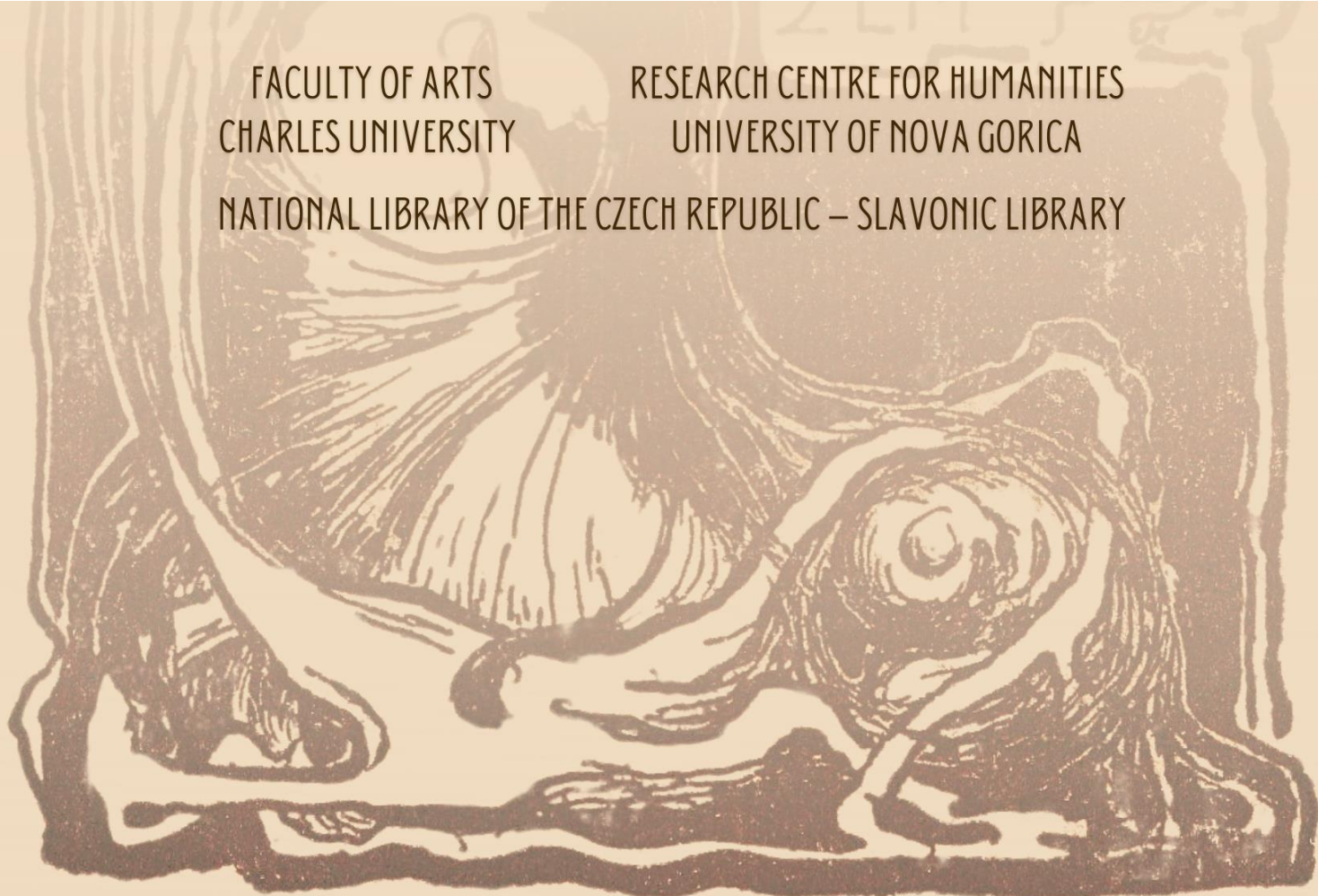


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TRANSFORMATIONS OF INTIMACY IN THE CENTRAL AND EAST EUROPEAN LITERATURES (1890–1920)

INTERNATIONAL CONFERENCE

27. 3. – 28. 3. 2024

BOOK OF ABSTRACTS

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International Conference

TRANSFORMATIONS OF INTIMACY IN THE CENTRAL AND EAST EUROPEAN LITERATURES (1890–1920)

Prague, 27–28 March 2024

The conference will be held as an event in the project Transformations of Intimacy in the Literary Discourse of Slovene “Moderna” funded by the Slovenian Research Agency (J6-3134) and the Czech Science Foundation (21-47320L).



Keynote Lecture 1:
Lives Worth Sharing: From the History of Czechoslovak Feminism

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In 1950, Dr Milada Horáková was executed by the Stalinist regime as a symbol of pre-war Czechoslovak statehood and politics linked to the personality of President Masaryk and his concept of democracy. Horáková, however, was also executed as a symbol of the tradition and ethos of Czechoslovak feminism in this republic, which was born out of nineteenth-century Czech nationalism. This feminism received from its founders, the writers Eliška Krásnohorská and Karolína Světlá, a clear national character, and indomitable commitment to the idea that the mission of women was to care not just for the family, but also for society. Despite all today's scepticism, this type of feminism, which attracted many prominent women, initially from the fields of philanthropy, social work and art, and later also from science and politics, represented an ethical orientation within Czech society and a kind of utopian national vision of humankind. The lives of these women, whose views were politically quite different, have their bio-graphies in the sense that Hannah Arendt understands bio-graphy, that is, a life that is written down so that it can be shared. Their lives were turned towards society and community, they were paradoxical and irreducible, often controversial, ironic and unbearable, but they were lives to be shared. The Czechoslovak feminists of the First Republic, however, were almost symbolically erased by the execution of Horáková. Their lives (as examples, we have chosen the scientists Růžena Vacková, Emilie Laubová Kinská, both imprisoned in the 1950s, the politician Marie Tumlířová and the sportswoman, Marie Provazníková, both emigrants after the communist coup, and the philosopher Albína Dratvová, removed from Charles University into internal exile, and the Slovak journalist Alžběta Göllnerová-Gwerková) were, like Horáková's, ultimately tragic. Today, we have little awareness of these remarkable women and often do not understand where their lives actually came from. I have made it my research goal to bring them back into cultural memory and to search for the power of their biographies and to recover the pathos of their consciously feminine position, a caring and thus human position.

Keynote Lecture 2:

Subject, Ideals and Intimacy: Women's Poetic Language in the Period of Slovenian Modernity

dr. Irena Novak Popov

The paper will try to sketch the relationship between the assertion of literary subjectivity in the period of modernity (new romanticism, symbolism, impressionism) and intimacy (emotionality, individual physicality) in the light of traditional female roles, which were normalized by the patriarchal, predominantly rural society in Slovenia. From the mid-19th century onwards, this society was determined by an increasingly self-confident Slovenian bourgeoisie, which established itself as the bearer of a national cultural ideology. In order to achieve its goals, it needed the consensus and support of women (reading societies, mass political rallies), but without raising gender-specific issues. The discussion will focus on the women poets who, in the multicultural, multilingual port city of Trieste on the western edge of Slovenian territory, rather than in a national centre, at the very beginning of modernity organised themselves into a group that created the first Slovenian women's magazine in order to be able to publish original literature. In doing so, they covertly and carefully addressed the key issues of women's existence, not only the distribution of economic and political power, but above all the private ones that have always been the domain of lyric poetry: self-awareness, (failed) erotic relationships, the family (motherhood), moral norms and the right to personal freedom. The most ambitious women poets published their own collections in the following decades, but to this day they have remained on the margins of literary history, because the creation of the canon was also a function of affirming the self-identity of a small nation.

Wednesday – Panel 1: Politics and Poetics (11:00 – 12:30)

Moderator: dr. Primož Mlačnik

Couples Modernes. The Literary Couple in Central European Modernist Movements

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The title of my presentation refers to the acclaimed exhibition organized at the Centre Pompidou in 2018 that presented the artistic couple as a particularly modern phenomenon. Indeed, not only in the field of visual arts but also in literature, the period around 1900 saw the appearance of couples who partnered both in life and in work. In Central European modernism, they were usually composed of a New Woman and a Decadent. A man's carefully studied image and position in the group of rebellious youth profited from forming an untraditional, often scandalous relationship, whose turmoils were the crucial inspiration for his art. But for a woman to bond with a member of a literary movement proved even more instrumental: it was a way to gain access to the bohemian milieu and, more importantly, to the pages of the flagship magazines and, consequently, literary history. Focusing on *Młoda Polska*, *Česká Moderna*, and *Mlada Hrvatska*, I shall present in more detail three very different cases of couples in which both companions were part of a given movement: Stanisław Przybyszewski and Dagny Juel, Stanislav K. Neumann and Kamilla Neumannová, and Vladimír Jelovšek and Zofka Kveder. The goal is not to provide biographical sketches but to explore how the intimate relationship impacted female careers, whether positively or negatively, as part of a conscious strategy or not. The presentation, informed by theoretical propositions coming from the research on social movements, shall offer valuable insight into the mechanisms operating in the Central European literary field around 1900.

Keywords: New Woman, Decadent, modernist movement, Central European modernism, *Młoda Polska*, *Česká Moderna*, *Mlada Hrvatska*

Burning *Erotika* and Ivan Cankar's Revolution in Slovenian Poetry

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The articulation of intimacy has always provoked discomfort and challenged censorship. The persecution of erotic poetry has a long history and has taken various forms, from banning and physically destroying works to restricting access, expurgation, and excessive “editing”. In Slovenian literature, the burning of Cankar’s poetry collection *Erotika* (*Erotica*) was perhaps the most momentous episode in this regard. At the end of the nineteenth century, Slovenian literature was shaken by the emergence of the so-called “moderna” generation of neo-Romantic poets and writers. Among them, Cankar stirred up by far the most dust with his *Erotika* – especially because its publication was accompanied by an infamous reception scandal. Cankar’s book debut, the true fruit of decadent poetics, was bought up and burned by the Bishop of Ljubljana, Anton Bonaventura Jeglič, immediately after its publication in March 1899. This intervention, which the liberal press used for a frontal attack on the “inquisitorial” mentality of Slovenian clerics and conservatives in general, brought the ambitious young man of letters into the limelight – as a harbinger of the erotic revolution in Slovenian poetry. This article begins with an outline of the course of the famous censorship episode, and then uses a close reading of *Erotika* – especially the most problematic cycle “Dunajski večeri” (“Viennese Evenings”) – to show why the collection had to be burned. As a brief comparison with the court-banned poems from Baudelaire’s *The Flowers of Evil* shows, the bishop’s intervention cannot really be considered censorship in the strict sense, since it was not (any-more) supported by the state repressive apparatus: Jeglič does not appear in this episode as an all-powerful inquisitor, but rather as a caricatured censor without real executive power. Only a few years later, however, Cankar was also painfully hit by official imperial censorship.

Keywords: Ivan Cankar, Slovenian poetry, “moderna”, decadence, *Erotika*, censorship, obscenity, blasphemy

Wednesday - Panel 2: From Love to Desire (14:00 – 15:30)

Moderator: dr. Ivana Zajc

Femmes Fatales in the Imperial-King Monarchy: From Wedekind and Wyspianski to Cankar and Cerkvnik¹

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As a creation of French decadence, the femme fatale took a firm hold on Central Europe, especially on the cultural centres that were administratively dependent on the Austro-Hungarian capital, where these early modernist currents were concentrated and continued to develop in their way around the turn of the century. If in the centre of the Empire, the motif was transferred from literary paradigmatic examples (F. Wedekind's *Pandora's Box*; A. Schnitzler's *The Circle*, etc.) to other arts, as in O. Kokoschka, etc., the larger cultural centres in the Empire - such as Poland and its authors - were relatively quick to take up and adapt these impulses. In contrast, others were slower to follow. Thus, in Poland, the motif of the fatally attractive female destroyer of men flourished in literature (S. Wyspiański, W. Reymont) and was soon transferred to music or libretto (S. Moniuszko).

In Slovenia, however, searching for a pure femme fatale motif is more complicated. Even where it is most often found in literary history, for example, in the work of I. The motif is highly adapted and subdued in Cankar (A. Jensterle Doležal, J. Čeh Steger, etc.). All the more surprising, therefore, is the puzzling emergence of the femme fatale in the period between the two wars, namely in the tragic trilogy *V vrtincu* (*In the Whirlwind*, 1925), *Greh* (*Sin*, 1926) and *Očiščenje* (*The Purification*, 1928), in which a woman is brutally portrayed as a little moral devourer and destroyer of men. The present paper will delve into the subtleties between the embodiments of these femmes fatales and, on this basis, identify the developmental and contextual differences between them.

Keywords: woman in drama, modernism, femme fatale, Frank Wedekind, Arthur Schnitzler, Stanislaw Wyspianski, Angelo Cerkvnik

¹ The author acknowledges financial support by the Slovenian Research and Innovation agency for the research project "Transformations of intimacy in the literary discourse of Slovene 'moderna'" (J6-3134).

Between Subjectivism and the Idea of Purity

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At the turn of the 19th and 20th century, Ivan Cankar's *Erotika* (1899, 1902) and Anton Medved's *Poezije* (1905, 1909) introduced two different ways of writing poetry depicting love and erotics. Medved's poetic expression is an example of »late classicism«, featuring elements of Gregorčič's and Stritar's legacy. As for his language, Medved was influenced by Levstik's and Miklošič's linguistic schools. This is seen particularly in the vocabulary that he uses and which is complemented by the use of contemporary words. Medved remains an idealistic poet of Christian philosophy and an advocate of the idea of purity, totally rejecting the notion of passion and focusing on rational lyricism instead.

Cankar broke with the linguistic tradition of Slovenian romantic realism, creating a modern Slovenian artistic language. His language sense was primarily influenced by the kind of language spoken by common people. He thus rejected excessive archaisation and Slavicisation of the Slovenian language. He also rejected the authority of grammar scholars and adhered, in part, only to the orthographic norms of the *Slovenski pravopis* (1899), written by his high school professor Fran Levec. His renewed artistic language shows a subjective approach to describing the »apparent improbabilities« of the world, paving the way for a new idea of love and erotic poetry, as well as novel vocabulary for expressing intimate and societal relations. The legacy of Medved and Cankar is uniquely featured in the work of Gustav Strniša. His intimate world is a reflection of his spiritual and physical life presented through new poetic forms. He surpasses Medved's reflexivity by resorting to individual and societal expression, while also liberating himself from the exaggerated style of impressionism and Slovenian modernist movement.

Keywords: Ivan Cankar, Anton Medved, Gustav Strniša, subjectivism, the idea of purity, love, erotics

Long, Lust, Love: Semantic Fields of Intimacy in Slovenian and Serbian Prose at the *fin de siècle*²

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The aim of this paper is to utilise computational methods to analyse the relationship of Slovenian and Serbian *fin de siècle* narrative prose towards emotional and physical intimacy. Since a close reading of several hundred novels in Serbian and Slovenian languages would present a challenging undertaking, distant reading methods proved themselves a more convenient approach for this task. For this purpose, the ELTeC-slv and ELTeC-srp corpora will be analyzed using the word embeddings method. From these corpora, only works published between 1890 and 1920, which belong to the framework of European literary *fin de siècle*, will be selected for analysis. The paper will focus on the semantic fields related to emotional and physical intimacy in Slovenian and Serbian narrative prose from the turn of the century. Moreover, it will focus on how the cultural and political environment influenced the descriptions of gender relations and the relationship between emotional and physical intimacy. In addition to that, the study will investigate if and to what extent the concepts related to subversive and taboo sexual practices appear in these semantic fields. To achieve this goal, two Word2Vec language models will be trained respectively on ELTeC-slv and ELTeC-srp corpora using the Gensim package. Most similar words will be then calculated for selected concepts using the *most_similar* function.

Keywords: word embeddings, computational literary studies, Slovenian literature, Serbian literature, distant reading

² This research is part of the research program Studies in Literary History, Literary Theory and Methodology (P6-0024), the research program Historical Interpretations of the 20th Century (P6-0347), and the research project “Transformations of Intimacy in the literary discourse of Slovene ‘moderna’” (J6-3134), all financed by the Slovenian Research and Innovation Agency.

Thursday - Panel 1: Poetics and Politics (9:00 – 10.15)

Moderator: Darko Ilin, M.A.

The Cultures of Delineation and Merging: Intimacy and the Shifts of Social Paradigms in the Prose by Borisav Stanković³

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The paper deals with the representations of intimacy in the cultural context of complex geopolitical borderlines between mutually conflicting but also complementing political entities, as represented in Borisav Stanković's fictional work. Stanković's novels, short stories, and plays depict cultural and social constructions of both taming and newly emerging identities, at the period of large-scaled international social paradigms shifts, reflecting on private and public lives of individuals and collectives in the south of Europe at the end of the XIX and beginning of the XX century. Stanković's major works focus on the plots and characters set mostly in the area of the city of Vranje, located in the sphere of culturally complex and renegotiated demarcations lines between the politically declining Ottoman Empire and the territories with Serbian population being (re)claimed by Serbian state. His most famous novels, *Nečista krv (Impure Blood)* and *Gazda Mladen (Master Mladen)*, as well as a great deal of his short stories, address intimate lives of individuals and groups, ambivalent and challenging relationships between various religious, ethnic, gender and class identities, caught within the tensions between the modern and traditional in the Balkans. These conflicts between old and new elites, as an integral part of modern nation-states making, correlate with the overall cultural, social, and political shifts in the public and private life in Southern Europe, at the dawn of the historical decomposition of the Ottoman Empire and Habsburg Monarchy and their decisive influence in this region. This paper aims to outline the new interpretative tools for reading Borisav Stanković's fiction by exploring intimacy as a thematic framework for the observation of merging and clashing points of social and cultural movements in the turmoil of political shifts of the late XIX and early XX century.

Keywords: intimacy, Southern Europe, Borisav Stanković, Ottoman Empire, gender, ethnicity, literary representations

³ The paper titled "The Cultures of Delineation and Merging: Intimacy and the Shifts of Social Paradigms in the Prose by Borisav Stanković" is a result of a research work done at the Institute for Literature and Arts in Belgrade.

Defiance of Motherhood as Inherited Tradition and Motherhood as a Redemption⁴

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In this paper, we will present the dual aspect of motherhood in both the novel by Czech writer Božena Víková-Kunětická (1862-1934) *Vzpoura* (1901) and the novel by Serbian writer Jelena Dimitrijević (1862-1945) *Nove* (1912). Although they follow a similar poetic direction, these women writers nevertheless have different approaches to depicting the same themes. While Jelena Dimitrijević portrays the situations in both the Turkish and American settings with a sharp eye, focusing mainly on interpersonal relationships and women's behaviour and integration into society, Božena Víková-Kunětická is more concerned with the concrete problems her heroines go through (e.g. infidelity in marriage, pregnancy out of wedlock, deviation from traditions and socio-cultural conventions). Although the novels *Vzpoura* and *Nove* are very different in their artistic and content structure, their common element is the motif of girls growing up at the beginning of the 20th century and their resistance to the expectation of continuing traditional relationships within the family. In both novels, motherhood is experienced as a set of fixed and permitted acts and practises of expected behaviour that must not be violated, but motherhood can also be understood in a broader sense as it relates to the function and role of women in a patriarchal family and a conservative society. In this context, we have tried to identify comparatively similar and different elements that these authors use to describe certain problems (e.g. women's relationship to tradition, their rebellion, their defiance and the question of their free choice).

Keywords: Božena Víková-Kunětická, Jelena Dimitrijević, motherhood, break with tradition, sociology of the family, female principle, freedom

⁴The work on the topic "Despite Motherhood as Inherited Tradition and Motherhood as a Redemption" is part of a prepared monograph entitled *Literary Parallels of Serbian and Czech Women Writers at the Turn of the Century* (it is not part of a publicly funded research project).

Balkan Women in the Works of Mara Čop Lenger-Marlet and Zofka Kveder⁵

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Early literary representations of Balkan women can be found in the works of two women writers of Slovenian origin who were active not only as authors but also as literary mediators. Mara Čop (married Lenger-Marlet and later von Berks) was a successful and prolific writer who wrote in German and French. Her treatises on the women of the Balkans *Südslawische Frauen. Auf Höhen und Tiefen der Balkanländer*, 1888 (*South Slavic Women. On the Ups and Downs of the Balkans*) are considered the first ethnological study on the subject. In the collection of stories *Aus den Edelhöfen des Balkan*, 1887 (*From the Noble Courts of the Balkan*), she presented Balkan women as literary heroines. The multicultural writer and translator Zofka Kveder (1878-1926) was also interested in the lives of Balkan women. In her literary imaginary Balkan women are endowed with extraordinary qualities such as strength and passion, which lead them to tragic life situations, mostly related to the realm of intimacy, especially sexual desire. Kveder is also sensitive to religious affiliation, writing about both Christian and Muslim women. Her most important texts depicting Balkan women in this way are *Eva*, 1904 [Eve], *Mara in njen sin Kajn*, 1904/05 (*Mara and Her Son Cain*), and *Vdova*, 1913 (*Montenegrin Widow*). Such depictions of Balkan women raise the question of whether the works of Mare von Berks and Zofka Kveder are articulations of Balkanism in the sense of Maria Todorova's study *Imagining the Balkans* (1997), or whether both writers go beyond such a perception of the Balkans. A comparative analysis of Čop's and Kveder's writings will provide a broad framework of the representations of Balkan women in the literature of the late 19th and early 20th centuries.

Keywords: Sexual desire, Balkanism, Muslim women, Christian women

⁵ The author acknowledges financial support by the Slovenian Research and Innovation agency for the research projects "Sexual desire in Slovenian Women's Writing (1890-1940) in a Transnational Perspective" (N6-0322) and "Transformations of Intimacy in the Literary Discourse of Slovene 'Moderna'" (J6-3134).

The Relationship Between Daughter and Father in Ernestina Jelovšek's *The Memoirs of Dr Franz Prešeren* (1880, 1895)

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Ernestina Jelovšek (1842–1917), daughter of Ana Jelovšek and France Prešeren, Slovenian national poet, wrote *Spomini na Prešerna* (*The Memoirs of Prešeren*) – initially in German (1875 and 1876), later rewritten and reworked, and published in 1903 in abbreviated form, translated by Janko Kessler. They consist of a preface, an introduction, and ten chapters. *Spomini na očeta* (*The Memories of My Father*) is understandably subjective and embellishing. In writing, she drew on her memories and her mother's storytelling, so they have literary-historical value, and under the influence of mladoslovinci (Young Slovenes were a Slovene national liberal political movement in the 1860s and 1870s), she also emphasized the importance of the Slovene language and culture.

It is less known that Ernestina Jelovšek also wrote five literary sketches, two of which were published in the *Ljubljanski zvon* magazine (*Dan v Vrbi* [A Day at Vrba], 1902; *V samotni uri* [At a Lonely Hour], 1900), and three remained in manuscript (two of these are in German). In 1986, they were published by Janez Mušič in his book *Sila spomina: Dr. France Prešeren v spominih svojih sodobnikov* (*The Power of Memory: Dr. France Prešeren in the Memories of His Contemporaries*). The first sketch, entitled *Bilo je* (*Once was*, 1903), is written in Slovene. The second and third are written in German and are not dated – these are *Nezakonska mati* (*The Unwed Mother*) and *V temačnih urah* (*In the Dark Hours*) which is divided into three parts: *Sočutje* (*The Compassion*), *Slavec* (*The Nightingale*) and *Ujeti slavec* (*The Captured Nightingale*). In them, she literalizes memories of her father, but she also uses motif-thematic elements of her literary creativity, even the fairy-tale motif of a nightingale.

Keywords: Image, Memoirs, Daughter-father relationship, Daughter-mother relationship, Illegitimate mother-daughter

**Thursday - Panel 2: Modern Women, Modern Voices
(10:30 – 11.45)**

Moderator: dr. Ivana Zajc

“Passion Does not Coo Like a Dove...” Sophia Parnok’s Hoarse Voice Within the Context of Russian Silver Age Women Poetry

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The Silver Age (the 1890s – 1920s, i.e., the era of Russian modernism) opened the possibility for women’s voices to resonate in Russian literature, thus bringing new energy, imagery, new poetics. The era also challenged traditional patterns of male and female roles, intimate relationships. Sophia Parnok, born in 1885, entered Russian literature in 1910s as a poet, a critic, but foremost the object of passionate love depicted in Marina Tsvetaeva’s poem cycle *Girlfriend* (*Podruga*, 1915). While Tsvetaeva’s love poems hide the gender of the addressee, sometimes playfully just half disclosing it, Parnok, from the very beginning of her literary career, was bold in articulating her love for women. Although recognized by her contemporaries, Parnok remains one of the lesser-known poets, her works are approached very sporadically by contemporary Russian scholars.

This paper attempts to interpret Parnok’s early works, to identify the strategies that made her poetic voice unique and authentic. Parnok did not conform to conventions of decadent representations of lesbian sexuality as shaded with depravity or death. Her articulation of women’s desires is often characterized as joyful, her voice described as hoarse. Her works are viewed in synchronic perspective, compared with other women’s texts of given period that entered the polemics with the masculine view of a woman as the mirror reflecting male desires and dreams. Diachronic approach seeks the inspiration she drew from Karolina Pavlova’s works, the 19th century author Parnok called her great-grandmother, her inspiration. The paper aims to present Sophia Parnok as original, bold, her poetic utterance as non-sentimental, at times almost prose-like, passionately addressing the various muses she encountered and desired.

Keywords: Silver Age of Russian literature, Russian poetry, Sophia Parnok

The Female Voice in Gradnik's Love Poetry and in Marguerite Burnat-Provins's *Le Livre pour toi*

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Presentation of love with a female lyrical subject in the self-insertion poems from Alojz Gradnik's first collection of poetry, *Padajoče zvezde* (1916) (*Falling Stars*) earned the author a notable place in the history of Slovenian literature and its love and erotic poetry. Woman erotic sensuality also defines the poetic work *Le Livre pour toi* (1907) from the Franco-Swiss literary artist and painter Marguerite Burnat-Provins, which she translated by Gradnik - namely the edition with a preface, which was first published in Paris in 1909. The translation, entitled *Knjiga za tebe* (*A Book for You*), was published in Ljubljana in 1923. According to Ana Toroš, there is no information in Gradnik's estate about the creation of this translation and its motivation, nor is it possible to determine when the poet became acquainted with the work. However, she points to the possibility that he received the book at the same time as Baudelaire's collection in 1909, which would mean that it may have already influenced his poetic output, collected in *The Falling Stars*. In that case, the passionate female lyrical subject characteristic of *Le Livre pour toi* might also have motivated Gradnik's decision to give voice to a woman's erotic desire in the self-insertion poems. However, he commented on this decision as a formulation of the emotions he wanted to hear from women's mouths, but they were not spoken. In the paper, I will focus on the comparison of the literalization of love in the works of the two authors, in particular by analysing the concept of love and the position of women in the love relationship, thematised in *Le Livre pour toi* and in Gradnik's love poems with a female lyric subject in his earlier poetry from *Falling Stars* and the following two collections of poetry, *Pot bolesti* (1922) (*The Path of Pain*) and *De Profundis* (1926).

Keywords: Alojz Gradnik, Marguerite Burnat-Provins, women's erotic poetry, female voice in love poetry, self-insertion poem

Discovering her Voice: The Phenomenon of the New Woman in Two Novels by Růžena Svobodová and Zofka Kveder at the Beginning of the 20th Century⁶

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In the paper, I will focus on the phenomenon of the New Woman in the novels of Central European authors at the beginning of the 20th century: the Czech impressionist author of the Art Nouveau style Růžena Svobodová (1886–1920) and the Slovenian-Croatian author Zofka Kveder (1878–1926). The understanding of gender identity and the place of women in society experienced huge changes in the Central European area in this period, which also depended on the penetration of new – including feminist – ideas in culture, sociology, philosophy, and psychology. I will be interested in the pictures of the “New Woman” (and the new man!) in their prose. I will accent the representation of femininity, body, and the relationship to the other sex, as well as explore the contours of the new gendered intimacy of the female subject in the new conditions of society. In the novel *Milenky* (Women Lovers, I, II, 1902), Svobodová depicted a narrative on the role of women in the changing Czech society at the turn of the century and incorporated into one of the characters a subversive image of a new, liberated woman. Svobodová influenced Kveder in her writing not only with motifs and themes of this novel but also with a new understanding of the place of women in society. Zofka Kveder also reflected on the role and position of women in both novels from this period. In the first novel *Njeno življenje* (*Her Life*, 1914) she highlighted the traditional role of a housewife and a mother and the tragic circumstances of that: she reflected on the position of women as victims of the patriarchal system. In the novel *Hanka* (1915, 1918), on the contrary, she created the role of a new, liberated woman, a “lover” and a professional woman, experiencing the extreme conditions of the war apocalypse during the First World War. In understanding the new woman, I will highlight the category of the subject, the relationship to the other sex, and physicality. I will also be interested in shaping the new, changing place of women in society. I will explore the questions of crossing the borders between personal and public.

Keywords: Zofka Kveder, Růžena Svobodová, “New Woman” in literature, Central European women writers, Slovene “moderna”, Croatian “moderna”, Czech “moderna”.

⁶ The author acknowledges financial support by the Slovenian-Czech research project “Transformations of Intimacy in the Literary Discourse of Slovene “Moderna” (GAČR project 21-47320L). The paper was also supported by Cooperatio Literature /Medieval Studies, as part of the project at the Charles University (Czech Republic).

Short biographical notes on the contributors

Libuše Heczková

Libuše Heczková is Head of the Department of Czech and Comparative Literature at the Faculty of Arts, Charles University. Her main fields of interests include literature and cultural history of the 20th century, gender studies, literary theory and didactics of literature. She is the author or co-author of four books on modern literature, history and feminism, including *Indispensable, Defamed, Liberating: On Women's Work* (with Marie Bahenská and Dana Musilová; 2017), “*No Branch of Science is Closed to Women by Nature*”. *Women's Convoluted Path to Scientific Career in the first half of the 20TH Century* (with Marie Bahenská and Dana Musilová, 2023); and *Writing Minervas: Chapters from Czech Literary Critique* (2009), and she collaborates on the project *The Civilized Woman* (main author Martina Pachmanová, 2021), and co-author of the four-volume history of the 20th century Czech literature *History of New/"New" Modernism* (2010–2022). She also edited numerous volumes, most recently on Božena Němcová (2021) and Eliška Krásnohorská (2019), she is an editor and founder the journal *Slovo a smysl/Word and Sense. Journal of Interdisciplinary Theory and Criticism in the Czech Studies*. Recently she collaborates on the European project of Faculty of Arts *Beyond Security: Role of Conflict in Resilience-Building*. She coordinates the international double degree PhD program Germanoslavistics together with University Sapienza Roma.

Irena Novak Popov

dr. Irena Novak Popov is a retired full professor of Slovenian literature at the Department of Slovene Studies, Faculty of Arts in Ljubljana. Her research focuses on poetry: semantic figures, forms, literary currents, translation, intercultural dialogue, thematic diversity and the creativity of women poets (editor of the *Anthology of Slovenian Women Poets I-III*, 2004-2007). She has published in scholarly publications and in the books *Promenades in Slovenian Poetry* (2003), *Experience and Narration* (2008) and *New Promenades in Slovenian Poetry* (2014).

Lena Magnone

Lena Magnone, Ph.D. habil, Institute of Slavic Studies, Carl von Ossietzky University of Oldenburg in Germany. Author of two monographs: *Maria Konopnicka. Lustra i symptomy* [Maria Konopnicka. Mirrors and Symptoms] (słowo/obraz terytoria, Gdańsk 2011) and *Emi-*

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Marijan Dović

Marijan Dović is Associate Professor and Senior Research Fellow at the ZRC SAZU Institute of the Slovenian Literature and Literary Studies (Ljubljana). He published several books in Slovenian and, with J. K. Helgason, *National Poets, Cultural Saints: Canonization and Commemorative Cults of Writers in Europe* (Brill, 2017). He co-edited thematic volumes on literature and censorship, publishing, book history, spatial turn in literary studies, and literature and music. His major publications in English address Romanticism, European cultural nationalism, national poets and “cultural saints”, the literary canon, systems theory, the interwar avant-garde in the Balkans, and the theory of authorship. He is the editor-in-chief of the comparative literature journal *Primerjalna književnost* (2016–) and a co-editor of the book series *Studia litteraria* (2018–). He was awarded the 2021 ESCL Excellence Award for Collaborative Research for the book *Great Immortality: Studies on European Cultural Sainthood* (co-edited with J. K. Helgason, 2019).

Krištof Jacek Kozak

Krištof Jacek Kozak studied Philosophy and Comparative Literature at the University of Ljubljana and received his PhD in Comparative Literature from the University of Alberta in Edmonton, Canada. He is employed at the Department of Slovenian Studies, Faculty of Humanities, University of Primorska. He has published two monographs and a number of scholarly articles, and has also worked as a theatre critic, translator and dramaturg. He has been a guest lecturer at various foreign universities.

Marko Jesenšek

Marko Jesenšek is a full member of the Slovenian Academy of Sciences and Arts and Professor of Slovenian Language at the Faculty of Arts, University of Maribor. He lectures on the diachrony of the Slovene language (history of the Slovene language, varieties of the Slovene literary language and the unification of the Slovene literary norm in the middle of the 19th century, cultural history of the Slovenes), and also on the synchrony (language policy and language planning, European guidelines for language education, orthographic issues of the Slovene language). He has organised 54 international and national symposia and edited as many monographs from these consultations; his bibliography comprises 869 items, including

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Lucija Mandić

Lucija Mandić is a research assistant at the Institute of Slovenian Literature and Literary Studies at the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU). She is also a PhD candidate at the Postgraduate School ZRC SAZU, where she is working on a dissertation on a distant reading of the Slovenian 19th-century narrative prose.

Darko Ilin

Darko Ilin, M.A., serves as a teaching assistant at the School of Humanities and a research assistant at the Research Center for Humanities at the University of Nova Gorica. He completed his undergraduate studies in Serbian and Comparative Literature at the Faculty of Philology, University of Belgrade, in 2020. He obtained his master's degree in the *Cultures in Dialogue* program at the same institution in 2021. He is pursuing his doctoral studies in Humanities at the Graduate School, University of Nova Gorica. His research interests primarily revolve around gender studies, with a particular focus on critical studies of men and masculinity within the context of literary studies. Darko's research explores Slovenian and South Slavic literature through the lenses of gender, queer theory, intercultural contacts, immigrant writing, and ideology.

Marija Grujić

Dr. Marija Grujić is a researcher at the Institute for Literature and Arts, Belgrade, and the lecturer at the Department of gender studies, University of Novi Sad. Her main research field is cultural studies, with the focus on literature, film and Balkan popular music, with the focus on gender perspective. She received her PhD in Gender Studies from the Central European University, and worked on a postdoctoral research project at the Institute for Theater Studies, Freie University Berlin. She published four books so far: *Razumeti Boru Stankovića: Proza intimnih realnosti* (Understanding Bora Stanković: Prose of Intimate Realities, 2022), *Rod i kultura fragmenarnosti; Nečista krv i Gazda Mladen Borisava Stankovića* (Gender and the Culture of Fragment: *Impure Blood* and *Master Mladen* by Borisav Stanković, 2015), *Reading the Entertainment and Community Spirit* (2012), and *Bakhtin and Feminist Literary Analysis* (2007). She is also a co-editor with Kristijan Olah of the proceedings *Film and Literature* (2020), Institute for Literature and Arts, Belgrade.

Ivana Kočevski

Dr. Ivana Kočevski is an associate professor of Czech literature at the Faculty of Philology, University of Belgrade, and teaches various courses (Old Bohemian literature, Czech poetry, and prose from the end of the 19th century to the present, poetics of Milan Kundera's prose, etc.). Her main field of research is Czech prose of the 20th and 21st centuries, genealogy and conditions of development, intertextual influences, comparative connections with Serbian literature, poetics of writers such as Milan Kundera's existentialism, Michal Ajvaz's phenomenology, Daniela Hodrová's discourse on death, the thematic focus of Jaroslav Seifert's poetry, the city as a theme in the literature of various authors.

Katja Mihurko

Dr. Katja Mihurko researches representations of femininity and masculinity in the field of literature and literary studies, focusing on Slovenian literature. She has published articles on the women's movement in the pre-World War II period and has integrated digital humanities approaches into her literary studies. She teaches courses on women writers and Slovenian literature, as well as on topics related to gender studies and feminist theory.

Milena Mileva Blažić

Milena Mileva Blažić (humanities, literary science), Prof. Dr., teaches at the University of Ljubljana, Faculty of Education. Her areas of interest include children's literature, pedagogy of children's literature, fairy tales, picture books, children's diaries during the Holocaust and comparative children's literature. Blažić's publications include: "Comparative Analysis of Fairy Tales", 2023, "Comparative Children's Literature", 2021, "Two Models of Female Fairy Tale Creation in Slovenia - Fairy Tale Tellers and Storytellers", 2019, "An Overview of Slovenian Fairy Tale Tellers", 2013, Holocaust in education — the Diary of Ana Frank", 2022 etc.

Jana Konstincová

She holds a PhD in Russian literature from Masaryk University, Brno. For her PhD thesis she did extensive research on Russian émigré poetry written in the 1920s and 1930s in Czechoslovakia. Her research interests include Russian literature in the context of digital media, Russian feminist poetry. In 2017 she was awarded a research project funded by the Czech Science Foundation *Russian Transmedia Poetry as a Model of Literature in Postdigital Era*. The research resulted in a book *words_interfaces. Russian Postdigital Poetry* published in Czech in 2020.

Vita Žerjal Pavlin

Vita Žerjal Pavlin received her PhD from the Department of Slovenian Studies at the Faculty of Arts in Ljubljana and published the results in the monograph *The Lyric Cycle in 19th- and 20th- Century Slovenian Poetry* (ZRC SAZU, Ljubljana 2008). She has published several scientific articles and presented several papers at international symposia of the Slovene Slavic Association, the Slovene Society for Comparative Literature, the Slovene Studies Department of the Faculty of Arts, University of Ljubljana (Obdobja), at scientific meetings organised by the Slovene Studies Department of the University of Nova Gorica and at the Primorska Slovene Studies Days. She explores Slovenian poetry, especially lyric cycles. Her research focuses on Slovenian women poets from the 19th century to the present. Her analysis of lyric cycles also includes a narratological approach.

Alenka Jensterle Doležal

Alenka Jensterle Doležal graduated from Slovene studies, Comparative literature, and Philosophy, and in 2000 she obtained a PhD at the University of Ljubljana. She is an associate professor at the Faculty of Arts, Charles University in Prague (Czech Republic). She lectures on Slovene literature, Slavic literatures and theory of literature. She is also the author of six monographs, she edited (and co-edited) five collective volumes and she published several academic articles.