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ABSTRACTS E PAROLE CHIAVE

STEFANO MARIA CAPILUPI

Il salvacondotto *e le* Opere narrative:
appunti sull'Italia e sulla filosofia di Boris Pasternak

Abstract

Lazar Fleishmann wrote extensively about the influence of the Italian Renaissance on Pasternak's family in his biographical essay *Boris Pasternak*; he notes that if “the world of the European Avantgarde had enormous influence on the young Boris Pasternak, [...] he was always a strong and consistent advocate of the role of the family in artistic formation”. His father, Leonid Pasternak, studied closely the works of the Italian masters in 1904, during his first trip to Italy. He was especially struck by Venice and its similarity to Odessa. He made his next trip to Italy, together with his family, in 1912, and the impressions his son Boris received by Venice are precisely and vividly described in *Safe Conduct* (1931). In a comparative analysis of this and also other works by Pasternak, such as *The stretch of Appelles* or *It is already getting dark*, we see the artist in Pasternak, in which the actual path of the latest generations of Tsarist Russia and of the first period of Soviet Union found one of its more evolved incarnations and, at the same time, an extremely disenchanted reprocessing. On this double strand of twisted passion and disenchantment we can also watch Italy in Pasternak as a physical place and as a place of the soul. Here we intend to follow not so much a strict chronological-biographical process, but a particular philosophical and aesthetic order we can identify in Pasternak's creativity.

Keywords: Russian literature; Boris Pasternak; Pasternak family; Italian Renaissance.

ADAM DROZDEK

Anichkov and Orthodoxy

Riassunto

Nella sua lezione del 1769 Aniĉkov esprime il suo punto di vista sull'origine della religione. Egli sosteneva, in breve, che la religione naturale ha origine dalla paura, dall'apparizione e dallo stupore. Il suo punto di vista fu criticato in quanto contrario alla religione cristiana. Tuttavia, l'analisi degli argomenti presentati contro Aniĉkov mostra che la critica è ingiustificata, specialmente se si prendono in considerazione anche tutte le altre opere pubblicate dall'autore. Tali opere mostrano che Aniĉkov rimase costantemente fedele ai principi dell'Ortodossia.

Parole chiave: cultura russa; Dmitrij Sergeevič Aniĉkov; religione; Ortodossia.

GEORG HOLZER, JENNIFER RESCH ET ALII

Lautgeschichtliches Glossar zum Neuštokavischen IV

Sažetak

U ovom se članku prikazuje cjelovit glasovni razvoj nekoliĉine novoštokavskih rijeĉi od njihovih praslavenskih likova do današnjih. Te se rijeĉi obrađuju u natuknicama, koje su poredane po abecednom redu; u njima se navode pojedinaĉno i u kronološkom redoslijedu svi glasovni zakoni za koje se pretpostavlja da su djelovali na navedene rijeĉi. Ovdje objavljeni glosar nadovezuje se na već publicirane glosare i nadopunjuje njih.

Ključne rijeĉi: novoštokavština; praslavenski likovi; glasovni razvoj; glosar.

JANJA JERKOV

I Sonetti lesbici di Sanja Sagasta

Sažetak

Analiza *Lezbijskih soneta* Sanje Sagasta, kada je izvedena uz pomoć psihoanalitičkog znanja, može otkriti neka suštinska obilježja istih soneta – obilježja koja se u protivnom ne bi ukazala u punom značenju. Tako, na primjer, izazov Ocu kao organizacioni princip teksta (kako na planu sadržaja, tako i na formalnom planu) može pokazati svoju važnost. U poricanju Simboličkog zakona koji je Zakon jezika, S. Sagasta pothranjuje mit o predjezičnoj suštini lezbejskog subjekta, goneći vlastito eksperimentiranje do krajnje točke simboličkog poretka, kako bi dokazala njegovu nedovoljnost iz perspektive žene. Ali, ista činjenica odbijanja jezika Oca pokazuje da je lirski subjekt, u stvari, njemu podčinjen i da rušenje pravila predstavlja poseban način ovjekovječenja istog jezika.

Cljučne riječi: Sanja Sagasta; hrvatska književnost; suvremena književnost; poezija; sonet.

AMIR KAPETANOVIĆ

Koncept časti u moliškohrvatskom etnolektu u Italiji

Summary

This work studies the concept of HONOUR in the Molise Croatian ethnolect, following some of the basic theories and, wherever applicable, the methodology of the Lublin school of ethnolinguistics. Molise Croats do not have the lexeme *čast* ('honour'), using instead the lexeme *obraz* ('face', 'cheek', secondary meaning 'honour'), while the lexeme *čast* has a number of synonyms (Italianisms: *mus*, *gvandža*, *onore*). Research material was scarce: two recent large dictionaries from 2000 do not offer exhaustive definitions, and there are few attestations of the word *obraz* in its non-literal meaning in Molise Croatian texts. Therefore, analysis and description of the

concept of HONOUR mostly had to rely on the results of a survey of 40 speakers, whose answers (to a bilingual survey question) provided 50 statements which were analysed and organised into specific groups in order to "compose" the concept and linguistic picture of honour in the Molise Croatian ethnolect. The results of research point to the fact that the linguistic picture of honour in this ethnolect is traditional. If we connect all of the component parts and characteristics identified from individual statements, the complexity and importance of this concept in this small linguistic community become apparent. Statements are especially numerous expressing the importance of honour in interpersonal relations and as a personality trait that is expressed most often in relations with people such as responsible behaviour, helping, not harming others, etc. (social, psychosocial, ethical, and mental aspects). The axiological aspect was especially accented in this study, as honour is principally positively valued (especially components such as honesty, truthfulness, respect, consistency, credibility, pride, dignity), and as it is clear what is negatively valued (lost honour, tarnished honour, hypocrisy, lying).

Keywords: concept of honour; Molise Croatian; ethnolect; lexicology.

ANA KOVAČEVIĆ

Nepromjenjive riječi u Činu svetac̑ Kožičićeva Misala hruackoga

Summary

The paper offers an overview of the undeclinable parts of speech (adverbs, conjunctions, prepositions, particles and interjections) in the Bible readings of the *Proper of Saints* from Šimun Kožičić Benja's *Misal hruacki*. The perceived special features are compared with the previous Croatian Church Slavonic language which was consciously changed by Kožičić. Lexically, Kožičić tends to limit the choice of different words for the same meaning selecting the one whose meaning is then being specialized. Syntactical features confirm already established preference of adjusting Bible readings to Latin (*Vulgate*)

text, but that tendency is not without exceptions. A full overview of undeclinable parts of speech shows that the multilayered Kožičić’s language cannot be reduced to one or two general rules: there is no exclusivity nor straightness in Kožičić, a humanist and a philologist.

Keywords: Šimun Kožičić Benja; *Misal hruacki*; undeclinable parts of speech; history of Croatian language.

ВИКТОРИЯ ЛАЗАРЕВА

*О дополнительной детерминации имени собственного:
имя личное и посессив*

Summary

In theory, proper names do not require special restrictive modifiers. In practice, however, they may be used with different kinds of actualizers (articles, adjectives, pronouns). The article deals with combination of proper names with possessive pronouns. The study shows different contexts and offers different levels of interpretation and meaning.

Keywords: proper names; restrictive modifiers; actualizers; possessive pronouns.

ANA MIHALJEVIĆ

*Hrvatskoglagojski Život Marije Magdalene
u odnosu na latinski predložak*

Summary

Croatian Glagolitic miscellanies dating from the 15th and the 16th centuries preserve numerous legendary and hagiographical texts. The texts were written in a mixed language (Church Slavonic-Chakavian amalgam), which was named Croatian Old Church Slavonic by Professor Stjepan Damjanović. Among the mentioned texts, there is a

translation of the legend of Mary Magdalene’s life and miracles, preserved in two Croatian Glagolitic miscellanies: Ivančić’s (beginning of the 15th century) and Žgombić’s (16th century). It is a well-known fact that these texts were translated from Latin and that they show resemblance to the text in *Legenda aurea* by Jacob a Voragine, but their relationship to the Latin protograph has not yet been determined. This paper compares texts from two Croatian Glagolitic miscellanies and analyses the language used on every level. Language differences and similarities are identified between the miscellanies in order to ascertain the origin of the translation and to localize persevered transcripts. Texts are also compared with their Latin equivalent. The translation technique and the translator’s knowledge of the Latin language are analyzed. In the analysis focus is placed on syntactic and lexical levels because they are the most relevant for the interrelation between Latin and Croatian texts. Phonological and morphological differences are mostly important for the localization of a particular transcript.

Keywords: Glagolitic miscellanies; Croatian Old Church Slavonic; legends; hagiography; Mary Magdalene; translation.

ZORAN MILUTINOVIĆ

“Yes, but...”: *Institutionalization and De-institutionalization of Socialist Realism in Serbia*

Riassunto

L’articolo parla dell’introduzione del Realismo Socialista in Serbia nell’immediato secondo dopoguerra (1945-’48): tratta i suoi aspetti istituzionali, la sua reinterpretazione della tradizione, la limitata produzione di opere appartenenti al Realismo Socialista e la produzione critica che lo accompagnò. In seguito alla rottura fra Stalin e Tito del 1948, il Partito Comunista jugoslavo cominciò a rivalutare le sue politiche e il periodo tra il 1949 e il 1952 fu segnato da un lento ed esitante processo di riformulazione delle istanze ortodosse del Realismo Socialista. Alla fine di tale periodo il Partito permise alle voci

di alcuni suoi membri più liberali – che negli anni Trenta si erano opposti alla linea di Charkov – e a quelle di alcuni modernisti prebellici di riformulare la sua politica culturale, così che nel 1952 ufficializzò la rottura con il Realismo Socialista. Il contributo parla inoltre del precario equilibrio creatosi nel 1952: il Partito intendeva consentire una certa libertà culturale, ma nel contempo tentava di controllare e di regolare lo spazio pubblico creato dal mutamento di politica culturale. Nell’articolo si sostiene che poiché il periodo del Realismo Socialista fu breve e non lasciò tracce di rilievo, la principale sfida da affrontare quando si studia la produzione culturale della Serbia post-bellica è costituita dal tentativo di comprendere queste disposizioni istituzionali che la liberavano e nel medesimo tempo cercavano di tenerla sotto costante sorveglianza.

Parole chiave: realismo socialista; letteratura serba; Serbia post-bellica; istituzionalizzazione dei fenomeni letterari.

RAISSA RASKINA

L’estraneità del familiare: grotesk, ostranenie, perturbante

Резюме

В статье предпринимается попытка сопоставления понятия “жуткого” – которому основоположник психоанализа Зигмунд Фрейд посвятил в 1919 свое знаменитое исследование *Das Unheimliche* – с двумя концепциями, которые одновременно и независимо были высказаны в контексте русской культуры начала XX века. Это концепция “гротеска”, разработанная в теории и практике условного театра Всеволода Мейерхольда (а позднее в работе его ученика Сергея Эйзенштейна), и концепция “остранения”, сформулированная основоположником формального метода Виктором Шкловским, и впоследствии повлиявшая на идею эпического театра Бертольда Брехта.

Ключевые слова: понятие “жуткого”; Зигмунд Фрейд; русская культура; концепция “гротеска”; концепция “остранения”.

SIMONETTA SALVESTRONI

La leggenda del Grande Inquisitore e il suo autore Ivan Karamazov

Summary

From the Nineteenth century to the present, literary scholars, theologians and philosophers have continued to analyze "Velikij inkvizitor", fascinated by its evocative meaning. Nevertheless, they often forget the context in which the poem is inserted.

Dostoevsky is the author of *Brat'ja Karamazovy*, but the inquisitor's vision of the world is a creation of one of his tormented characters. In addition, in this novel, the poem is not a written text, but simply something which Ivan Karamazov imaged and which he develops by telling it to his only addressee, his brother Aliosha.

In this paper I will analyze "Velikij inkvizitor", beginning with Ivan's questions and arguments, which prepare for the inquisitor's monologue. As we shall see, the extremely frequent biblical quotations are essential for understanding the meaning of this episode.

The answers to Ivan's questions on the meaning of evil and the suffering in the world, as well as the answers to the inquisitor's monologue, are provided by the tale of the life of the *starec* Zosima and by the context of the second part of the novel, through the analysis of two interconnected levels: the lives of the characters and the biblical references which explain them.

Keywords: Dostoevsky; *The Brothers Karamazov*; "Veliki inkvizitor"; biblical quotations; biblical references.

LUCA VAGLIO

Ritratto di un'alienazione.

Per una lettura de La signorina di Ivo Andrić

Sažetak

Ovaj članak predstavlja predlog za čitanje romana *Gospođica* Ive Andrića. Poznato je da je ovo delo, za razliku od romana-hronika, sa-

građeno na drugačijoj struktornoj i tematskoj osnovi. Radi se o romanu o liku (*Figurroman*) ili – kao što se u članku predlaže – o romanu-portretu, odnosno o romanu (različitih) portretā, budući da u njemu tehnika portreta pokazuje svu svoju važnost u Andrićevoj poetici. U strukturi i u radnji sve je vezano za individualnu stvarnost i za životni put Rajke Radaković i to vredi takođe za elemente društvenog romana koje delo sadržava. Rajkin zavet (kao devojčica obećala je ocu na samrti da će u životu što više štedeti i da, posle njegeve smrti, neće više verovati nikome) tragično i kobno određuje njeno ponašanje i njeno viđenje stvari, vodeći je do udaljavanja od života i od ljudi oko sebe i, dakle, do potpune usamljenosti. Drugi likovi romana služe detaljnijem opisivanju karaktera protagonistice i potvrđivanju njenog otuđenja i njene egzistencijalne neprilagođenosti. Među drugima se najviše ističu majka i dajdža Vlado: doživotna Rajkina ljubav prema njima i njihova ljubav prema njoj predstavljaju jedine vedre delove ovog inače sumornog dela. Ta ljubav i činjenica da je njena kobna odluka da se udalji od svih i od svega (osim od novca) ipak motivisana traumom koju je ona doživela kao devojčica, relativizuju negativnost Rajkine karakterizacije. U ovom članku ističu se ta važna crta glavnog lika i činjenica da ovo delo predstavlja obogaćenje Andrićeve pripovedačke morfologije i galerije likova i doprinosi produblivanju i zaokruženju celokupnog Andrićevog opusa.

Ključne reči: Ivo Andrić; *Gospođica*; roman; portret; roman portretā; otuđenje.

WILLIAM R. VEDER

Why Wish Away Glagolitic?

Резюме

Г. А. Ильинский 1931 г. направил на ложный путь славистику, утвердив, что на “Преславском Соборе 893/4 г.” глаголица была заменена кириллицей. Внимательное изучение трансмиссии 28 славянских текстов по 149 спискам выявляет активное исполь-

зовние глаголического письма до начала XII в., а пассивное – вплоть до XVII в.

Ключевые слова: глаголица; кириллица; средневековье; письменность.

METOD BENEDIK

Concezione e prassi degli studi presso i cappuccini in Slovenia

Summary

Capuchin monks, who attached foremost importance in their activity to the spreading of God's Word, designed their curriculum to this end. They did not have a system of public schools but study houses dedicated to their internal studies which lasted seven years: three years of philosophy followed by four years of theology. A practice was thus established according to which a lecturer taught philosophy to a group of ten to fifteen students in one convent, followed by the same or a different lecturer teaching theology in another convent. Lecturers were local friars using contemporary philosophical and theological literature; at the same time, they themselves wrote suitable manuals. A significant break in this field was created by the reform of Joseph II. Instead of internal studies, courses at the diocesan theological schools and later at the theological faculty became more established.

Keywords: Capuchin monks; school system; theology; philosophy; reform of Joseph II.

ANJA DULAR

Libri italiani nelle librerie lubianesi del Settecento

Summary

Printing and bookselling activities show the integration of the Slo-

vene territory into the European cultural world, since national borders in the previous centuries did not represent obstacles to the transmission of knowledge through books. In Slovene aristocratic libraries of the 17th century, it is thus possible to find, alongside German and Latin literature, many instances of Italian and later French literature. Italian books were brought by intellectuals studying at Italian universities. Moreover, it should be noted that in the 17th and 18th century, the trade done by travelling book sellers was also widespread in the Slovene territory. It is possible to say more on what booksellers were offering in Ljubljana from 1678 onwards, the year when the first bookseller’s catalogue was published. In this first primary source on the history of bookselling in central Slovenia, there were references to some works in Italian as well as to a large number of Italian authors publishing technical texts (medicine and law) in Latin. It is also evident that translations of Italian literature in German were available from booksellers. In the 18th century Ljubljana, it is possible to talk about an increasingly varied bookselling supply which also consisted of Italian works. Finally, in the last decades of the 18th century, several printers (Merk, Kleinmayr) also started printing Italian works, especially those of dramatic literature.

Keywords: printing; bookselling; Slovene culture; 18th century; Ljubljana.

PATRIZIA FARINELLI

*Camaleontici drammi comici per musica:
due esempi tratti dai libretti goldoniani stampati a Lubiana*

Summary

A well-known characteristic of the libretto genre *drammi comici per musica* is their adaptability. This will be shown using the example of two out of four Goldoni’s librettos preserved in Ljubljana, where they were also printed under the titles of *L'impero delle donne* (1757) and *Il cavalier de la piuma* (1769), as opposed to their original titles *Il mondo alla roversa* and *La cameriera spiritosa*. In both analysed

librettos, the adaptation did not have any negative influence on the literary quality of the texts (this observation might perhaps be validated on a more comprehensive *corpus*). In the libretto entitled *Il cavalier de la piuma*, the interventions made and required by the dramatic performance of the texts – and supposedly by political and cultural reasons in one case – led to a heightened action and in certain scenes to a greater rhetorical intensity. In *L'impero delle donne*, on the other hand, these modifications trigger a surprising content transformation.

Keywords: libretto genre; Carlo Goldoni; Slovene culture; adaptation.

SREČKO FIŠER

*Il primo secolo di traduzioni letterarie
dall'italiano in sloveno (1775-1880)*

Summary

Literary translation from Italian into Slovene begins with the Age of Enlightenment. However, until the middle of the 19th century, translation activity remains on the level of manuscript attempts by certain enthusiastic individuals. Among the pioneers of translation of Italian literature Stanko Vraz stands out; he translated some Petrarch's poems as well as excerpts from the *Divine Comedy* to be published in a planned, but never realised almanac of world poetry.

In the second half of the 19th century the first translations of Italian literature are published, some in newspapers and journals, others in single book editions: the oldest one is from 1866. It is unusual that all the earliest book titles regard the theatre. The phenomenon can be explained in relation to contemporary developments in the Slovene cultural sphere; however, it is also a singular illustration of the fact that the evolution of translation activity was heavily dependent on initiatives outside literature.

Translating Italian literature goes beyond the level of more or less successful individual attempts as late as the beginning of the 20th century.

Keywords: literary translations; Slovene cultural sphere; Stanko Vraz; Italian literature.

RUDJ GORIAN

*Il Ducato della Carniola
nelle gazette italiane del secondo Settecento*

Summary

Printed newspapers (among which there are prevalently political newspapers, not so much literary or bibliographical ones) represent an important phenomenon in the history of communication, culture and publishing in the 18th century, and reflect, at least partially, the position of towns and countries within the information flow of the old regime. They show to a certain extent the geopolitical dimension of public opinion of that time on these towns and countries.

In the light of these reflections, we discuss the presence of the news related to the territory of the Duchy of Carniola (which partially corresponds to present-day Slovenia) in some 18th century Italian newspapers, in particular in the last decades of the 18th century.

The paper focuses on two types of data collected using different methodologies. First, news taken from “Gazzetta goriziana” (1774-1776), the oldest weekly newspaper published in present-day Friuli-Venezia Giulia region, are studied systematically. Second, we look at the news on the Duchy of Carniola in the pages of other Italian newspapers.

Keywords: Duchy of Carniola; newspapers; history of communication; 18th century.

IGOR GRDINA

Tra mondo latino, germanico e slavo

Summary

At the end of the 18th and in the first half of the 19th century, literary authors in Slovene territory felt a need to create a synthesis of the influence of the Italian and Germanic spiritual sphere. Here and there, this idea is perfected to the point of becoming the thought that Slovene regions – not only bordering both spheres, but also having several hundred years of experience with both of them – are an ideal place where the Italian and German art can be synthesised.

Keywords: Slovene literary authors; Italian spiritual sphere; Germanic spiritual sphere; synthesis.

MIRAN KOŠUTA

*Da "buon selvaggio" a ectoplasma: eterostereotipi antislavi
nella letteratura triestina italiana tra Otto e Novecento*

Summary

Since ancient times, Trieste has been the crossroads where three great European civilisations meet (and here and there also clash): Latin (Roman, Italian), German and Slavic. Boris Pahor's *City in the Bay* is therefore an extremely convenient and sensitive observation point to analyse cultural and literary relations between Italy and the Slavic world, especially among Italians and Slovenes. The paper deals with a specific segment of this literary interaction: the image of Slavic and Slovene diversity formed by the Italian literature of Trieste during a delicate period at the turn of the 19th and the 20th century when, historically speaking, both Italian and Slovene national consciousness first emerged and later fully developed.

This research, based on contemporary imagology about negative clichés of the Other, about hostile images of national, linguistic and cultural diversity, thoroughly examines the "heterostereotypes" of Slovenes in the literature of important Italian poets, writers and es-

sayists from Trieste: from early writers like Alberto Fortis and Niccolò Tommaseo to authors such as Lorenzo Miniussi, Scipio Slataper, Giglio Padovan, Ruggero Timeus Fauro, Italo Svevo, Umberto Saba, Guido Voghera, Pier Antonio Quarantotti Gambini or Giani Stuparich. Taking into consideration this multitude of personal views of the Slavic Otherness, it is possible to identify three types of projections of the neighbours' difference, i.e. three main anti-Slavic stereotypes which clearly predominate in the works of Italian writers from Trieste at the turn of the 19th and the 20th century: the good villain, destructive barbarian, and ghost.

Keywords: Slovene literature; Italian literature; literary interaction; Trieste; anti-Slavic stereotypes.

NEVA MAKUC

Gli Sloveni nelle fonti storiografiche friulane del Settecento

Summary

Friuli under the Republic of Venice and the Habsburg region of Goriška saw an intensive historiographical output in the 18th century. Rodolfo Coronini (1731-1791), a member of one of the wealthiest and most influential aristocratic families of Goriška region as well as the most important representative of the Goriška erudite historiographical tradition, mastered the Slovene language. Coronini, who spent much of his life in the village of Kojsko, transmitted this knowledge to his children. The most important representative of historiography during the Age of Enlightenment, Carlo Morelli di Schönfeld (1730-1792), might also have known Slovene, considering that in his work *Istoria della Contea di Gorizia* he explained the meaning of certain Slovene words on several occasions. Some historians, for example Paolo Fistulario (1703-1779) and Niccolò Grassi (1728-1789), included in their works data on medieval Slavs originating in the present-day Slovene territory.

Keywords: historiography; Rodolfo Coronini; Carlo Morelli di Schönfeld; 18th century.

BRANKO MARUŠIČ

*La stampa periodica italiana
e gli Sloveni nella Contea di Gorizia (1774-1850)*

Summary

The paper deals with the position of Slovenes in the Italian newspapers published in the Gorica/Gorizia region. During the analysed period, five different newspapers were issued. "Gazzetta Goriziana" (1774-1776), "Aurora" (1848), "Il Giornale di Gorizia" (1850) and "La Cerere" (1850-1851) were printed in Gorizia, while "L'Eco dell'Isonzo" (1849-1850) was printed in Gradisca d'Isonzo. These newspapers, founded in the wake of the 1848 revolution, reflected the Italian reunification movement (*Risorgimento*) and the first war for Italian independence. These events affected decisively the attitude of Italians in Gorizia towards Slovenes who, in the very same year of the Spring of Nations, began to assert their identity in public life in Gorica/Gorizia region, as well.

Keywords: Italian newspapers; Gorica/Gorizia region; Slovenes; cultural identity.

MARTINA OŽBOT

*I promessi sposi nelle traduzioni slovene: le tre versioni
come riflessi delle condizioni di ricezione nella cultura d'arrivo*

Summary

The paper examines Alessandro Manzoni's novel *I promessi sposi* (1827, 1840-1842) and its three Slovene translations (1901, by Ivo Benkovič; 1925, by Andrej Budal; 1977 by Jaša Zlobec). The differences between them, which are studied in terms of the translators' approaches, are interpreted as a reflection of the reception conditions at three different moments of Slovene translation history. The earliest version was produced before the activity of literary translation into Slovene became fully established and before canonical

texts from various literatures, especially European, started to be translated on a relatively large scale and with some systematicity. Benkovič's text is problematic in various ways and is lacking both in its loyalty to the original and in regard to its literary and aesthetic value. The second version, published about a quarter of a century later, represents a decisive qualitative leap; it was made by a highly skilled and competent translator, whose work contributed to setting new translation standards in the target culture. A disadvantage of Budal's version is its style, which is to an extent obsolete for present-day readers. There is no such difficulty with the third translation, which is clearly intended for a modern readership; the target text successfully combines an expressive, modern style with a smattering of archaisms, which enhances its overall literary and aesthetic unity. However, because of the at times erudite diction (for example Spanish and Latin sentences from the source text are not translated or explained in notes), the text may not always be accessible to a wide audience. Zlobec's version incorporates many solutions from the previous two translations and can therefore be considered both a new translation and a synthesis of the earlier versions, thus offering an epitome of nearly eight decades of the history of Slovene as a language of literary translation.

Keywords: literary translation; translation history; Alessandro Manzoni; Slovene language; translator's approach; reception.

IRENA PROSENC ŠEGULA

*"A che servono i poeti? A che un Petrarca o un Tasso?":
figure di autori italiani nella visione poetica di France Prešeren*

Summary

Until mid 19th century and later, Slovene literature does not follow contemporary European trends, a fact which is attributable to the political, cultural and linguistic diversity of the time. A new concept of literature does not emerge until the 1830s and 1840s, when France Prešeren, a Romantic poet, establishes a direct contact with the liter-

ary movements of the time and makes a decisive contribution to the affirmation of Slovene as a literary language. He introduces a different concept of literature as a phenomenon independent of the pragmatic and educational purposes supported by the previous generations. His poetics is formed under considerable influence of Italian literature. The emblematic figures of Italian authors (Dante, Petrarch, Tasso) thus play a significant role in his metapoetic reflections and become one of the foundations on which to build an ideal image of the poet, hitherto unknown in Slovene literature. The inclusion of the figures of Dante, Petrarch and Tasso in Prešeren's texts reveals a conscious vision of Slovene literature and Slovene literary language, as well as of his own contacts with Romance poetic forms.

Keywords: France Prešeren; Slovene literary language; poetics; literary influence; Italian literature; poetic forms.

MARKO SNOJ

Romanismi nell'opera di Janez Svetokriški

Summary

Among 8,540 words used by Tobia Lionelli in his work *Sacrum promptuarium*, approximately one hundred of them are Romanisms. The paper classifies them into words representing (1) generic and personal names, (2) Italianisms and Friulianisms, (3) popular loanwords and foreign words, and (4) regional as well as more generally Slovene words. The paper also addresses the issue of Latinisms, Romance words borrowed through German, calques from Romance languages and Romance structural influences on the language of this Baroque writer.

Keywords: linguistics; Romanisms; structural influences; Janez Svetokriški.