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PROSTOR V SLOVENSKI ZGODOVINSKI POVESTI IN NJEGOVA GEOGRAFSKA PREZENTACIJA

Zgodovinske povesti so povečini umeščene v geografsko določljiv prostor, ki ga je mogoče kartirati na zemljevidih. Ti imajo zaradi slikovne predstavitve stvarnosti veliko sporočilno vrednost. Analize in upodobitve na zemljevidih s pomočjo geografskih informacijskih sistemov zahtevajo predhodno vzpostavitev tabelaričnih podatkov. Podatkovna zbirka slovenskega zgodovinskega romana iz leta 1999 vsebuje tudi podatke o dogajališčih, ki so bili za potrebe vzorčne predstavitve na spletnih zemljevidih dopolnjeni in poenoteni za 48 izbranih romanov od skupaj 310 vpisanih. Članek popisuje izkušnje in dileme z označevanjem dogajališč v romanih in razlaga pripravo podatkov za novo podatkovno zbirko in za njihovo prezentacijo na zemljevidu. Pripenja jih na dosedanje ugotovitve o značaju in vlogi prostora v tem žanru, poroča pa tudi o drugih postavitvah literarnih in literarnovednih podatkov na zemljevide.

Ključne besede: slovenski zgodovinski roman, dogajališče, podatkovna zbirka, GIS, kartiranje

1 Uvod

Za geografsko prezentacijo prostora in družbenih pojavov so zemljevidi zelo uporabno sredstvo in so že pred besedilnimi sporočili omogočali komunikacijo med ljudmi. Sprva so služili za orientacijo v prostoru in prikaz lastninskih odnosov, pozneje pa so pomagali oblikovati odnos do sveta in predstavili ustvarjalcev oz. kartografov pogled na svet (McKENZIE 1986; DORLING in FAIRBARN 1997; COSGROVE 1999). Zato je razvoj zemljevidov skozi zgodovino neločljivo in neposredno povezan z družbenim, kulturnim, gospodarskim, političnim in ideološkim dogajanjem v družbi. V ospredju niso le geografske prvine zemljevida, pač pa njegove simbolne vrednote, saj je tudi konstrukt določenega okolja in časa (FRIDL in URBANC 2006: 53). Zemljevide odlikuje velika sporočilna vrednost, ki sta jo v začetku 20. stoletja prepoznala pionirja literarnega kartiranja Siegfried Robert NAGEL z delom *Deutscher Literaturatlas: Die geographische und politische Verteilung der deutschen Dichtung in ihrer Entwicklung* (1907) in Josef NADLER v *Literaturgeschichte der deutschen Stämme und Landschaften* (1912–1927). Najbolj ju je zanimal krajevni (regionalni, deželni, pokrajinski) izvor avtorjev, kar je poleg naslovov literarnih del najpogosteje kartirani literarnozgodovinski podatek (PERENIČ 2012).

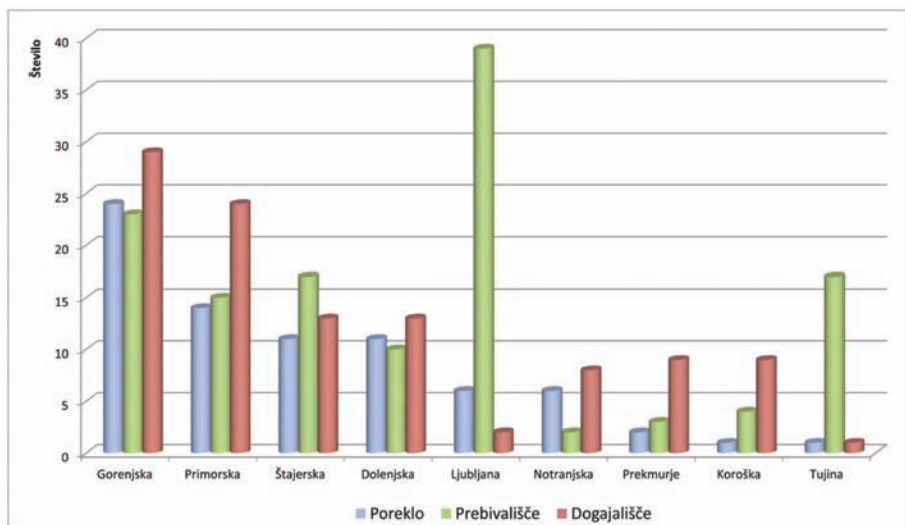
Upodabljanje literarnih prostorov je kljub uveljavljeni računalniški kartografiji časovno in vsebinsko zahtevna naloga, saj geografski informacijski sistemi omogočajo izdelavo zemljevidov in prostorskih analiz le, če imamo sistematično urejene podatkovne zbirke.

2 Dogajališča v slovenskih pokrajinskih povestih

V drugi polovici 80. let je bila za potrebe monografije o žanru slovenske kmečke povesti (HLADNIK 1990) zasnovana podatkovna zbirka, ki je med polji v zapisu vsebovala tudi samostojno kategorijo dogajališča. Leta 2000 je bila zbirka postavljena na splet (HLADNIK in JAKOPIN 2000). Občasno jo s podatki iz diplomskih nalog dopolnjujejo demonstratorji, tako da je trenutno med 235 zapisi 130 takih, ki imajo v polju Prostor (*sp* 'space') opisne atributne podatke o lokacijah dogajanja. Včasih gre za realne kraje, npr. Hotedrščica (Notranjska) v Albrehtovi povesti *Dom na Slemenu* (1935), večinoma pa so imena krajev fiktivna oz. prenesena iz kakšne druge pokrajine. Npr. vas Kosovec v Beli Krajini, kjer se dogaja Zupančeva povest *Stari Hrk* (1934), ne obstaja, niti je ni mogoče identificirati v zgodovinskih dokumentih. *Atlas Slovenije* in Register zemljepisnih imen v Geopediji pokažeta pod tem imenom le slabo poznan vrh na jugovzhodnem robu Jelovice, daleč stran od dogajališča.

Lociranje literarnih dogajališč v realni prostor je prav zato zahtevno in večkrat tudi subjektivno dejanje, saj georeferenciranje podatkov zahteva določitev koordinat x in y za kartografske prikaze v državnem Gauss-Krügerjevem koordinatnem sistemu, ali φ (geografska širina) in λ (geografska dolžina) v svetovnem geografskem sistemu (WGS). Ker v primeru domišljajskih dogajališč koordinat ne moremo natančno določiti, si pomagamo s posploševanjem, tako da največkrat izberemo širšo umestitev v prostor, npr. namesto posameznih krajev uporabimo zgodovinske regije (Primorska, Gorenjska, Notranjska, Štajerska ipd.) ali naravnogeografske regije (Škofjeloško hribovje, Poljanska dolina, Gorjanci ipd.). Maska vsebuje še polje Žanrski tip, kamor bi se dalo vpisati npr. tudi žanrsko oznako »pokrajinska povest«, vendar od izpolnjevanja polja ni prišlo.

Primerjava med pokrajinsko distribucijo literarnih dogajališč, pisateljskimi rojstnimi kraji in pisateljskimi prebivališči (gre zlasti za pokrajinsko povest v 20. in 30. letih 20. stoletja) je pokazala, da je po številu rojstnih krajev in dogajališč na prvem mestu Gorenjska, ki je prispevala več kot četrtino (27 %) pokrajinskih povesti. Sledijo Primorska (22 %) ter Štajerska in Dolenjska z enakim odstotkom pokrajinskih povesti (12 %). Pri Gorenjski, Štajerski in Dolenjski je razmerje med številom krajev rojstev avtorjev in številom povesti, ki se dogajajo v določeni pokrajini, v korelaciji. V prid števila povesti pa to razmerje odstopa pri Primorski, Prekmurju in Koroški, predvsem na račun plodovitih pisateljev Franceta Bevka, Miška Kranjca in Prežihovega Voranca. V primerjavi med pisateljskimi prebivališči in dogajališči zelo izstopata Ljubljana (30 %), kjer je dlje časa preživel skoraj tretjina preučevanih pisateljev, in tujina (13 %); obe glede na število prebivališč pisateljev dosejata zelo nizke vrednosti v številu dogajališč (Ljubljana 2 % in tujina 1 %). Izstopajoče število prebivališč v primeru Štajerske je treba pripisati eksodusu primorskih pisateljev zaradi fašističnega pritiska med vojnama in njihovi naselitvi na Štajerskem.



Slika 1: Pokrajinsko poreklo in prebivališča avtorjev v primerjavi z dogajalnimi prostori v njihovih kmečkih povestih (HLADNIK 1990: 47).

3 Dogajališča v slovenskih zgodovinskih povestih

Po zgledu vpisnega lista kmečkih povesti je bil 1996 napravljen vpisni obrazec za zgodovinsko povest in roman, tokrat z dvema poljema za prostor: *sp* za vnos imena lokacije dogajanja in *mp* (mikroprostor) za poimenovanje tipičnih dogajališč, kot so grad, mesto, gozd, jama, gostilna itd. Zadnje polje je bilo izpolnjeno samo za 35 tekstov, polje *sp* pa za 268 od 310 tekstov. Čeprav je bila pri vprašalniku za zgodovinski roman pozornost na času kot osrednji kategoriji žanra, se je pokazalo, da je žanr enako prikladen tudi za identifikacijo realnih dogajališč, celo veliko bolj kot kmečka povest. 13,5 % prostorsko neoznačenega korpusa ne pomeni, da realnega prostora ni bilo mogoče določiti (v takem primeru stoji oznaka prostor nedoločen, zgolj fiktiven ali kaj podobnega), ampak da tolikšen del korpusa pač ni bil popisano in analizirano.

S prostorom povezana žanrska oznaka je **lokalnozgodovinska povest**. S tem žanrskim tipom je slovenski zgodovinski roman našel tematsko nišo, ki ni zanimala veliko piscev iz drugih nacionalnih literatur. Gre za bolj ali manj lokalno pomembne zgodovinske dogodke in osebe od 17. stoletja dalje. Velike vladarske osebnosti in umetniški geniji so se rojevali drugje, velike bitke so se bojevale drugje. Celo najpomembnejše zgodovinsko srečanje na Slovenskem, kongres Svete alianse v Ljubljani leta 1821, kjer se je odločala prihodnja usoda Evrope, je bil iz patriotskih razlogov leposlovno zanimiv samo Slovencem. Kakih 30 besedil se osredinja na zgodovino samostanov (Stična, Velesovo), romarskih središč (Bled, Brezje, Sveta gora, Višarje), gradov (Rebrca) ali mest (Ljubljana, Maribor, Idrija, Novo mesto, Železna Kapla itd.).

Pogostejši so popisi življenja v zgodovini Ljubljane, ki kličejo po ožjem žanrskem nazivu ljubljanska povest. Tavčarjeva »novela« *Janez Solnce* (1885–1886) je po izstopajoči količini zgodovinskega podatka (v velikem delu je povest le literarizirano zgodovinsko poročilo o ceremonialu ob obisku cesarja Leopolda I. v Ljubljani leta 1660) blizu Jurčičevemu *Tatenbahu* in poznejšim profesorskim romanom. V 19. stoletju je osamosvojitvev historiografskega podatka od fiktivne zgodbe še najbolj vidna v prvi od dveh Bohinjčevih povesti, katerih dogajališče je Ljubljana. V *Najmlajšem mojstru*, »povesti iz leta 1608« (1896), Ljubljana ni le kraj dogajanja, ampak so ljubljanski meščani in njihovo življenje tudi njena glavna tema. Ljubljanska povest nima vedno zgodovinske tematike in se umešča tudi v druge žanre. Taki so Malovrhovi romani *Pod novim orlom* (1904), *V Študentovskih ulicah* (1910), *Zaljubljeni kapucin* (1910), Ilke Vašte *Umirajoče duše* (1929), Kozakov *Šentpeter* (1931).

Ljubljanski potres na velikonočno nedeljo 14. aprila leta 1895 je bil predmet reportažnih in senzacionalnih obdelav (*Grozni dnevi potresa v Ljubljani, Velikonedeljski potres v Ljubljani 14. aprila 1895 l. in cesarjev obisk*, oboje 1895) in romanov: Fran Maselj Podlimbarski, *Potresna povest* (1903) ter Katarina Marinčič, *Tereza* (1989). Iz obletniške pobude in z obetom razpisane literarne nagrade sta ljubljanski potres za ozadje ljubezenske pripovedi izbrala Jani Virk (*1895, potres*, 1995) in Kajetan Kovič (*Profesor domišljije: Ljubljanska zgodba*, 1996); slednja je nekakšna ljubljanska *Gospa Bovary*.

Zlata Vokač je v *Marpurgih* (1985) in *Knjigi senc* (1993) povezala lokalno zgodovino Maribora z ilegalno dejavnostjo Židov in alkimistov.

Franček Štefanec je z mohorjanko *Sij nad reko* (1997) predstavil Prekmurje (Turnišče, Bratonce, Dokležovje, Veržej, Beltince) okoli leta 1722. Velikih zgodovinskih dogodkov v tem času ni bilo, med ljudmi pa je še živ spomin na roparske vdore Krucev, ogrskih verskih in socialnih upornikov v letih 1703–1711. Folklorno in kulturno-zgodovinsko spodbudo za tekst ilustrirajo podrobni popisi ljudskih praznovanj, odsotnost sklenjene zgodbe, slovarček prekmurskih izrazov, prevodi prekmurskih molitev, zagovora in poročnega nagovora iz narečja v standardno slovenščino, epizodno fabuliranje lokalnih zgodovinskih dejstev in fotografije opisanih lokacij. Vzgojno naj bi delovali slovenskonacionalna ideja in poučna poglavja iz lokalne zgodovine.

Drago Kuhar v *Prekmurski zgodbi* (1997) že z neologističnima podnaslovoma »zgodovinjeni roman« in »Protestantiana v Prekmurijani, Kolobarijana Reformiana« nakazuje svojo jezikovno eksperimentalno in hermetično orientacijo, ki pa je utemeljena v izrecnem nacionalnem, domovinskem in pokrajinskem ponosu, ki rojeva patetično in idilično dikcijo. Izza težko berljivega izraza je mogoče prepoznati romantične podobe dobrega in kulturno občutljivega ter ozaveščenega slovenskega ljudstva, skozi letnice in imena pa obrise avtorjevega predhodnega zgodovinskega berila. Pripovedovalec nastopa v vlogi nacionalnega preroka in dojema prekmursko protestantsko identiteto kot jedro slovenstva.

Lokalnozgodovinska pripoved je posebej živa v zadnjem času, ko se napaja še iz rodbinskih in rodovniških raziskav (Vinko Korošak, *Kmečka dinastija*, 2003, Ivanka Mestnik, *Grenki kruh*, 2003) in arheoloških izkopavanj (Rasto Božič, *Mesto situ*, 2008) in mogoče tudi turističnega interesa (Dušan Merc, *Potopljeni zvon*, 2004, Janez Švajncer, *Gostilna na ovinku*, 2002). Obilica dodane fotografske in arhivske

dokumentacije, zgodovinopisni uvodi ter spremne besede postopoma ukinjajo mejo med leposlovjem in stvarno literaturo.¹ Na lokalni status te produkcije, ki ima sem in tja bibliofilske ambicije (Rudi Šimac, *Legenda o sveti Heleni in sveti Marjeti*, 2008), kažejo sezname lokalnih sponzorjev in slovarji lokalnega izrazja na koncu. Relativno visoke naklade so izraz intenzivnega novodobnega zanimanja za zgodovino domačega kraja ali vsaj močnega prepričanja avtorjev in sponzorjev, da je sklicevanje na lokalno preteklost neobhodno za osmišljanje kulturnega vsakdanjika. Zadnje podjetje te vrste je literarni razpis za literarno upodabljanje Ptuja v okviru projekta Evropska prestolnica kulture, ki je pripeljal do serije romanov različne žanrske pripadnosti v zbirki Zapisani v Ptuj: Miha Remec, *Mitrejin koder ali Časovna struna v Petovionu*, 2011, Zdenko Kodrič, *Nebotičnik Mitra*, 2011, Jani Virk, *Kar je odnesla reka, kar je odnesel dim: Zgodba iz srednjega veka*, 2012, Feri Lainšček, *Orkester za poljube*, izid napovedan za 2012.

Konkretno dogajališče implicirajo tudi nekatere druge ožje žanrske oznake znotraj zgodovinskega romana: tema celjskih grofov ne more brez Celja, tema Uskokov je povezana z Jadranom, Senjem in otoki, turške povesti se vsaj deloma odpirajo v balkanski prostor (Maglaj, Banja Luka, Sarajevo v Bosni, Ozalj, Senj, Siget, Bjejlina, Dubrovnik na Hrvaškem, Niš, Beograd, Carigrad), antični romani kažejo na Rim ipd. Prav lociranje zgodovinskih krajev, ki so se v stoletjih tudi preimenovali, je pri kartiranju zgodovinskih dogajališč problematično. Sodobni GIS-programi sicer omogočajo, da lahko s skupnimi atributi povezujemo iste objekte iz različnih podatkovnih zbirk med seboj. Vendar pa je to zelo oteženo, če nimamo vsaj enega skupnega identifikatorja. Tako lahko s podatkovno zbirko Statističnega urada RS, v kateri so navedena vsa trenutno obstoječa uradna naselbinska imena s koordinatami, dopolnimo le tiste kraje v zbirki dogajališč zgodovinskih romanov, katerih poimenovanje se do podrobnosti ujema z današnjimi poimenovanji naselij. Problem pa nastopi, če:

- je v romanu navedeno fiktivno naselje ali pokrajina, ki je ne moremo umestiti v realni prostor;
- če so naselbinska imena ali oikonimi (imena naselij, zaselkov in delov naselij) ali nenaselbinska imena (pokrajinska zemljepisna imena in imena držav ali horonimi, vodna zemljepisna imena ali hidronimi, reliefna zemljepisna imena ali oronimi ter imena domačij, gradov, cerkva in drugih objektov) (KLADNIK 2005: 14) drugače zapisana, kot jih uradno zapišemo danes;
- so tuja imena poslovenjena (npr. Wien – Dunaj, Thessaloniki – Solun, Karlovac – Karlovec);
- se zapisi razlikujejo v velikih ali malih črkah (npr. Goriška Brda – Goriška brda, Maribor – MARIBOR);
- so se nekoč samostojna naselja priključila k večjemu naselju (npr. nekoč samostojna Spodnja Šiška, Zgornja Šiška, Vižmarje, Brod, Tacen so danes Ljubljana).

V tem primeru zahteva geolociranje dogajališč zgodovinskih povesti veliko ročnega urejanja podatkovne zbirke in je tudi sicer zamudno. Šele urejene koordinate

¹ Prim. tudi URBANC in JUVAN v tej številki revije.

naselij, gorovij, dolin, regij in podobnega omogočajo, da jih lahko prikažemo tudi na digitalnih zemljevidih.

Nekatere pokrajine in kraji so po zaslugi posameznih plodovitih pisateljev in zaradi burnejše zgodovine oz. zgodovinske pomembnosti močnejše zastopani kot drugi. Ivan Pregelj je postavil v ospredje Tolminsko 18. stoletja (kar polovica njegovih zgodovinskih pripovedi se dogaja tu), France Bevk Cerkljansko, Ožbalt Ilaunig in Metod Turnšek grad Rebrco (Rechberg) pri Železni Kapli na Koroškem, sólo Železno Kaplo tudi Florjan Lipuš, Peter Bohinjec kraje med Kranjem in Tržičem, Mimi Malenšek železarsko Kropo in okoliške kraje.

Slovenska zgodovinska povest, ki je predstavljala srednji vek, se je najraje dogajala na Primorskem, npr. France Bevk (*Umirajoči bog Triglav*, 1930) in Joža Lovrenčič (*Cesta in njen voz*, 1929), ki sta poročala o zapoznelih pokristjanjevalskih akcijah na odročnem Kobariškem, in Saša Vuga. Šlo je za del narodnega organizma, ki je bil na vrhuncu žanra med obema vojnoma pod Italijani. Zgodovinska izkušnja, ki naj bi jo bralec iz besedil razbral, je učila, kako kratka je zavojevalčeva oblast: Slovenec na Primorskem je skozi vso zgodovino menjaval gospodarje, pa je vendar preživel.

Pregelj je dogodke umeščal v različne slovenske pokrajine in knjige naslavljal na pokrajinskega bralca: *Petra Pavla Glavarja* je namenil Kranjcem, *Magistra Antona Kraševcem*, *Zgodbe zdravnika Muznika* Tolmincem; če bi hoteli med zgodovinskimi povestmi videti tudi povest *Božji mejniki*, potem bi seznamu pokrajin, ki jih je načrtno postavljajal v literaturo, lahko dodali tudi Istro.

Junaki zgodovinskih povesti in romanov so neprimerno mobilnejši od junakov kmečke povesti in so se veliko selili, od tod obilica krajevnih imen. Najpogosteje je kot dogajališče v zbirki zapisana Ljubljana (50-krat), sledijo Dolenjska (24) z Novim mestom (11) in Stično (6), Gorenjska (15) s Kranjem (10), Bledom (6) in Bohinjem (5), Koroška (14), Tolminska (14), Štajerska (11) z Mariborom (8), Celjem (7) in Ptujem (7). Primorska je zastopana z Gorico (13), Trstom (11) in Čedadom (8). Od bolj oddaljenih lokacij so pogosti Dunaj (16), Bizanc (10), Rim (10) in Oglej (8).

Prostor je izpostavljen že v naslovih zgodovinskih pripovedi – besede iz podstave *grad* (12) in *samostan* (4) kažejo na srednjeveško dogajališče, drugi pogostejši prostorski izrazi v naslovu so *svet 'mundus'* (5), *pot* (5), *cesta*, *Ljubljana*, *Emona*, *devinski*, *Krka*, *Kranj* (2); nekaj prostorskih določil je tudi v podnaslovih: Ljubljana (4: *iz ljubljanske preteklosti*, *ljubljska zgodba*, *o ljubljanski in izanski revoluciji*, *roman iz baročne Ljubljane*), Dunaj (2), sicer pa je izrazje v podnaslovih po žanrskem pričakovanju tako, da tekste določa v prvi vrsti časovno in ne prostorsko. Naslednje prostorske informacije dobi bralec skupaj s časovnimi praviloma takoj v prvih stavkih oz. odstavkih pripovedi.

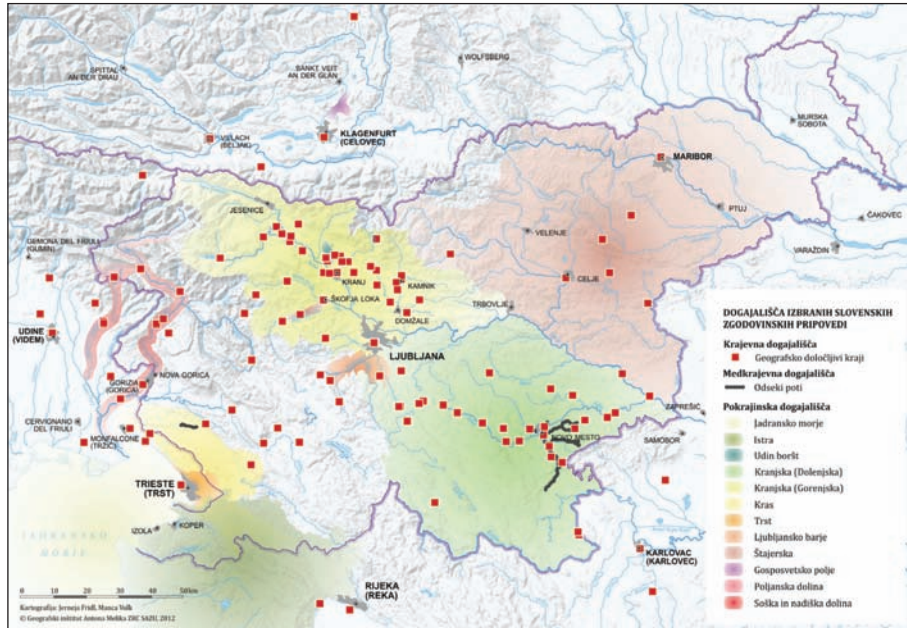
Slovenski zgodovinski roman je preokupiran z domačimi zgodovinskimi dogajališči, vendar se ne prav droben del žanrskega korpusa že od samih začetkov dogaja drugje: Radivoj Rehar je dogajanje postavil na utopično Atlantido, Finžgar *Pod slobodnim soncem* daleč na Balkan, Matej Prelesnik v severno Nemčijo, roman o antiki se je dogajal v Rimu, Bartolov *Alamut* v Iranu itd. Krajevno oprijemljivost dogajanja skupaj s časovno običajno pripisujemo realizmu.

4 Kartiranje literarnih prostorov

Ob prebiranju zgodovinskih povesti se nam zastavljajo vprašanja, kako na literarne opuse skozi zgodovino vplivajo fizične, antropogene in družbene značilnosti geografskega prostora, kako je literatura svoj življenjski prostor besedilno predstavljala, kako je s tem vplivala na družbeno dojemanje prostora, kako so se v literaturi na prostore vezale različne skupnostne identitete, zlasti nacionalna. Na ta in podobna vprašanja bomo poskušali odgovoriti s projektom Prostor slovenske literarne kulture: Literarna zgodovina in prostorska analiza z GIS, katerega glavni cilj je preučiti razvoj medsebojnih vplivov med geografskim prostorom, večinsko poseljenim s Slovenci, in slovensko literaturo v obdobju 1780–1940. Za namene kartiranja slovenske literarne kulture so bile zasnovane štiri podatkovne zbirke, za katere zbiramo podatke: literarnozgodovinski podatki iz življenja avtorjev, literarno-institucionalno omrežje, medijska infrastruktura in spomin. Za raziskavo o literarno predstavljenih prostorih, ki ima v projektu sicer obrobno vlogo, sva poskusno prilagodila že oblikovano podatkovno zbirko dogajališč slovenske zgodovinske pripovedi (HLADNIK in JAKOPIN 1999). Pri tem ne gre za ponavljanje, potrditev, zavrnitev ali modifikacijo sklepov, ki so bili na podlagi podatkovne zbirke dogajališč že zapisani, ampak za pretvorbo prostorskih podatkov iz obstoječe besedilne oblike v geografski informacijski sistem, ki omogoča prostorske analize tabelaričnih podatkov in grafično predstavitev rezultatov v obliki tematskih zemljevidov. Ker želiva na začetku le preizkusiti primernost predvidenega programa ArcGIS, sva se zadovoljila z izborom 48 zgodovinskih pripovedi. Kriterij za izbor je bila vključenost avtorjev, njihovih založb in časopisov, kjer so objavljali, ter dogajališč v druge podatkovne zbirke projekta, kar naj bi vsaj delno omogočilo povezovanje, primerljivost in prostorsko analizo podatkov; do neke mere je na izbor vplivala tudi reprezentativnost (produktivnost avtorja, zastopanost pokrajine, zastopanost žanrskega tipa).

Iz podatkovne zbirke slovenskega zgodovinskega romana, ki je v formatu EVA, sva za naše potrebe izbrala le posamezna relevantna polja, jih shranila v goli besedilni format in jih uvozila v Excel. To so bila polja za prostor in polja z osnovnimi bibliografskimi podatki: ime avtorja, naslov in podnaslov povesti, kraj in leto izida. Polju s krajevnim imenom, kot je bilo zapisano v romanu, sva dodala polje z ustreznim današnjim geografskim poimenovanjem, polje za spol avtorja ter letnico in kraj rojstva in smrti. Smiselno se je zdelo dodati še povezavo na geslo o avtorju na Wikipediji in povezavo na celo besedilo na spletu, po možnosti na Wikiviru. Poskrbeti bo treba še za polje s povezavo na geslo o romanu v Wikipediji in za polje s povezavami na wikipedijska gesla o krajih in z njimi povezanih zgodovinskih dogodkih, v perspektivi pa še za možnost virtualnega časovnega popotovanja po literarno najbolj eksploatiranih zgodovinskih dogajališčih. Tako pripravljeno Excelovo preglednico sva uvozila v program ArcGIS, kjer sva najprej z operacijo združevanja dveh podatkovnih preglednic avtomatsko dodala koordinate slovenskim krajem, ki so imeli izpolnjeno polje z današnjim geografskim imenom. Za vse ostale kraje sva morala koordinate vnesti ročno. Pri tem sva zaradi različnih koordinatnih sistemov ločila dogajališča v Sloveniji od tistih v tujini. Točkovne objekte, predvsem naselja, sva enostavno geolocirala z GIS-operacijo »Add X/Y data«, medtem ko je bilo

treba površinsko obravnavana literarna dogajališča omejiti z ročno digitalizacijo poligonov.



Slika 2: Dogajališča slovenskega zgodovinskega romana za 48 izbranih zgodovinskih pripovedi.

Pri natančnejšem pogledu v tako prečiščeno zbirko se je izkazalo, da so bili popisi dogajališč v romanih opravljeni različno natančno: ponekod so bile ekscerpirane vse krajevne oznake, drugod so bili vpisani le nadrejeni prostorski pojmi, kot so Cerkljansko, Tolminsko, Dolenjska ipd. Ker je velik del izbranih besedil dostopen na spletu, je bilo mogoče dokaj hitro pomanjkljive podatke dopolniti. Povzemajoče pokrajinske oznake so bile v primeru obstoja konkretnih dogajališč umaknjene. Nekaterih zgodovinskih krajev zaradi drugačnega zapisa ali iz drugih razlogov ni bilo mogoče identificirati in opremiti z današnjimi imeni, npr. otok Kalamas pred Korintom in otok Avgon severovzhodno od Krete v Malovrhovih *Strahovalcih dveh kron* (1907). Nedoločljiva je tudi vas B. v Mandelčevi povesti *Jela* (1858); špekulirati bi se sicer dalo, da gre za Bled ali Bodešče. Posamezna krajevna oznaka ostaja dvomljiva, npr. kraj Portis za »grad Črna skala« ob Tilmentu na začetku furlanske nižine. Odprto ostaja vprašanje, ali sploh označevati kraje, ki se v romanih samo omenjajo ali se o njih pripoveduje, dogajanje pa tja ni neposredno umeščeno, npr. Cremona, Luzzara, Torino v Italiji in Lützen, Nürnberg, Dachau, Hochstätte v Nemčiji (Ivan Tavčar, *Visoška kronika*, 1919).

Poglejmo si od blizu, kako se dogajališča konkretno pojavljajo v romanih in kako so bili oz. naj bi bili krajevni podatki vneseni na zemljevid; začetni zgledi so iz uvo-

dnih stavkov ali odstavkov zgodovinskih pripovedi Ivana Preglja, v nadaljevanju pa iz pasusa v romanu *Človek proti človeku* Franceta Bevka.²

Bilo je prve dni meseca julija v letu 1712. Komaj se je bilo vzdignilo sonce iz jutra proti poldnevu, že je zalila dušeča soparica **vsoto tolminsko kotlino** in kar vidno kipela *iz zrelih polj in prisojnih lazov*. (Ivan Pregelj, *Tolminci*) > Najenostavneje je lokacijo označiti s ploskvijo, ki jo izriše izbira naselja Tolmin, vendar je mišljeno verjetno nekoliko širše področje, natančneje vsekakor težko določljivo. Pisateljevi predstavi se bova najbolj približala, če bova območje omejila z očmi bralca in se ob tem oprla na številne naravnogeografske regionalizacije pokrajin (BELEC idr. 1998). Za podrobnejši prikaz lahko poleg ploskovne omejitve prikaževa tudi točke z imeni pozneje naštetih krajev v tolminski kotlini.

Ob prvi zori dne 24. maja 1498 se je dvignil mlad popotni črnošolec **raz stopnice pri samostanski cerkvi svetega Marka v Firenci**, kjer je bil v molitvi in dremcu prebil noč. (Ivan Pregelj, *Plebanus Joannes*) > Točkovno določljiva lokacija, vendar Googlov ogled ulic kaže, da pred cerkvijo sv. Marka v Firencah ni (več) nobenih stopnic.

Bilo je v kresni noči leta 1721. Svetlo so plale zvezde **nad zemljo, ki leži od Ljubljane na vzhod in sever**. (Ivan Pregelj, *Odisej iz Komende*) > Ploskovno, vendar ne natančno določljivo področje.

Poznojesenskega popoldne v letu tisoč šest sto je prispel priletan popotni človek **z Brda med pristave mesta Kranja**. (Ivan Pregelj, *Bogovec Jernej*) > Ker ne gre za pot, ampak za prihod, in ker ni jasno, za kateri del Kranja gre, sva označila kraj Kranj s točko.

Bilo je leta šestnajst sto osemdesetega že proti koncu meseca novembra. **Nad primorsko obaljo od Priluke do Reke in dalje** se je še vedno smejalo najlepše jesensko nebo. (Ivan Pregelj, *Peter Markovič*) > Ploskovno, vendar ne natančno določljivo področje, saj Priluka kot krajevno ime v Kvarnerju ne obstaja več. Spletišče Baysider.com jo umešča v najbolj severno točko Kvarnerja, kjer je obalna ulica dobila ime Preluk.

V desetem letu je bilo, za tistim, ko sem v letu sedemnajst sto petinšestdesetem, na zadnji dan Mensis Aprilis **svoje komendsko župnijo** po dvajsetih letih **zapustil pa se med Dolenjce preselil, kjer sem si v Lanšprežu graščino kupil [...]** (Ivan Pregelj, *Regina Roža ajdovska*) > Označevati na zemljevidu zapuščeno župnijo v Komendi ali celo Dolenjsko se ne zdi smiselno, pač pa s točko samo lokacijo Lanšprež, ki je Register zemljepisnih imen ne pozna. Od porušenega gradu je ostala samo kapela, ki jo točkovno umestimo v dolino Lanšprešičice južno od Mirne.

Sonce, ki je bilo vžšlo v vetrovnem jutru za god svetega apostola in evangelista Mateja v letu petnajst sto štiriinpetdesetem, je našlo **na potu od kraškega Komna proti Koblji glavi** zgodnjega popotnika, ki je hodil kaj trudno in težko. (Ivan Pregelj, *Magister Anton*) > Lokacijo sva označila z linijo, ki poteka po trasi današnje ceste med krajema Komen in Kobjeglava na Krasu. Mogoče bi jo lahko označila tudi s točko, ker je razdalja samo šest kilometrov in ker dogajanje ni popisano za celo dolžino, ampak samo za geografsko nedoločljivo točko na tej poti.

² S krepkim tiskom so v citatih označeni geografsko poimenovani prostori, z ležečim pa mikrolokacije brez lastnega imena.

Zvečer pred tretjim petkom v aprilu leta sedemnajst sto štirinajstega, eno uro potem, ko je odzvonilo vernim dušam, so se oglasili kakor na dogovorjeno znamenje vsi zvonovi **na Tolminskem**. (Ivan Pregelj, *Matkova Tina*) > Tolminsko je še širše področje od Tolminske kotline, ki obsega tudi Kobariško na severu in meji na Cerkljansko, Idrijsko in Goriško. Ker so v besedilu omenjeni konkretni kraji, bomo poleg cele pokrajine označili tudi te.

Bilo je v svetem letu petnajst sto petdesetem. Strašno zgodaj se je mračilo, ob štirih popoldne, dasi je bil že čas prve pomladi, teden pred tretjo postno nedeljo. Mrak pa ni prihajal **od vzhoda**, legal je [...] **nizko v ozke doline in ceste med Kolovratom, Krnom in Mrzlim vrhom**. (Ivan Pregelj, *Sin pogubljenja*) > Našteti vrhovi zamejujejo trikotnik s 6–8 km dolgimi stranicami, ki ga zaradi nadaljnjih natančnejših krajevnih oznak ni smiselno označiti.

Vojvoda Albreht se je utaboril **v Venconu**. (France Bevk, *Človek proti človeku*: 207) > Venzona (furlansko Vençon/Venčon, slovensko Pušja vas) je točkovno določljivo mesto ob Tilmentu.

Patriarhu se **čedadsko vrata** niso odprla. Prebivalci **Pordenoneja** so trepetali *za svojimi zidovi*. > Točkovno določljivi mesti Čedad in Pordenone, slednje med Vidmom in Benetkami.

Videmska vrata so našli odprta na stežaj. > Ker ne vemo, za katero stran mesta Videm (Udine) gre, točkovno označiva kar celo mesto.

Na mizi je ležal **zemljevid Frijulskega**. Na njem so bila zaznamovana **vsa mesta in gradovi**. Poleg nekaterih mest in gradov je bilo narejeno znamenje križa. Meči in vislice. **Mesti Čedad in Pordenone. Vsi gradovi v Karniji, v Tarčentu, gradovi Melsa, Castellerija, Villalte, Socchiave, Soffumberga** [...] in še in še. (France Bevk, *Človek proti človeku*: 209) > Mesta in gradovi ali njihove ruševine so točkovno določljivi pod imeni Castello Di Villalta severovzhodno od Vidma in Castello di Soffumbergo severno od Čedada. Mesto Socchieve zahodno od Tolmezza (slov. Tumeč, furlansko Tumieç/Tumieč) nima gradu, lahko bi bil mišljen grad Lavazzo 44 km severno. Gradu Melsa nisva znala najti, Castellerio je naselje v občini Pagnacco v Videmski pokrajini, vendar brez podatkov o gradu. Tarčent (Tarcento) je kraj severno od Vidma s komaj vidnimi razvalinami gradu. Pokrajini Furlanije in Karnije, ki je del Furlanije in zajema južna pobočja Karnijskih Alp severzahodno od Vidma in spadajo vanjo tule naštetih kraji, ni bilo smiselno posebej označiti.

5 Literarni podatki na spletnih zemljevidih

Umeščanje literarnih podatkov na spletni zemljevid in preučevanje medsebojnih vplivov med geografskim prostorom ter slovensko literaturo, kakor ga predvideva projekt Prostor slovenske literarne kulture, ima svojo predhodnico v treh zbirkah. Najobsežnejša je zbirka Rojstni kraji slovenskih literatov (SLUNEČKO 2010) na Geopediji s 638 slovenskimi pisateljskimi imeni. Vsebuje povezave na gesla o avtorjih na Wikipediji in tudi na njihova besedila. Manj obsežen in natančen je sloj Zgodovinski

romanopisci z označenimi rojstnimi kraji vseh 123 piscev slovenskega zgodovinskega romana in povesti s poznano biografijo (HLADNIK 2008)

Najmlajša literarna zbirka na Geopediji z naslovom Literarni spomeniki (2011) določa spominska obeležja pisateljev. Trenutno obsega 82 zapisov, ki jih sestavlja povezava na Wikipedijo, oznaka tipa spomenika (nagrobnik, rojstna hiša, kip, spominska plošča ...), besedilo na spomeniku, opis lokacije, npr. ulica in hišna številka, pri kipih ime kiparja in leto postavitve, ocena stanja (npr. zanemarjen) in fotografija spomenika. Postavili so jo študentje 4. letnika slovenistike v diplomskem seminarju leta 2011/12, v naslednjih letih jo nameravamo dopolnjevati.

6 Sklep

Pričujoča razprava je ena od študij primerov o soodvisnosti geografskega prostora in literarne imaginacije v okviru temeljnega projekta Prostor slovenske literarne kulture: Literarna zgodovina in prostorska analiza z geografskim informacijskim sistemom. Z njo smo želeli opozoriti, da se v zgodovinskih povestih poleg domišljjskih prostorov, ki niso prostorsko določljivi, pogosto pojavljajo realni prostori, ki reprezentirajo naravne, politične in etnične meje v obdobjih, v katerih se zgodbe dogajajo. Tudi ti so lahko podvrženi zavestnim prostorskim prilagoditvam pisatelja. Izpostavili smo nekaj ključnih dilem, ki se porajajo ob umeščanju lokacij na zemljevid.

Uporabljena podatkovna zbirka Slovenskega zgodovinskega romana je bila za problematiko prostora že konzultirana, zato prelomnih novih spoznanj o prostoru v slovenski zgodovinski pripovedi, ki naj bi jih prinesla predstavitev besedilnih informacij o dogajališčih v preglednici in na zemljevidih, nismo pričakovali. Prevedba besedilnih lokacijskih podatkov v slikovni prikaz je usmerila našo pozornost na tehnično obdelavo besedil in na časovno specifične in avtorsko prepoznavne načine njene prezentacije. Ko bo po predstavljenem vzorcu s prostorskimi podatki dopolnjen in predstavljen na javno dostopnih spletnih zemljevidih cel korpus slovenskih zgodovinskih pripovedi, bo zbirka pridobila na svoji didaktični in nacionalnoreprezentativni vrednosti.

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SPACE AND ITS GEOGRAPHICAL PRESENTATION IN SLOVENE HISTORICAL NARRATIVES

Historical tales are predominantly situated in geographically determinate spaces that can be cartographically represented on maps. Such illustrative maps are very valuable tools of communication. Analyzing data and presenting them on the maps by using geographic information systems requires data first to be organized in tables. Data compilation for Slovene historical novels from 1999 also contains data on setting. Data for forty-eight novels selected out the 310 recorded in this compilation were amended and standardized for trial presentation on web maps. This article presents experiences and dilemmas when specifying setting in novels. It also explains data preparation for a new data compilation and their presentation in maps. It ties them to the previous findings about spatial characteristics and its role in this genre. Presentation of other literary data on the maps is also discussed.

Key words: Slovene historical novel, setting, database, GIS, mapping

1 Introduction

Maps are very useful communication devices for geographical presentation of place and social phenomena. They were used as a communication tool earlier than written texts. Maps were first used for spatial orientation and for documentation of ownership. Later they helped to shape our relation to the world and representing the map maker's or cartographer's view of the world (McKENZIE 1986; DORLING and FAIRBARN 1997; COSGROVE 1999). Hence development of mapping through history is directly connected to social, cultural, economic, political, and ideological events in society. Maps are created in specific situations and times and have therefore, beside primary geographic elements, also important symbolic value (FRIDL and URBANC 2006: 53). Their great communicative importance was first recognized in literary circles at the beginning of twentieth century by two German pioneers of literary spatial mapping, Siegfried Robert NAGEL in *Deutscher Literaturatlas: Die geographische und politische Verteilung der deutschen Dichtung in ihrer Entwicklung* (1907) and Josef NADLER in *Literaturgeschichte der deutschen Stämme und Landschaften* (1912–1927). Both Nagel and Nadler were most interested in authors' local, regional, or provincial origin, which next to the title of the literary work is the most frequently mapped literary historical information (PERENIČ 2012).

The representation of literary spaces with geographic information systems methodology is a time consuming and intellectually demanding task. There are well-es-

tablished computerized cartographic tools available. However, they require systematically formatted data compilations for map making and spatial analyses.

2 Geographical Setting of Slovene Regional Narratives

A database containing a separate field for geographical setting, which was used to produce the monograph on the Slovene rural tale, was designed in the late 1980s (HLADNIK 1990). In 2000 this database was published on the web (HLADNIK and JAKOPIN 2000). Occasionally it is updated with data collected from baccalaureate degree theses. Currently, out of 230 records in this compilation, 130 contain attribute data on the locations of settings, which are recorded in field 'sp' (space). Some of the stories are set in real locations, like Hotedrščica (Notranjska) in Albreht's tale *Dom na Slemenu* [*Home on the ridge* 1935]. However, for the most part place names are fictitious or transferred from a different region. An example is the village Kosovec in Bela Krajina, where Zupanc's tale *Stari Hrk* [*Old Hrk* 1935] takes place. This village neither exists nor is it possible to find it in historical documents. The *Atlas Slovenije* [*Atlas of Slovenia*] and Geographical Names Registry in Geopedia show only a little known peak on the south-east ridge of the Jelovica plateau, which is far away from the tale setting.

Determining literary settings in real space is for this reason a demanding and often subjective activity, because geo-referencing of data requires identification of x and y coordinates for cartographic depiction in the national Gauss-Krüger coordinate system. For mapping in the World Geographic System (WGS), latitude φ and longitude λ need to be identified. Coordinates for imaginary settings cannot be precisely determined. Therefore, generalizations, such as an identifying a location within a wider area, are used. For example, instead of individual places we use historical provinces like Primorska, Gorenjska, Notranjska, Štajerska, etc., or natural geographic regions such as Škofjeloško hribovje, Poljanska dolina, Gorjanci, etc. The database mask also contains the field »genre type«, where a genre identifier like »regional tale« could be recorded; however, no data have yet been recorded in this field.

A comparison of regional distributions of literary settings, writers' birthplaces, and writers' residences was carried out for rural tales, predominantly from the 1920s and 1930s.

This comparison has shown that Gorenjska was the most common birthplace of rural tale writers (27 %), followed by Primorska (22 %), and Štajerska and Dolenjska (both with 12%). For Gorenjska, Štajerska, and Dolenjska, the ratio between the number of authors' birthplaces and the number of stories that take place in a particular province are correlated. The number of tales set in Primorska, Prekmurje, and Koroška is larger than expected, mostly on account of the very productive writers France Bevk, Miško Kranjec, and Prežihov Voranc. When comparing writers' residences and tale settings, Ljubljana stands out (30 %), since almost one-third of the writers studied or lived there for a long period of time. The other standout is residence abroad (13 %). In comparison, Ljubljana and foreign places are seldom used as tale settings (Ljubljana 2 %, abroad 1 %). The significantly higher number of authors' residences in Štajerska is a consequence of the exodus of writers from Primorska due to Italian fascist oppression between WW I and WW II and their migration to Štajerska.

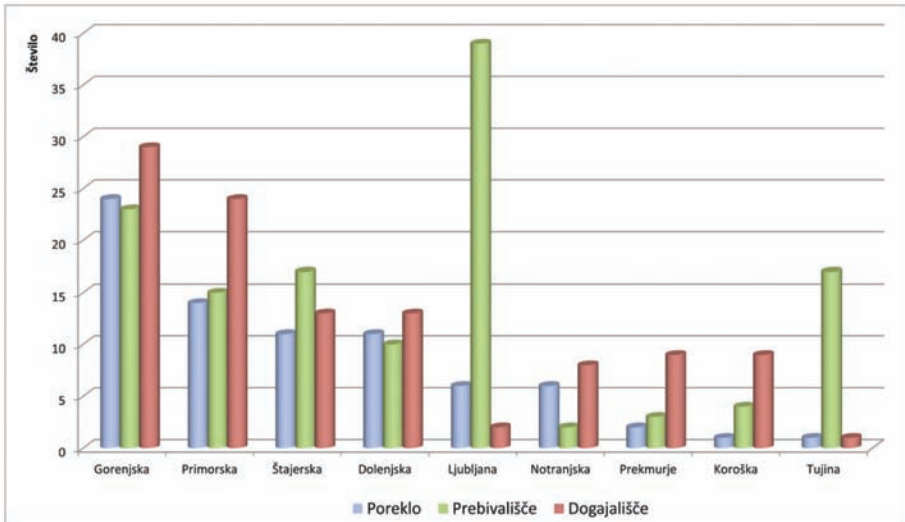


Figure 1: Comparison of authors' regional origin, residence and geographic setting of their rural tales (HLADNIK 1990: 47).

Y – axis: Število = number

X – axis: Tujina = abroad, Poreklo = origin, Prebivališče = residence, Dogajališče = setting

3 Settings of Slovene Historical Tales

The data collection form for the historical tale and novel was developed in 1996 by using the record format for the rural tale as an example. This form has two fields, *sp* and *mp* (micro-space), respectively, for entering tale setting and locations of events, such as castle, town, forest, cave, tavern, etc. This field was filled for only thirty-five texts, while field *sp* had entries for 268 out of the total 310 works. Even though the focus of the questionnaire on the historical tale was on time as the main genre category, it turned out that genre is also useful for identifying actual settings. This is even more so for the historical tale than it is for the rural tale. For 13.5% of the works with an undefined field *sp*, it is not necessarily true that geographical setting was impossible to determine. In some cases place was undefined, just imaginary or something similar. The main reason for a blank field *sp* is that this part of the corpus was not surveyed and analyzed.

Local-historical tale is a genre identifier that implies location. Slovene historical novels found a thematic niche in this genre, which did not interest writers in other national literatures. These novels depict locally important historical events and characters from the seventeenth century on. Famous rulers and artistic geniuses were born elsewhere; great battles were fought somewhere else. Even the 1821 congress of the Holy Alliance in Ljubljana, which was the most important historical event in the Slovene region and determined the future destiny of Europe, was, for patriotic reasons, of literary interest only to Slovenes. About thirty works are focused on the his-

tories of monasteries (Stična and Velesovo), pilgrimages (Bled, Brezje, Sveta Gora and Višarje), castles (Rebrca), and cities (Ljubljana, Maribor, Idrija, Novo mesto, Železna Kapla, etc.).

Descriptions of life in Ljubljana were more frequent and are known as the Ljubljana tale genre. The main content in Tavčar's »novella« *Janez Solnce* (1885–1886) is a literary representation of a historical report about the ceremony during the visit of emperor Leopold I in Ljubljana in 1660. The exceptional amount of historical data in this work cause it to resemble Jurčič's *Ivan Erazem Tatenbach* and later novels, written by professors. The nineteenth-century separation of historiographical data from fiction is most evident in two of Bohinjc's stories, both of which take place in Ljubljana. The *Najmlajši mojster*, »a tale from 1608« [*The youngest master* 1896], is not only set in Ljubljana, but its main subject is the Ljubljana residents and their life. The Ljubljana tale does not always have a historical theme and can therefore be categorized under other genres. Examples are Miroslav Malovrh's novels *Pod novim orlom* [*Under a new eagle* 1904], *V Študentskih ulicah* [*In Students Streets* 1910], and *Zaljubljeni kapucin* [*A Capuchin in love* 1910], and *Umirajoče duše* [*Dying Souls* 1929] by Ilka Vašte, as well as Juš Kozak's *Šentpeter* [*Saint Peter* 1931].

The Ljubljana earthquake of Easter Sunday (14 April) 1895 was the subject of reportages and sensational treatments. *Grozni dnevi potresa v Ljubljani* [*Terrifying days during the earthquake in Ljubljana*] and *Velikonedeljski potres v Ljubljani 14. aprila 1895 l. in cesarjev obisk* [*The Easter Sunday earthquake in Ljubljana on 14 April 1895 and the emperor's visit*] were both published in 1895. The Ljubljana earthquake was also the topic of several novels, like *Potresna povest* [*Earthquake tale* 1903] by Fran Maselj Podlimbarski and *Tereza* by Katarina Marinčič (1989). Inspired by the anniversary of earthquake and by the tender of a literary award, Jani Virk and Kajetan Kovič used the Ljubljana earthquake as a background in their love stories. Jani Virk published *1895, potres* [*1895, earthquake*] in 1995. In 1996, Kajetan Kovič's *Profesor domišljije: Ljubljanska zgodba* [*The professor of phantasy: A Ljubljana tale*], appeared. It was a kind of Ljubljana Madame Bovary.

In *Marpurgi* [*Marpurgs'* 1985] and *Knjiga senc* [*A Book of Shadows* 1993], Zlata Vokač tied local Maribor history and the illegal activities of Jews and alchemists.

In the *mohorjanka* (i.e., published by Mohorjeva družba) *Sij nad reko* [*Shining over the river* 1997], Franček Štefanec depicted the Prekmurje regions of Turnišče, Bratonci, Dokležovje, Verzej, and Beltinci around the year 1722. There were no important historical events during this time; however, people still well remember the 1703–11 invasions and robberies of the Hungarian Kruci religious and social rebels. The inspirations for this work were folklore and cultural history, which is evidenced by the detailed descriptions of folk celebrations, the absence of a linear story, the glossary of Prekmurje expressions, translations of Prekmurje prayers and a wedding address from the dialect into standard Slovene, episodic fabrication of local historical facts, and photographs of the locations described. The instructional chapters on local history and the presence of the Slovene national idea are supposed to be educational.

Drago Kuhar signals his linguistic experimentation and hermetic orientation in *Prekmurska zgodba* [*A Prekmurje tale* 1997] by using neologic subtitles: »a histori-

fied novel« and »Protestantiana in Prekmurje, Kolobariana Reformiana«. Kuhar's linguistic experimentation and hermetic orientation is justified by explicitly nationalistic, patriotic, and regional pride, which gives birth to pathetic and idyllic diction. In between the lines of difficult to read expressions, it is possible to recognize the Romantic image of a worthy, culturally sensitive, and conscientious Slovene people. Readers can recognize the outline of the author's historical readings in the dates and names used in this work. The narrator performs the role of a national prophet and perceives Prekmurje Protestant identity as core to Slovendom.

The local-historical genre has been productive recently, being fueled by family and genealogical research, as in Vinko Korošak's *Kmečka dinastija* [*A Rural dynasty* 2003], Ivanka Mestnik's *Grenki kruh* [*Bitter bread* 2003]; archeological excavations, as in Rasto Božič's *Mesto situl* [*City of urns* 2008]; and sometimes tourist interest, like in Dušan Merc, *Potopljeni zvon* [*Drowned bell* 2004] and Janez Švajncar's *Gostilna na ovinku* [*The tavern at the turn* 2002]. The boundary between belles lettres and non-fiction has gradually diminished with the addition of a wealth of photo and archival documentation and historiographical introductions and afterwords.¹ Lists of local sponsors and dictionaries of local expressions at the end of these kind of works are an indication of local status and sometimes of the writer's bibliophilic ambitions. An example is Rudi Šimac's *Legenda o sveti Heleni in sveti Marjeti* [*A Legend about Holy Helen and Holy Margareth* 2008]. Authors and sponsors share conviction that intense contemporary interest in home town history and referring to the local past is necessary for comprehending daily cultural routine. The latest venture of this kind was the tender of a literary prize for depicting Ptuj in the framework of the European Cultural Capital project. It resulted in a series of novels in different genres in the collection *Zapisani v Ptuj* [Written in Ptuj]: Miha Remec's *Mitrejin koder ali Časovna struna v Petoviono* [*Mitreya's curl or Time string into Petoviona* 2011], Zdenko Kodrič's *Nebotičnik Mitra* [*Skyscraper Mitra* 2011], Jani Virk's *Kar je odnesla reka, kar je odnesel dim: Zgodba iz srednjega veka* [*What was taken by the river, what was taken by the smoke: A story from the Medieval era* 2012], and Feri Lainšček's *Orkester za poljube* [*The orchestra for kisses*, which is to be published in 2012].

Specific geographic setting is also implied in some other, narrower genre sub-groups of the historical novel. The topic of the Celje dukes cannot exist without Celje. The subject of Uskoks is tied to the Adriatic, Senj, and nearby islands. Turkish stories are at least partially set in Balkan spaces (e.g., Maglaj, Banja Luka, Sarajevo in Bosnia; Ozalj, Senj, Siget, Bjeljina, Dubrovnik in Croatia, Niš, Beograd, and Istanbul). Novels about antiquity refer to Rome. When mapping historical geographic settings, it is challenging to locate historical places that were renamed over the centuries. Modern GIS software enables using shared attributes for connecting common objects in various databases. However, this can be difficult when a common identifier is lacking. Therefore, it is only possible to tie places with exactly matching designations in the database of the Statistical Office of the Republic of Slovenia, which contains all currently existing official settlement names and their coordinates, and a compilation of settings in historical novels. A problem can arise when:

¹ Cf. URBANC and JUVAN in this issue.

- A novel is set in an imaginary settlement or region which cannot be located as a real place;
- Settlement names and non-settlement names (e.g., geographic names of regions, country names, names of bodies of water, geographical relief names, and names of homes, castles, churches, and other objects) are designated differently from their current official naming (KLADNIK 2005: 14);
- Foreign names are translated into Slovene. Examples are Wien – Dunaj, Thessaloniki – Solun, Karlovac – Karlovec);
- Records differ in capitalization as in Goriška brda – Goriška brda, Maribor – MARIBOR);
- Historically independent settlements merged with bigger settlements, like the formerly independent Spodnja Šiška, Zgornja Šiška, Vižmarje, Brod, and Tacen, which are now all merged with Ljubljana.

In such cases, geo-locating settings of historical stories demands a great deal of manual, time consuming data compilation and editing. Only well-organized coordinates for settlements, mountains, valleys, regions, etc. permit creation of digitalized maps.

Some regions and places are more frequently represented than others because they are either used by more productive writers, had colorful histories, or were of greater historical importance. Ivan Pregelj drew attention to the Tolmin region in the eighteenth century by setting half of his historical stories there. France Bevk directed attention to the Cerklje region, Ožbalt Ilauing and Metod Turnšek to the castle Rebrca (Rechberg) near Železna Kapla (Eissenkappel) in Carinthia. Florjan Lipuš set works in Železna Kapla itself. Peter Bohinjec used places between Kranj and Tržič, and Mimi Malenšek wrote about Kropa (known for its ironwork) and its vicinity.

Slovene historical stories that depicted Medieval times most often took place in the Primorje region; for example, France Bevk's *Umirajoči bog Triglav* [*The dying God Triglav* 1930] and Joža Lovrenčič's *Cesta in njen voz* [*A road and its knot* 1929] were both about the belated Christianization of the remote Kobarid region. Saša Vuga wrote about this era as well. They all were a part of national body of literature that reached its genre climax under Italian rule between the world wars. The historical experience that readers should glean from these works was how brief was the conquerors' rule; throughout history the Slovenes of Primorje survived despite changing rulers.

Ivan Pregelj set the action in different Slovene regions with an intended audience of regional readers: *Peter Pavel Glavar* [*Peter Pavel Glavar*] was aimed at the Carniola region, *Magister Anton* at the Karst region, and *Zgodbe zdravnika Muznika* [*Doctor Muznik's stories*] at people in the Tolmin region. If Pregelj's story *Božji mejniki* [*Godly milestones*] is seen as a historical story, then Istra can be added to the list of regions that he intentionally selected in his writing.

The characters of historical stories and novels were considerably more mobile than characters in rural stories. Numerous settlement names were used due to characters' frequent moves. Ljubljana is recorded in the compilation most often (fifty times), followed by Dolenjska (twenty-four) with Novo Mesto (eleven) and Stična (six). Next is Gorenjska (fifteen) with Kranj (ten), Bled (six) and Bohinj (five) followed by Koroška (fourteen), Tolminska (fourteen), Štajerska (eleven) with Maribor

(eight), Celje (seven) and Ptuj (seven). Primorska is represented by Gorica (thirteen), Trst (Trieste, 11), and Čedad (8). The most often mentioned among more distant locations are Dunaj (Vienna, 16), Byzantium (10), Rome (10), and Aquileia (8).

Place is also emphasized in the titles of historical narratives. Words like *grad* – »castle« (12) and *samostan* »monastery« (4) indicate a Medieval setting. Other common spatial expressions in titles are »world« (5), »trail« (5), »road« (5), Ljubljana, Emona, at Devin, Krka, and Kranj (two). Some other spatial indicators can be found in subtitles: Ljubljana (four: from Ljubljana's past, Ljubljana story, about the Ljubljana and Ig revolution, Baroque Ljubljana novel), and Vienna (two). As one would expect in this genre, subtitle formulations designate texts temporally rather than spatially. Spatial information is as a rule conveyed to the reader together with the era in a story's very first sentences or paragraphs.

Slovene historical novels focus on domestic historical settings; however, from its inception, a substantial part of the genre corpus is set elsewhere. Radivoj Rehar sets the action in a utopian Atlantis. Fran Saleški Finžgar sets *Pod svobodnim soncem* [*Under the free sun*] far away in the Balkans; Matej Prelesnik places his works in northern Germany, and the novel about antiquity takes place in Rome; the setting of Vladimir Bartol's *Alamut* is Iran, etc. Spatial and temporal tangibility of the action is normally attributable to realism.

4 Mapping Literary Spaces

When reading historic tales, several questions may arise about how literary opuses are influenced by physical, anthropological, and social characteristics of geographical space through the history; how literature presented living spaces and in what way this influenced social perceptions of place; about how literature linked different community identities, particularly national identity, to spaces. In the project *The Space of Slovene Literary Culture: Literary History and GIS Spatial Analysis*, we attempt to respond to these and similar questions. The main goal of this project is to examine the development of reciprocal influences between predominantly Slovene geographical space and Slovene literature during the period 1780–1940. Four data compilations were designed specifically for mapping Slovene literary culture: literary-historical data about authors' lives, the network of literary institutions, media infrastructure, and memorials. For research on places represented in literature, which has a marginal role in this project, we tentatively adopted an existing database of settings in the Slovene historical tale (HLADNIK and JAKOPIN 1999). This trial was not a repetition, confirmation, rejection, or modification of previous conclusions that were reached based on the compilation of settings. It was, rather, a conversion of spatial data from its existing text format into a geographical information system, which permits spatial analyses of tabulated data and graphical presentation of results in the form of thematic maps. Since the initial goal is simply to evaluate the ArcGIS software, only forty-eight historical tales were used. The criterion for their selection was the inclusion of authors, the publishing houses and journals they worked with, where they published, and story settings in other project data compilations. This will allow at least partially facilitate making connections, comparing, and spatially analyzing

data. To a certain degree, selection of works was based on their representativeness in terms of authorial productivity and areal and genre representation.

For this project, only certain relevant fields were selected from the EVA formatted data compilation for the Slovene historical novel. Data were saved in plain text format and imported into Excel. Included were fields for space, and fields with basic bibliographical data: author's name, novel title and subtitle, place of publication, and date. A new field for entering corresponding contemporary geographical names was added to the existing field for place names as they occur in the novels. Fields for authors' gender, date of birth, and date of death were added as well. It was somehow logical to add a field for link to Wikipedia page for author and a field for a link to the site with full-text Internet publications, preferably in Wiki source. Fields for entering links to Wikipedia pages for locations and related historical events will need to be added. A virtual travel over the most frequent historic settings in literature should be possible in the future as well. The Excel table prepared in this way was imported into the ArcGIS software, where a database join operation was performed to link two data tables and automatically to add coordinates for settings in Slovenia that were already entered into the field for current geographic name. For all other settings, coordinates needed to be entered manually. Settings were first separated into Slovene and foreign locations due to the use of different systems of coordinates. Point objects, mainly settlements, were simply geo-located by using the GIS »Add X/Y data« operation. Areal literary settings needed to be outlined by manual digitalization of polygons.

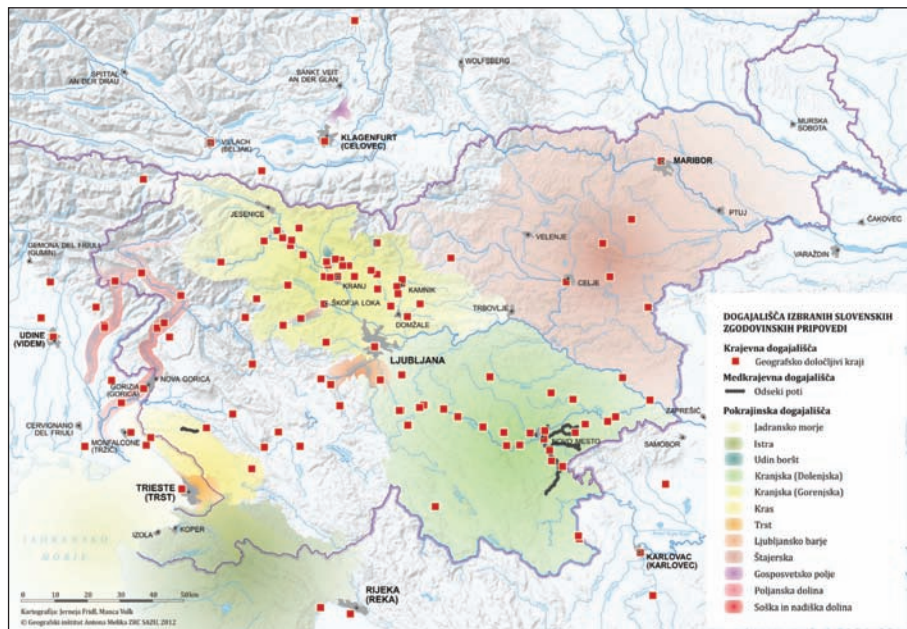


Figure 2: The settings of forty-eight selected Slovene historical novels.

A detailed inspection of the cleansed data compilation showed that entries for settings were made with varying degrees of precision. In some cases all location names were excerpted. Elsewhere only higher level areal notions, like the Cerknjo region, the Tolmin region, or Dolenjsko were entered. Because the majority of the texts selected are available on the Internet, it was easy to supply missing data. Less detailed regional naming was, when possible, replaced with contemporary names of settings. Some historical places were recorded differently or there was some other reason that it was not possible to identify and designate them with current names, like island Calama by Corinth and the island Avgon northeast of Crete in Malovrh's *Strahovalci dveh kron* [*The scourges of two crowns* 1907]. The village B. in Valentin Mandelc's tale *Jela* (1858) was also unidentifiable; however, it is possible to speculate that it is Bled or Bodešče. The names of some places are suspicious; for example, the name Portis for »grad Črna skala« (Black Rock Castle) by the Tagliamento river, at the beginning of Friuli plain. It is still unclear whether to it is necessary to designate places that are only mentioned or discussed in a text, while none of the events were situated in them. Examples are Cremona, Luzzara, and Torino in Italy; Lützen, Nürnberg, Dachau, and Hochstätte in Germany (Ivan Tavčar, *Visoška kronika* [*The Visoko Chronicle* 1919]).

Let us look closely at actual novel settings and how spatial data was entered or how they should be entered on a map. The first examples are from the opening sentences or paragraphs of Ivan Pregelj's historical novels. These are followed by a passage from the novel *Človek proti človeku* [*Man against man*] by France Bevk.²

It was during the first days of July in year 1712. The sun had just risen from morning towards midday, the **entire Tolmin valley** was already filled with suffocating summer humidity that was visibly boiling from the *ripening fields and sunny clearings* (Ivan Pregelj, *Tolminci*) > The easiest thing is to designate the location with a polygon outlining the Tolmin settlement; however, the text probably refers to wider area that is harder to determine exactly. We will come closest to the writer's representation if we outline the area from the reader's point of view and at the same time take into account numerous natural-geographic regionalizations of the land (BELEC et al. 1998). For a more detailed illustration, points with the names of the settlements in the Tolmin Valley that are mentioned later can be marked in addition.

At first dawn on 24 May 1498, the young itinerant student of theology had climbed *up the stairs at the Saint Marco Monastery church in Florence*, where he had been praying and struggling, drowsing through the night (Ivan Pregelj, *Plebanus Joannes*). > Point designated location, but as seen on Google street view, the stairs are not there (anymore).

It was midsummer night in the year 1721. Stars were fluttering brightly **above the land that is east and north from Ljubljana** (Ivan Pregelj, *Odisej iz Komende* [Odysseus from Komenda]) > Polygon indicator, but not of a precisely determinable region.

On a late fall afternoon in the year one thousand six hundred, an elderly traveler arrived **from Brdo to the wealthy farms on the outskirts of Kranj** (Ivan Pregelj, *Bogovec*

² In references geographically designated places are in bold, micro locations without common name are in italic.

Jernej). > Because this is not about the path but about the destination, which does not define a part of Kranj where it took place, we marked Kranj with a point.

It was already towards the end of November of year sixteen hundred eighty. **Above the Primorska coast from Priluka to Rijeka and farther** the most beautiful fall sky was still smiling (Ivan Pregelj, *Peter Markovič*). > Polygon indicator, but not for an exactly determinable region, since Priluka does not exist any longer as locale name in Kvarner. The website Baysider.com places it at the most northern point of Kvarner, where a coastal street is named Preluk.

It was a tenth year after I **had left my Komenda parish** of the last day of Mensis Aprilis in seventeen hundred sixty five after twenty years and **moved among Dolenjci, where I bought a manor in Lanšprež** [...] (Ivan Pregelj, *Regina Roža ajdovska*). > There is no sense in designating the parish that was left or the whole Dolenjska region on the map. However, marking a point on the map for the location of Lanšprež would do, even though the location is not recognized in the Registry of Slovene Geographic Names. There is only a chapel left at the manor ruins, which we can locate as a spot in the Lanšpreščica Valley south of Mirna.

The sun, which had risen on a windy morning on the festival of the apostle and evangelist St. Matthew in the year fifteen hundred fifty four found an early traveler, walking exhausted and with difficulty, on **the way from Komen in the Karst towards Kobilja glava** (Ivan Pregelj, *Magister Anton*). > The location was marked with a line following the course of the present road between Komen and Kobjeglava on the Karst. Since the length of the road is only six kilometers, and events are not described along the entire length, but only for a geographically indeterminate point on this path, we could also mark it with a spot.

On the eve before the third Friday of April in the year seventeen hundred fourteen, an hour after the bells for the faithful souls, all the bells **in Tolminska** called out as if they were answering a pre-determined signal (Ivan Pregelj, *Matkova Tina*). > Tolminska is an even wider area than the Tolmin basin and it also includes Kobariško on the north, and borders on Cerkljansko, Idrijsko, and Goriško. Since the text does not mention exact places, we will mark the wider Tolmin basin area.

It was in the holy year fifteen hundred fifty. Even though it was a time of early spring, a week before the third Lent Sunday, dusk fell very early at four in the afternoon. Dusk was not coming from the **east**. It was lying down [...] **low into the narrow valleys and roads between Kolovrat, Krn, and Mrzli vrh** (Ivan Pregelj, *Sin pogubljenja [A Son of Destruction]*). > The peaks listed outline a triangle with six- to eight-kilometer long sides which is not reasonable to mark, because of the following, explicit listing of places.

Duke Albrecht had made camp **in Venzone** (France Bevk, *Človek proti človeku [Man against man]*: 207). > Venzone, in Friulan Vençon/Vençon, in Slovene Pušja vas, is a point determinate town by the Tagliamento river.

The Cividale doors did not open for patriarch. **Pordenone** residents were trembling *behind their walls*. > The point determinate towns of Cividale and Pordenone; the latter is between Udine and Venice.

They found the **Udine door** open wide. > Since the part of the town is not known, the whole town was marked with a point.

A map of Friulia was lying on the table. **All the towns and castles** were marked on it. Next to some of the towns and castles a cross mark was made. Sword and gallows. **The towns Cividale and Pordenone. All the castles in Carnia, Tarcento, the castles of Melsa, Castellerija, Villalte, Socchiave, Soffumberga [...] and more and more.** (France Bevk, *Človek proti človeku [Man against man]*: 209) > The towns and castles or their ruins are point determinate under the names Castello Di Villalta, northeast of Udine, and Castello di Soffumbergo, north from Cividale. There is no castle in the town Socchieve, west of Tolmezzo (Slov. Tumeč, Friulian Tumieç/Tumieč), but the castle Lavazzo forty-four kilometers north may be meant. The castle Melsa was impossible to find; Castellerio is a Pagnacco county settlement in the Udine region, but there is no record of a castle. Tarčent (Tarcento) is a place north of Udine with barely visible castle ruins. It was not reasonable to mark the Friuli and Carnia regions on the map. They both are in a part of Friuli that includes the southern mountainsides of the Carnia Alps northwest of Udine, and covers all the aforementioned locations.

5 Literary Data on Web Maps

The positioning of literary data on Internet maps and examination of mutual influences between geographical space and Slovene literature as anticipated by the project The Space of Slovene Literary Culture has precursors in three compilations. The most comprehensive is the collection *Rojstni kraji slovenskih literatov [Slovene Writers' Birthplaces]* (SLUNEČKO 2010) on Geopedia, with 638 names of Slovene writers. It contains links to authors' sites in Wikipedia, as well as authors' texts. Less comprehensive and less accurate is the layer *Zgodovinski romanopisci (Authors of Historical Novels)*, with the birthplaces of all 123 Slovene historical novel and tale writers marked and their available biographies (HLADNIK 2008).

The most recent literary compilation in Geopedia is *Literarni spomeniki (Literary Monuments 2011)*. It specifies writers' memorials. Currently it contains eighty-two records, each containing a link to Wikipedia, the memorial type (e.g., tombstone, birth house, sculpture, memorial plaque), text on the memorial, location description (e.g., street address), sculptor's name and year of installation for sculptures, condition (e.g., neglected), and a photograph of the memorial. This compilation was done by students of Slovene studies in a 2011–2012 senior seminar; it will be expanded in coming years.

6 Conclusion

This article presents but one example of the studies of the co-dependence of geographic space and literary imagination in the context of the fundamental project The Space of Slovene Literary Culture: Literary History and Spatial Analysis using the Geographic Information System. The aim of this work was to draw attention to the

fact that besides imaginary spaces, which are often not spatially determinate, real spaces frequently occur, representing the natural, political, and ethnic borders at the time a story was set. These places as well can be subjected to writers' conscious spatial adaptations. Some key dilemmas that arise when positioning locations on a map were pointed out.

The Slovene Historical Novel data compilation used in this study had been previously exploited with respect to spatial issues. Therefore, we did not anticipate that illustrated or mapped information would likely yield groundbreaking discoveries. Translating textual spatial data into graphic representations has directed attention to technical text processing as well as time-specific and author-specific representations. In the future, the sample of spatial data presented will be amended with the aim to present complete corpus of Slovene historical novels on publicly accessible Internet maps. Once this is achieved, the compiled data will have educational and nationally representative value.

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