih sistemov?

Očitno je, da so funkcije socialnih sistemov opredeljene s časom in (kulturnim) kontekstom, zato univerzalije literarnih sistemov na tem področju naj ne bi bile prisotne. Prispevek je poleg tega osredotočen na »ostranienie«, deavtomatizacijo ali »foregrounding« oz. izpostavitvev (gre za sorodne, vendar ne za zamenljive pojme), ki so bili prek Šklovskega in ruskih formalistov tesno povezani z modernizmom in modernističnimi literarnimi koncepti. Zato se zdi malo verjetno, da bi izraz(-i) in njegova (njihova) osnovna(-e) ideja(-e) lahko bil(-i) univerzalnega pomena za literarne sisteme.

Toda glede na dejstvo, da deavtomatizacija – poleg tega, da je pojmovana kot družbena funkcija, – v besedilih deluje z nekaterimi slogovnimi »postopki« in da na podoben način učinkuje na človeško kognicijo, bi se ponovni razmislek o tem konceptu morda izkazal za koristnega. Prispevek obravnava vprašanje, če je deavtomatizacijo – in z njo deloma tudi avtonomijo literature – mogoče označevati kot univerzalnost ali gre v glavnem za odziv na moderno, sočasno problematiko, npr. za kompenziranje pomanjkanja osredotočenosti, pozornosti, koherence, avtentičnosti, deceleracije itd. Lahko potencialne povezave z odkritji in eksperimenti na vedenjskem in nevrološkem področju univerzalni potencial deavtomatizacije postavijo v drugo luč?

“Ostranienie”, Deautomatization, Foregrounding, “Verfremdung” – a Potential for Universals in Literary Systems?

The functions of social systems are obviously defined by time and (cultural) context; therefore, universalities of literary systems should be absent from this area. Moreover, the central focus of interest in this paper, “ostranienie”, deautomatization or foregrounding (the terms being related, but not interchange-

able), have been tightly linked to modernism and modernist literary concepts through Shklovsky and the Russian formalists. Thus, it seems unlikely that the term – or terms, and the associated basic ideas, could have any universal meaning for literary systems.

However, considering that, besides being considered a social function, deautomatization operates in texts through certain stylistic “processes” and that it affects human cognition in similar ways, a re-consideration of the concept might prove useful. The paper discusses the issue if deautomatization, and with it also partly the autonomy of literature, can qualify as a universality, or if it mainly responds to modern, contemporary issues, e. g. compensation for the lack of focus, attention, coherence, authenticity, deceleration, and so on. Do possible links to discoveries and experiments in the behavioral and neurological fields shed another light on its universal potential?

Lirika in univerzalnost pripovedi

Ko Hegel v svoji *Estetiki* opredeljuje vsebino lirike, najbolj subjektivne literarne vrste, posebej opozarja na prisotnost narativnih elementov v njej. Predmet lirike je notranji svet občutij, lahko pa tudi dogodek, ki je po svoji vsebini in zunanji pojavnosti epski (junaške pesmi, romance, balade) ali slučajen (prigodne pesmi). V obeh primerih je bistveno, da osnovni ton ostane lirski; to pomeni, da glavna stvar ni objektivno opisovanje realnega dogodka, ampak subjektivno razmišljanje in njegovi občutki, njegovo razpoloženje. Pravi lirski pesnik ne izhaja nujno iz zunanjih okoliščin, ampak je sam zase zaprt svet, tako da lahko vsebino svojih pesmi išče v samem sebi in ostane pri notranjih stanjih, okoliščinah, dogajanju, strasteh lastnega srca in duha. Toda celo v tem primeru se lahko pojavi narativni element – Hegel kot primer navede motiv srečanja v anakreontiki. Sodobni teoretiki (Patrick Colm Hogan), ki se ukvarjajo z univerzalnostjo pripovedi, potrjujejo tezo, da je pripoved konstitutiven element lirike. Prispevek bo skušal odgovoriti na vprašanje, ali to drži za t. i. moderno liriko. Zanimalo nas bo, kakšna je vloga bralca pri konstruiranju zgodbe in kakšen pomen imajo pri tem postopki simbolizacije.

Poetry and the Universality of Narrative

When Hegel defines the content of poetry (this most subjective of literary types) in his *Aesthetics*, he places particular emphasis on the presence of narrative elements within it. The subject of poetry is the inner world of feelings, but its subject may also be an event that is either epic (heroic poems, romances and ballads) or fortuitous (occasional poems) in content and external appearance. In both cases, it is essential for the basic tone to remain lyrical; this means that the main concern is not to objectively describe real events, but to describe the subject's thoughts and feelings, his mood. Real lyricists do not necessarily proceed from external circumstances, but instead constitute a closed-off world; in this way, they can seek the subject matter of

their poems inside of themselves and remain within their internal conditions, circumstances, actions, their own passions of the heart and mind. However, even in this case, a narrative element may emerge – as an example, Hegel provides the motif of the meeting in *Anacreontics*. Modern theorists (Patrick Colm Hogan) dealing with the universality of narrative confirm the thesis that narrative is a constitutive element of poetry. This paper will attempt to determine whether this also holds true for “modern” poetry. We will examine the role of the reader in constructing the story and the importance of the processes of symbolization in all of this.

Konsenzne realnosti

Postmoderne teorije med drugim kritizirajo koncept binarnih opozicij. Protislovje historičnega in ahistoričnega vrednotenja literature lahko razumemo kot eno takšnih opozicij. Sočasnost takšnih vrednotenj zato lahko razumemo kot možnost preseganja opozicije med njima ali celo kot nujnost. Vprašanje pa je, kje in kako iskati ahistoričnost. Ker univerzalnost lahko dokažemo le iz perspektive, ki je univerzalna, bi bilo primerneje govoriti o ponovljivosti v različnih zgodovinskih kontekstih. Predlog je, da je ne iščemo v mirujočih strukturah in njihovih elementih, temveč v dinamičnih procesih, relacijah in funkcijah. Takšen primer je razmerje med literarno in neliterarno realnostjo, ki se kljub razrešitvam v teoriji vedno znova zastavlja v recepcijski praksi. Upošteva časovno razsežnost lahko pri tem razmerju razlikujemo dva temeljna koncepta: prvi izhaja iz domneve, da neliterarna realnost obstaja pred literarno. Ta se nanjo lahko nanaša (lahko jo zrcali ali napoveduje, ne more pa posegati vanjo ali jo spreminjati) ali pa obstaja neodvisno od nje. Drugi koncept pa dovoljuje možnost, da literarna realnost obstaja pred neliterarno, da nanjo vpliva ali jo celo proizvaja. Najstarejši primeri besedil, ki temeljijo na takšni predpostavki, so uroki. Kot sodobne primere pa lahko razumemo besedila, ki v kriznih časih, npr. po koncu prve in druge svetovne vojne ter po koncu hladne vojne, terjajo »realistično« pisanje. »Realizem« teh obdobj je imel funkcijo zagotavljanja konsenzne podobe realnosti, ki je družbi in posamezniku nudila temelj za rekonstrukcijo družbene realnosti po zlomu starih ureditev.

Consensual Realities

In "post-modern" theory a major point of critique is the concept of binary oppositions. The contradiction of historical and ahistorical valuations of literature may be seen as among them. The first suggestion of my paper would be to see these not as a problem of modern literary studies but as an opportunity to overcome old patterns, or even as a necessity. Still, the question remains how

and where the ahistorical is to be postulated. Since universality can be proven only from a universal, godlike point of view (leading to the concept of art as a substitute for religion, with the art critic as a kind of priest), the ahistorical should preferably be sought in repeatability. A further suggestion would be to seek it not in fixed structures or elements but in dynamic processes, relations and functions. An example is the relation between literary and non-literary reality as a recurring problem. Considering the dimension of time, two major concepts can be distinguished: one of a pre-existing non-literary reality to which literary reality can refer (it can reflect or predict it, but it cannot interfere in or change it), or it can exist independently. The other concept allows for a pre-existing literary reality which can interfere with or even create non-literary realities. The oldest examples are spells and incantations, whereas a modern example is the call for realism in literature after major social and political changes in modern societies, as happened after World War I, World War II or the end of the Cold War. The realistic literature of these periods had the function of providing a consensual image of reality that could serve as a basis for the reconstruction of social realities.

Univerzalnost literature med historičnostjo in ahistoričnostjo

Univerzalnost sodi med tiste literarnoteoretične pojme, ki bi jih lahko označili za difuzne. Nejasnosti je precej, povezane pa so predvsem z naslednjimi dilemami: 1) ali naj pojem razumemo kot absolutno ali kot relativno kategorijo? 2) v kolikšni meri se nanaša na literarne pojave, v kolikšni pa na takšne, ki polje literarnosti presegajo? in 3) je univerzalnost dostopna predvsem hermenevtičnim ali pa morda pretežno empiričnim metodam? Razprava predlaga interdisciplinaren pristop, ki naj ne bi le prispeval k razreševanju zgornjih dilem, temveč bi naj izostril zavest tudi o historičnih in ahistoričnih razsežnostih obravnavane problematike. Posebna pozornost bo posvečena povezavi med družbenimi, komunikacijskimi in kognitivnimi mehanizmi samoodločanja, samorefleksivnosti in samoreferencialnosti.

The Universality of Literature between Historicity and Ahistoricity

Universality is among those concepts of literary theory that could be characterized as diffuse. There are many ambiguities, and these are mainly related to the following dilemmas: 1) Is this concept to be understood as an absolute or a relative category? 2) To what extent does it relate to literary phenomena and to what extent to phenomena that reach beyond the literary field? 3) Is universality mainly accessible to hermeneutical methods or perhaps predominantly to empirical approaches? The present paper proposes an interdisciplinary approach, which should not only contribute to solving the above dilemmas, but also sharpen the awareness of the historical and ahistorical dimensions of the issues discussed. Special attention will be devoted to the connection between social, communicative and cognitive mechanisms of self-determination, self-reflexivity and self-referentiality.

Univerzalnost kot nespremenljivost v primerjalni književnosti: integrativna teorija kulturnega stika

V drugi polovici prejšnjega stoletja sta o temeljih primerljivosti v primerjalni književnosti razpravljali dve glavni teoriji: prva je trdila, da je dejanje primerjanja mogoče zato, ker je prišlo do nekakšnega kulturnega stika (vpliva, konkordance, odvisnosti) dveh ali več kultur, druga pa, da obstajajo določene univerzalijske, ki se manifestirajo v obliki invariant oz. konstant v različnih literaturah, kulturah, pri različnih avtorjih, in presegajo vsakršno opisljivo obliko vpliva ali stika. Namen tega prispevka je na kratko predstaviti dva niza argumentov in predlagati teorijo, s katero bo te argumente mogoče razumeti kot celostne rešitve pri podobni dialektiki zgodovinskega konteksta in univerzalne projekcije. Vprašanje, ali *nacionalno* (ponazorjeno predvsem z romunskimi diskusijami med 60. in 80. leti prejšnjega stoletja) nasprotuje *univerzalnosti* ali le-to izgrajuje, bo ena osrednjih tem prvega dela prispevka. Drugi del bo temeljil na razpravah o ideji univerzalnih invariant, ki se izražajo skozi kulture in so neodvisne od potrebe po kulturnem stiku. V ameriški šoli primerjalne književnosti se ta razprava začne z Renéjem Wellekom, nadaljuje pa jo Djelal Kadir. Na romunskih tleh izhaja iz dela Basila Munteanuja in Adriana Marina. Samoumevno je, da so epifenomeni globalizacije tisti, ki zahtevajo nov, integrativni pogled na nekdanj polariziran odnos med lokalnim, zgodovinskim in kontekstualnim na eni strani ter univerzalnim, splošnim in večkrat deljenim na drugi strani.

Universality as Invariability in Comparative Literature: An Integrative Theory of Cultural Contact

Two main theories have disputed the grounds of comparability during the last half of the previous century in comparative literature: the first contended that a comparative act was possible because two or more cultures have known some kind of cultural contact (influence, concordance or dependence); the other one

affirmed that there were certain universals that manifested themselves in the form of invariants or constants in different literatures, cultures and authors, beyond any recordable form of influence or contact. The present paper aims to briefly present the two sets of arguments and to propose a theory where they can be seen as integrative solutions of a similar dialectic of historical context and universal projection. One of the main issues of the first part of the paper will be the question of *the national* (mainly illustrated by Romanian discussions from the 60s to the 80s) as either opposing or constructing *the universal*. The second part will rely on the debates around the idea of universal invariants manifesting themselves through cultures, independently from the necessity for cultural contact. The American school of comparative literature starts the debate with Rene Wellek and continues it through Djelal Kadir. On Romanian ground it stems from the work of Basil Munteanu and Adrian Marino. It goes without saying that it is the epiphenomena of globalization that require a new, integrative look at the former polarized relationship between the local, historical and contextual, on the one hand, and the universal, general and multiply shared, on the other.

Michelle Gadpaille

Tematska katastrofa v kanadski literarni kritiki

Ko je Margaret Atwood leta 1972 napisala tanko monografijo z naslovom *Survival, A Thematic Guide to Canadian Literature*, bi lahko le malokdo napovedal daljnosežen vpliv tega dela na prakso kanadske literarne kritike. Na literarni sceni sta takrat že bila prisotna velikana po imenu Marshall McLuhan in Northrop Frye, ki sta našla varne niše v hermenevtiki kulturnih in literarnih študij. Besedilo Atwoodove pa je nagovarjalo širši krog bralcev in je specifično obravnavalo kanadske knjige, ki so ravno postajale širše prisotne v učnih načrtih po vsej Kanadi. Poleg tega je njena knjiga ponudila sistematiko – jasno, kategorično shemo, ki je obljubljala celostno obravnavo celotne kanadske književnosti. Ta shema je veliko dolgovala Fryeju in njegovi revolucionarni »anatomiji« kritike, vendar se je Atwoodova – za razliko od Fryeja – pri analizi usmerila navznoter; k še vedno omejenemu izboru kanadske literature, ki jo je podvrgla nekakšni literarni psihoanalizi. Atwoodova je zapisala, kako presežena je bila, da je nenadoma postala »neobstoječa vest kanadske literature«.

Monografija *Survival* je v letih, ki so sledila, pomembno vplivala na način branja in poučevanja kanadske literature – predvsem v Evropi. Ta sistematika in njene naslednice so prispevale k trajnemu tematskemu poudarku v podobi kanadske literarne in kulturne produkcije. Prispevek obravnava fenomen monografije *Survival* v literarni kritiki, vključno z njenimi kritiškimi naslednicami v Evropi.

The Thematic Catastrophe in Canadian Literary Criticism

When in 1972 Margaret Atwood wrote the slim monograph entitled *Survival, A Thematic Guide to Canadian Literature*, few could have predicted its far-reaching impact on the practice of literary criticism in Canada. The literary scene already had two giants in the form of Marshall McLuhan and Northrop Frye, whom had carved out secure niches in the hermeneutics of cultural and

literary study. Atwood's text, however, spoke to a wider range of readers and specifically about the Canadian books that were just beginning to be widely present on syllabi across Canada. Moreover, her book offered up a taxonomy – a clear, categorical schema that promised a holistic reading of all Canadian writing. The schema owed much to Frye, with his revolutionary "anatomy" of criticism, but unlike Frye's analysis, Atwood's turned inward to a still-limited selection of CanLit and subjected it to a form of literary psycho-analysis. Atwood has written of her surprise at suddenly having become "the uncreated conscience of CanLit."

Survival has had a significant influence on how Can Lit is read and taught in the years since, especially in Europe. The taxonomy and its descendants have contributed to a lasting thematic emphasis in the image of Canadian literary and cultural production. The paper will examine the Survival phenomenon in literary criticism, including its critical progeny in Europe.

Univerzalnost slogovnih prvin med tradicionalnim in grafičnim romanom

Med pojave s področja literarne vede, ki jim je mogoče pripisati univerzalno veljavo, lahko uvrstimo literarna dela z izrazitim slogom oz. s posebnimi slogovnimi prvinami. Slednje v podobni pojavnosti pogosto obstajajo na različnih področjih umetnosti – v slikarstvu, kiparstvu, arhitekturi kot tudi v glasbi, filmu in drugih medijih. Če jih opazujemo transdisciplinarno, so torej univerzalne v sinhronem smislu, prav tako pa jih lahko obravnavamo po časovni vertikali, saj prehajajo skozi časovna obdobja od antike do sodobnosti, s čemer dosegajo diahrono univerzalnost. Pričujoči prispevek bo osvetlil tiste slogovne elemente, ki so v literarnem smislu tradicionalno utemeljeni v verbalnem diskurzu, vendar predstavljajo bistvene gradnike literarne zgradbe tudi v grafičnem romanu, čeprav je grafični semantični kod zamenjal jezikovnega, ki je v tem razmeroma mladem žanru prevladujoč.

The Universality of Stylistic Elements between Traditional and Graphic Novels

Universal validity of literature can be attributed to literary works that have distinct stylistic features. Stylistic elements that are characteristic of certain literary texts often not only transcend the limits of literature but are embodied in all fields of visual and auditory art: they exist in painting, sculpture and architecture, as well as in music, film and other media. When approached from this aspect, these stylistic features appear universal in the synchronic sense; however, they have also survived from ancient literary periods to modern times, which gives them diachronic universality. This paper will attempt to shed light on the existence of those salient stylistic elements that are traditionally attributed to textual literary discourse, but that also appear in the graphic novel, although the linguistic semantic code has been replaced by the pictorial one, which dominates this relatively young genre.

Historični in ahistorični vidiki prevajanja rasističnega diskurza v slovenščino

Odnos družbe do problematike rasizma se je v zgodovini spreminjal, skladno s tem pa se je spreminjala tudi sprejemljivost rasističnega diskurza v literarnih delih – številna dela, ki ob izidu kljub prisotnosti rasističnih prvin niso bila sporna, se postala sporna v kasnejših obdobjih. V prispevku obravnavam prevajanje literarnih del, ki vsebujejo rasistični diskurz o temnopoltih. Predmet analize so slovenski prevodi 21 del, ki so bila izvorno napisana v angleškem jeziku (16 jih izvira iz ameriške literature) in vsebujejo rasistične prvine. Posebna pozornost je posvečena besedilom, ki so bila prevedena večkrat, saj lahko ta zelo nazorno ponazorijo evolucijo prevajalskih strategij. Analiza pokaže, da so bile v različnih zgodovinskih obdobjih pri prevajanju izrazov za poimenovanje temnopoltih večinoma uporabljene podobne strategije, torej gre za neko vrsto univerzalij. Do konca druge svetovne vojne lahko govorimo o univerzalni strategiji ohranjanja eksplicitno rasističnega diskurza, kasneje pa so številni dejavniki vplivali na to, da je pogosto prihajalo do *premikov*. Strategije za prenos afroameriške angleščine so sčasoma prav tako postale bolj heterogene. Ti premiki seveda vplivajo na repertoar recepcijskih strategij, kar postane razvidno zlasti ob primerjavi kritičnih odzivov na posamezna dela. Ob upoštevanju sodobnih metodoloških izhodišč bom poskušal opisati dejavnike in pojasniti razloge, ki so privedli do ohranjanja ali spreminjanja prevajalskih strategij v posameznih obdobjih.

Historical and Ahistorical Aspects of Translating Racist Discourse into Slovenian

The attitude of society towards issues of racism has been changing throughout history; consequently, the acceptability of racist discourse in literary works has also been changing. Thus, many works that at the time of their original publication were not challenged on the grounds of racist elements would

later become controversial. The present paper deals with translations of literary works containing racist discourse about black people. Slovenian translations of 21 literary works that were originally written in English (16 of them from American literature) and that contain racist elements form the object of the analysis. Special attention is devoted to texts that were translated more than once, since these texts can explicitly show the evolution of translation strategies. The results of the analysis show that in different historical periods largely similar strategies were employed in translating the terms used for black people; thus, this represents one arguable universal. Until the end of World War II, we can speak of a universal strategy for preserving explicitly racist discourse, whereas later on various factors led to frequent *shifts*. Strategies for transferring African American English also became more heterogeneous with time. Predictably, these shifts affect the repertoire of reception strategies; this is clearly evident from a comparison of critical responses. Using modern methodological approaches, I will describe the factors and explain the reasons that led to either preserving or changing translation strategies in certain historical periods.

Afriško-ameriška književnost kot (a)historična entiteta

Kulturna valorizacija afriško-ameriške književnosti je bila vedno problematična zaradi političnih in socialno-kulturnih okoliščin. Prav tako se poraja vprašanje, če je širok sprejem ameriške nove kritike pred in po letu 1945 še dodatno prispeval k izključitvi afriško-ameriške književnosti iz ameriškega kanona. Članek se osredotoča na afriško-ameriško poezijo in razglablja o neuporabnosti literarne teorije Cleantha Brooksa in Roberta Penna Warrena, ki ne upošteva zgodovinskega konteksta, besedil manjšin in »tistih brez glasu«, hkrati pa ne poudarja pomena političnega, družbenega in kulturnega ozadja besedila. Kljub vsemu je afriško-ameriška književnost najuspešnejša manjšinska književnost, kar se tiče prodiranja v ameriški literarni kanon kot tudi uveljavljanja kot samostojni literarni kanon s pripadajočo literarno teorijo. Afriško-ameriška literarna teorija si prizadeva, da bi vzpostavila razmerja med besedilnimi ter sociološkimi, političnimi, ideološkimi in kulturnimi pomeni. Članek nadalje postavlja vprašanje, ali je afriško-ameriška poezija zgodovinska entiteta in oporeka drzni trditvi Kennetha W. Warrena, da se je afriško-ameriška književnost zaključila z desegregacijo. Članek skuša prikazati neomajno vitalnost afriško-ameriške književnosti.

African American Literature as (A)historical Entity

Cultural valorization of African American literature has always been problematic because of political and socio-cultural issues. Nevertheless, it is arguable that the wide acceptance of the American New Criticism before and after 1945 additionally contributed to the exclusion of African American literature from the American canon. The paper focuses, however, on African American poetry and discusses the inapplicability of Cleanth Brooks' and Robert Penn Warren's literary theory, which ignores historical context, neglects writing by minorities as well as the voiceless and moreover, fails to assign any meaning to the political, social, and cultural background of a text. However, African

American literature has been the most successful minority literature at infiltrating the mainstream canon, as well as at asserting an independent canon with a concomitant body of literary criticism. African American Criticism has struggled to negotiate the parameters between textual and sociological, political, ideological and cultural meanings. The paper also raises the question of African American poetry being an ahistorical entity and challenges the daring claim by Kenneth W. Warren that African American literature ended with desegregation. The attempt of the paper is to affirm the abiding vitality of African American literature.

Amour Fou in nora zaljubljenost? Pogled književnosti na neobvladljivo strast kot na univerzalni vidik človeškega stanja

Če pobližje pogledamo zahodni literarni kanon, ideje o človeškem neustavljivem hrepenenju vedno prodrejo skozi razpoke celo najbolj premišljenih besednih kompozicij. Starodavna dela, kot *Piramus in Tisba* ali pesmi srednjeveških minnesängerjev (npr. *Tristan in Izolda*), razglašajo *amour fou*, iracionalno ljubezen, ki kljubuje vsem preprekam in jo je nemogoče spametovat. Seznam literarnih besedil, ki se ukvarjajo z *ekstravagantnimi* ljubimci, ki v svojih prizadevanjih za združitev poskušajo premagati posvetne ovire, je ogromen. Ta princip je tako osupljiv zaradi njegove sposobnosti, da se obdrži celo v obdobjih skrajnega *ratia*, npr. v razsvetljenstvu. Niti Kantova odločna zavrnitev strasti ni pomenila njegovega konca. Za literarni realizem, npr. *Gospo Bovaryjevo*, je bil ta *síže* ena izmed zelo redkih stvari iz obdobja romantike, ki jih ni preziral, in celo v modernizmu, z vso njegovo deziluzijo, nastanejo nekatera izjemna dela, v katerih vodilo predstavlja hrepenenje, npr. *Smrt v Benetkah*. Sposobnost prenašanja različnih diskurzov, ki jo ima *amour fou*, in njegova fleksibilnost, da lahko deluje tako v okviru tragedije kot tudi komedije, je temu toposu podelila zelo dolgo življenjsko dobo v okviru literarne tradicije.

Vendar pa se zdi, da je *amour fou* v 20. stoletju padel v nemilost; to stoletje vodijo znanstvene raziskave, ki so z dešifriranjem hormonskih kod feromonov in endorfinov demistificirale tako celoten koncept strastne ljubezni kot tudi ideale postmodernizma – meta pripovedi in diskontinuiteto. Zanimivo pa je, da se v zadnjem času *nora zaljubljenost* vrača. Poezija Thoma Yorcka v pesmi *Creep* ali Florence Welsh v pesmi *Drumming Song*, epske pripovedi, npr. *Homeland* Gideona Raffa, in številna druga dela obujajo ta princip. Lahko bi trdili, da literatura raziskuje eno izmed tistih področij, v katera ljudje lahko pobegnejo in se umaknejo v časih, ko se vse zdi logično razložljivo. Ali se te upodobitve razlikujejo od predhodnih in ali spremembam kljubujejo v tej meri kot *amour fou* kljubuje izginotju, pa se bo šele pokazalo.

***Amour Fou* and *Crazy In Love*? Literature's Take on Uncontrollable Passion as a Universal Aspect of the Human Condition.**

If one takes a closer look at the western literary canon, notions of unstoppable human desire always shine through the cracks of even the most calculated wordy compositions. Ancient works like *Pyramus and Thisbe* or minnesang from the middle-ages such as *Tristan and Iseult* proclaim an *amour fou*, an irrational love against all odds, that cannot be reasoned with. The list of literary texts concerned with *flamboyant* lovers, who try to overcome worldly obstacles in their attempts to be united is gigantic. What makes this principle so astonishing is its ability to persist even in times of extreme *ratio* like the Enlightenment. Not even Kant's powerful dismissal of passion could put an end to it. Literary realism, as for example *Madame Bovary*, found this *sujet* one of the very few things it did not despise from romanticism, and even modernism with all its disillusionment featured some remarkable desire-driven works, such as *Death in Venice*. *Amour fou's* capacity to transport various discourses and its flexibility in functioning within the context of tragedy as well as comedy have granted this topos a very long life within the literary tradition.

The 20th Century, however – driven by scientific research that demystified the entire concept of passionate love by deciphering the hormonal codes of pheromones and endorphins as well as by postmodernism's ideals of meta-narratives and discontinuity – appears not to be in favor of *amour fou*. Interestingly though, recent times see a return of being *crazy in love*. The poetry of Thom York's *Creep* or Florence Welsh's *Drumming Song* and epic narrations like Gideon Raff's *Homeland*, among many others, resurrect this principle. One could argue that literature explores one of the precise areas to which human beings can escape and withdraw from any era where everything seems logically explicable. It remains to be seen though, whether these representations differ from their predecessors, or if they are as defiant in the face of change as *amour fou* is towards vanishing.

Zamejitev neomejenega: o historičnosti in ahistoričnosti literarnih inscenacij mejnih pojavov

V mejni situaciji se subjekt znajde takrat, ko svojo identiteto izkusi kot problematično. Gre za občutek ogroženosti, ki izhaja iz nezmožnosti vzpostavitve smiselnih struktur. Subjekt jo doživlja kot premikanje meja jaza, kot transgresijo in kot izgubo avtonomije. Po drugi strani pa mejna izkušnja konstituira subjekt, ker subjekt samega sebe doživlja kot subjekt ravno pri soočenju s tujostjo. V tendenčno zaprtih družbah imajo mejne izkušnje predvidljive pomena, v moderni/postmoderni pa običajno ni tako, saj prostor onstran meje ni dokončno zaseden. Kot antropološko univerzalijo lahko zato razumemo zgolj obstoj mejnih izkušenj, vendar sta lahko njihova definicija in vsebina, ki jih zapolnjuje, povsem različni. Literarna besedila mejne izkušnje sedaj inscenirajo kot transgresijo in transformacijo ureditev (kognitivnih, čustvenih, logičnih ureditev, družbeno izpogajanih mej ureditev, ureditev subjekta in estetskih ureditev), pri čemer nas zanima predvsem vprašanje, v kolikšni meri inscenacija mejnih fenomenov na ravni diskurza sledi enotni strukturi. Če je tako, literatura tudi na področju prikaza tovrstnih radikalnih fenomenov tujosti vsaj na ravni pripovedovanja predstavlja sredstvo za obvladovanje kontingence – s tem, da ponudi univerzalno fabulo za prikaz mejnih pojavov.

Limiting the Unlimited: On the Historicity and Ahistoricity of Literary Enactments of Borderline Phenomena

The subject finds itself in a borderline situation when it experiences its identity as problematic. There is a feeling of endangerment, which stems from the inability to establish logical structures. The subject experiences this as a shift of the boundaries of the self, as transgression and loss of autonomy. On the other hand, the borderline experience constitutes the subject, since the subject experiences itself as a subject precisely in the confrontation with

otherness. In tendentially closed societies, borderline experiences have predictable meanings, whereas this is most often not the case in modernity / postmodernity, since the space beyond the border is not occupied definitively. Therefore, the mere existence of borderline experiences can be considered as an anthropological universal, but their definition and content may be entirely different. Literary texts now enact borderline experiences as a transgression and transformation of orders (cognitive, emotional and logical orders, socially negotiated limits of orders, orders of the subject and aesthetic orders), whereby the question to what extent the enactment of borderline phenomena at the level of *discourse* follows a uniform structure is of particular interest. If that should be the case, literature would also be a means for mastering contingency (at least at the level of narration) in the sphere of representing such radical foreign phenomena, by providing a universal plot for the representation of borderline phenomena.

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**UNIVERZALNOST LITERATURE IN UNIVERZALIJE V LITERaturi:
HISTORIČNE IN AHISTORIČNE PERSPEKTIVE**

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Univerzalnost literature
in univerzalije v literaturi:
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Universality of Literature
and Universals in Literature:
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