


REPRESENTATION OF AUTHORS IN THE ACADEMIC MONOGRAPH LITERARY ATLAS OF LJUBLJANA, 2014			Literary Studies Keywords: Literary Atlas of Ljubljana, authors, academic, literary studies, ARIS, ZRC SAZU, Slavoj Žižek.
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Abstract			
<p>The interdisciplinary project entitled <i>The Space of Slovenian Literary Culture</i>, which was led by ZRC SAZU and ran from 2011 to 2014, was financed with public funds or ARIS. The project was led by Marko Juvan and his colleagues from the fields of literary studies (M. Dolgan, M. Dovič, J. Habjan, A. Jež, A. Koron, M. Ogrin and J. Škulj, M. Hladnik, U. Perenič, B. Lampič) and geography. A monograph was also produced as part of the project, co-financed by the Slovenian Book Agency and the City of Ljubljana. The first part of the monograph contains an explanation of the name Ljubljana, written by the etymologist Dr Silvo Torkar. The website <i>Space of Slovenian Literary Culture</i> (http://pslk.zrc-sazu.si/sl/o-projektu/) provides detailed information about the project, spatial analyses, the Atlas and related projects.</p>			

INTRODUCTION

The authors of the *Literary Atlas of Ljubljana*¹¹ (hereinafter referred to as the *Atlas*) are Marjan Dolgan, Jerneja Fridl and Manca Volk. The literary part was written by Marjan Dolgan. The *Atlas* is published in two formats: printed (296 pages, 32 pages of colour maps¹²). The electronic edition (<http://pslk.zrc-sazu.si/sl/literarni-atlas-ljubljane/>) is a selection of 57 of the 94 units of the printed atlas. The main or second part of the *Atlas* is subtitled *Stories and incidents of 94 (95%) Slovenian writers in Ljubljana*, of which 5 (5%) are included in the atlas. The syntax in the subtitle - *stories and incidents* - with the variant *stories and incidents*, is used repeatedly in literature, e.g. M. Šega: *Tales and Misfortunes of the Royal Court* (1957); D. Defoe: *The Fortunes and Misfortunes of the Famous Mothers of Flanders* (1970); L. Prap: *Tales and Non-Tales* (1993).

STRUCTURE

The author has organised the authors alphabetically and divided the maps into eleven literary-historical epochs (Middle Ages, Reformation and Counter-Reformation; Baroque and Enlightenment¹³; Romanticism¹⁴; between Romanticism and Realism¹⁵ Modernism¹⁶;

¹¹ Literary Atlas of Ljubljana <https://pslk.zrc-sazu.si/sl/literarni-atlas-ljubljane/>

¹² Maps <https://pslk.zrc-sazu.si/sl/literarni-atlas-ljubljane/>

¹³ https://pslk.zrc-sazu.si/static/media/literarni-atlas/02-Literarni_atlas_Ljubljane_barok-razsvetljenstvo.pdf

¹⁴ https://pslk.zrc-sazu.si/static/media/literarni-atlas/03-Literarni_atlas_Ljubljane_romantika.pdf

¹⁵ https://pslk.zrc-sazu.si/static/media/literarni-atlas/04-Literarni_atlas_Ljubljane_romantika-realizem.pdf

¹⁶ https://pslk.zrc-sazu.si/static/media/literarni-atlas/05-Literarni_atlas_Ljubljane_moderna.pdf

Contemporaries of Modernism¹⁷; Expressionism, Futurism and Constructivism¹⁸; New Realism¹⁹; Social and Socialist Realism²⁰; Psychological Realism and Intimism; Modernism). The third part of the *Atlas* contains a cartographic section illustrating the area of Slovenian literary culture.

The *Literary Atlas of Ljubljana* (hereinafter referred to as the *Atlas*) is an important monograph created within the framework of a national project, a national research organisation and the representative Institute of Slovenian Literature and Literary Studies. The *Atlas* undoubtedly fills a structural gap in this field, because a capital city like Ljubljana, but also other cities, deserve a publication that links the history of the city with important literary creators who have lived and/or worked in the city.

On a declarative level, the *Atlas* realises the goals stated in the introduction to the Slovenian literary culture project. However, when one begins to read the *Atlas* and the individual units, the first question that a critical reader asks is the use of the scientific apparatus, e.g. the author does not quote many statements, does not cite references and the writing style does not correspond to the classification of a scientific monograph. The author makes subjective judgements about the bibliography of the (deceased) authors discussed.

The author is knowledgeable in the field of literary studies or Slovenian literature, but the question arises to what extent he takes into account the academic addressee who reads academic monographs, also for research purposes, and wants to read objective and verifiable information about the life and work of writers.

LITERARY ANALYSIS

We would like to ask why the reviewers and/or the chairman and/or the project manager of the project under which the *Atlas* is co-financed did not kindly remind the author of the respect for the personality and dignity of deceased authors, which is also guaranteed in the Constitution of the Republic of Slovenia (Articles 21 and 34 - Protection of the personality and dignity of the person and the right to personal dignity and security).

Here, Strniša tried to commit suicide with a razor blade, but the prisoners saved him. Despite his crippled arm, he had to dig trenches, drive a wheelbarrow, transport materials, do heavy labour in the quarry and work on construction sites (Dolgan 2014: 193).

¹⁷ https://pslk.zrc-sazu.si/static/media/literarni-atlas/06-Literarni_atlas_Ljubljane_sodobniki-moderne.pdf

¹⁸ https://pslk.zrc-sazu.si/static/media/literarni-atlas/07-Literarni_atlas_Ljubljane_ekspresionizem-futurizem-konstruktivizem.pdf

¹⁹ https://pslk.zrc-sazu.si/static/media/literarni-atlas/08-Literarni_atlas_Ljubljane_nova-stvarnost.pdf

²⁰ https://pslk.zrc-sazu.si/static/media/literarni-atlas/09-Literarni_atlas_Ljubljane_socialni-socialisticni-realizem.pdf

He bought poison against harmful animals, which he tested on a dog and a cat (both died), went to Rožnik (81c), said goodbye to Ljubljana and the world with a look, wandered back to the city and wanted to commit suicide by the Ljubljanica River, behind the then Šempeter barracks, roughly between the beginning of today's Vraz Square and today's Plečnik Lock (81č) (Dolgan 2014: 205)

The son of the leading Slovenian revolutionary and ideologist of Yugoslav communism Edvard Kardelj (-> Edvard Kocbek), Borut, who was also a poet, and at the end of the communist regime, Kardelj's wife also committed suicide (Dolgan 2014: 221).

The author's subjective statements are not objectivised, we readers cannot verify their veracity; indeed, such subjectivised statements do not belong in a scientific context. Dolgan cites no examples, no footnotes from fiction, from specialised and literary studies, his statements go beyond the level of academic language. The text contains elements that insult the dignity of (deceased) writers.

As a child, he lost his eye in a game and was fitted with a glass eye (Dolgan 2014: 183).

The text discriminates on the basis of cultural, political and gender affiliation.

Jelovšek's extramarital affairs plunged her into depression and suicide attempts. She also physically attacked him, beat the maid with whom he was cheating on her with an umbrella, locked herself in her husband's surgery and tried to poison herself with rum and opium (Dolgan 2014: 123).

Inappropriate use of linguistic terms in a scholarly monograph (e.g. "impeccably satirised torpedoed" (Dolgan 2014: 249).

Later, Kvedrova fell in love with another man, which shocked the seemingly tolerant Jelovšek and aroused his fierce jealousy, even though he had cheated on Zofka with his patient while begging her to stay with him (Dolgan 2014: 123).

There are an extraordinary number of political statements in Atlas:

The OF [The Liberation Front] is the Trojan horse of the Communist Party in carrying out its revolution (Dolgan 2014: 33, 37, 62, 85, 131, 142, 154, 152, 176, 185, 224).

The "autocratic" and "self-absorbed" secretary of the theatre's communist organisation, Filip Bernard, takes revenge on Mrzel by expelling him from the Communist Party (Dolgan 2014: 146).

There, in the porter's lodge, two plainclothes policemen hastily arrest Pučnik, and a third stands in front of Šelig to prevent this arrest. Although the agent had instructed Šelig not to whisper about

the arrest to anyone, he told Veljko Rus about it that same day. Primož Kozak also wanted to know all the details, but refused to meet with Šelig in a closed room and instead went for a walk for fear of being overheard by the police (Dolgan 2014: 199).

Dolgan's syntax of the "sexual quotation" is not academic:

Kovačič describes the two boarding schools in the era of communist collectivism and revanchism in the third part of his novel *Prišleki* [Newcomers] (1985), from which the above sexual quotation (pp. 152-153) is also taken (Dolgan 2014: 108).

Discrimination against women is extremely present in *Atlas Shrugged* (Leave the Swabian girl alone (Dolgan 2014: 174), the living relatives of deceased writers know what allusions the units contain without citing the relevant sources and/or literature and references, and the way they are treated (suspicion, all suspicious, ideological suspicions, politically suspicious persons, political suspect, suspect, suspicion, suspicion of the authorities, unfounded suspicion, morbid jealousy, his suspicion, suspicious, there is a suspicion, suspicious, more suspicions; most are ideological / powerful / politically suspicious persons): the reader might think they are reading a different genre, crime or horror, not only because of the allusions but also because of the negatively stigmatised words.

When people tried to link him [L. Krakar] to the assassination of the Yugoslav consul in Frankfurt, Edvin Zdovec, in 1976, he returned to Ljubljana (Dolgan 2014: 11).

Zupan was charged with fornication (attempted rape, without specifying the object of the rape), attempted murder (without specifying the time and place), incitement to suicide (probably Tepinova), betrayal of state secrets (because he revealed that the secret police wanted him as an informer), hate propaganda (which included Zupan's satirical verses and caricatures), "undermining the socio-political and cultural foundations of the social order" and more. (Dolgan 2014: 242)

"This male clique, which included quants, did not like the presence of the curious Lili [Novy], so at one point the members wanted to get rid of her: 'When she came to the table, they dropped their trousers and showed their buttocks'." (Dolgan 2014: 152)

In *Atlas* there is a hyperbolisation of actions and a one-sidedness in the conception of socialism:

(...) the greatest authoritarian violence against literary magazines in the history of Slovenian literature (1964/65) (...) (Dolgan 2014: 72, 83, 98, 103, 117, 118, 120, 133, 137, 141, 147, 154, 157, 194, 213, 231, 244) ...

Is it relevant for literary studies to deal with the ordeals of authors' lives, e.g.:

- My Father Committed Suicide (Dolgan 2014: 132);
- organised murders of political dissidents (Dolgan 2014: 34);
- political murders (Dolgan 2014: 220);
- attempted murder (Dolgan 2014: 242);
- attempted suicide (Dolgan 2014: 234);
- causing suicide (probably by Tepin) (Dolgan 2014: 242);
- his marriage later failed, his wife became mentally ill and committed suicide in 1978 (Dolgan 2014: 109)
- the murder (was) covered up by declaring it to be the work of the occupying power (Dolgan 2014: 85);
- murder (Dolgan 2014: 242);
- bestial murder (Dolgan 2014: 85), etc.

The writer Marjan Dolgan had planned to lead a literary walk through Ljubljana on the occasion of the Slovenian-Slavic Congress (25 September 2015), which he cancelled in the course of the day. In the bulletin on the fortieth anniversary of the Association of Slovenian National Societies (Žele 2015: 135), he writes about the *Literary Atlas of Ljubljana* entitled "Exciting literary Ljubljana":

The author of the *Literary Atlas of Ljubljana* takes the audience from French Revolution Square to Vega Street, Congress Square, Valvasor Street and Tomšič Street. Where did the greatest rape of the theatre in the history of Slovenian literature by agriculture take place? Where was the secret D-fund kept? Who was the horrified witness to the arrest at the NUK? Who was the horrified visitor to hell? Where is Pandonymium located and who described it? Who was looking for the young girl outside the nunnery? Where did the police snoop for the microphone-wielding writer and who found him? Which building is decorated with "cherry compote" and which ruler kicked the literati in the building's contribution (Dolgan 2015: 135)?

When analysing the words and keywords in context, the reader might think they are not reading a scholarly monograph but a detective novel, as there are an above-average number of keywords and derivations in the atlas, such as "the one with the keyword". Agent (15), church (310), informbiro (5), catholic (208), communism (572), crocodile (5), mistress (13), drugs (3), Home Office (50), OF (62), pimp (15), OZNA (6), police (158), crook (14), prostitute (6), suicide (21), sexuality (22), murder (3), fraud (10), snoop (4), etc.

Some students of the Classical Gymnasium observed plainclothes policemen ('oznovci') walking from the nearby police building, today's Štefanova Street 2 (U6), to their exclusive canteen or driving in cars parked on the premises of the later Deputies' Club and today's extension of the National Gallery, 9 Puharjeva Street (Dolgan 2014: 192).

Two other groups also had their own tables. The first were prostitutes ... (Dolgan 2014: 195)

A failed love affair with Alma (J. Murn) drove him to an encounter with a prostitute. According to some sources, he also contracted a sexually transmitted disease in the process (Dolgan 2014: 149).

There were also prostitutes in this bar who not only practised their oldest trade, but also had to snoop and report to the police (Dolgan 2014: 195).

He also had a mistress. (Dolgan 2014: 153)

When Smole fled abroad, his mother took care of her pregnant son's mistress and then of her grandson, Andrei Rudolf, born in 1827. In fact, Maria Rudolf had left her four-year-old son to her unmarried mother-in-law and eloped with an officer (Dolgan 2014: 184).

He found a new lover, Čurova Malka ... (...) At the same time, he corresponded with his Varaždin lover, visited the 'wreck of his heavenly ideal', Francka, in Mengeš and fell in love with a 'shy fish', the innkeeper's daughter. (Dolgan 2014: 205-6).

The author pays special attention to authors such as Kocbek, Kovačič, Mrzel, Strniša, Zajc, Zupan, especially those alongside whom he subjectively interprets the role of the Ministry of the Interior of the Republic of Slovenia, the "Oznovtsy", the "Oznov" cars, etc.

Dolgan uses a non-academic style or writes about Slovenian literary culture at the level of scandal, e.g:

It was also visited by the psychiatrist Dr Alfred Šerko (Grum, Podbevšek, A. Smole), who once brought a bruise from a snake hunt and placed it on Golia's shoulder and told him to keep still or the snake would sting him in the neck, whereupon he removed the snake (Dolgan 2014: 70).

He was known as the "captain of the long journey" through the pubs, but he also knew how to control himself and could endure sessions several nights in a row. The writer Ciril Kosmač often joined him in the crocarium, and they often performed many amusing and provocative things (Dolgan 2014: 70).

Šeligo portrayed Pirjevec in some of his works, but otherwise "many beer-drinking, pitch-black 'white nights and black days' happened to them" (Dolgan 2014: 200).

Certainly buffets, taverns, hotels, cafés, casinos and pubs were important literary social spaces, but in the *Atlas* the most common are function rooms (some 87), as well as hospitals (10), educational institutions (34), cultural institutions (theatres (12), libraries (6)), cemeteries (6),

monasteries (4) and administrative and governmental institutions (underlined by M. The author of the *Atlas* deviates from the scientific style of writing and emphasises, for example, the adjective "oblastniški" in the administrative buildings, which are named neutrally.

The *Atlas* is categorised as a scientific monograph in the relevant information sources, e.g. ARRS, Cobiss, Institute for Slovenian Literature and Literary Studies, Sicris, ZRC SAZU, which are subject to the bibliographic criteria of scientificity (scientific publisher, number of pages over 50, two scientific reviews, ISBN number). The definition of a scientific monograph is also that it is a product of basic and applied research and a direct indicator of research performance. The Institute of Slovenian Literature and Literary Studies is a first-class Slovenian and internationally recognised centre for basic and systematic research in the field of Slovenian and comparative literature. It is therefore only logical that it offers credible sources of information and expertise through scholarly communication, including the present monograph.

A characteristic feature of scholarly monographs is that they are based on verifiable written sources and literature. Interestingly, the present scientific monograph is based on *relata refero* or oral sources, e.g.

One anecdote that has been passed down orally over the decades in Ljubljana referred to a wild late-night party in an office (...) (Dolgan 2014: 241).

The author refers to hearsay rather than verifiable written sources and literature:

- rumours about (Dolgan 2014: 221),
- rumours about his brutality in the interwar period (Dolgan 2014: 221),
- rumours that they knew how to tell (Dolgan 2014: 241),
- rumours in cafés (Dolgan 2014: 242)
- they gossiped about him (Dolgan 2014: 241),
- there was talk (Dolgan 2014: 242, 243)
- he was talked about in the tavern (Dolgan 2014: 232),
- rumours were circulating (Dolgan 2014: 219),
- rumours were circulating (Dolgan 2014: 60, 244, 245),
- ljubljanske rumours rumours rumours rumours rumours (Dolgan 2014: 241),
- a little crowded, they shouted from the stands (Dolgan 2014: 242),
- which soon spread the rumour in the city that she was the unfaithful wife of Trdina (Dolgan 2014: 205),
- later rumours,
- accompanied by rumours (Dolgan 2014: 46),
- excited rumours (Dolgan 2014: 214),
- one can thus speak of "Kidričevian" and "Kardel's" (Dolgan 2014: 243).
- After a certain crocodile in the Kolodvor restaurant (Dolgan 2014: 47)

- The writer often went to Krokari's with him (Dolgan 2014: 70)
- He and Stanek often went to Krokari's in a restaurant near Žale (Dolgan 2014: 47)
- In a group of ravens (Dolgan 2014: 53)
- With wild ravens (Dolgan 2014: 169)
- Many beer-drinking, pitch-black "white nights and black days" (Dolgan 2014: 200)

The author of the *Atlas* quantifies frequent references to certain body parts, which he further emphasises stylistically with vulgarisms, e.g.

(W)e dropped our trousers and showed her (Lili) our bums. The source does not mention how she reacted to this (Dolgan 2014: 152).

O.F. is an acronym for the well-known liberation front O.R., which in the vernacular means interwar butt wiper), i.e. - many "butt wipers" became meritorious fighters for socialism (Dolgan 2014: 19)

In the case of Lojze Kovačič, he has taken certain quotes emphasising bodily fluids out of context (Dolgan 2014: 16, 16, 108).

The author of the *Atlas* gives undignified anatomical details about the disease, as it is not an anatomical atlas, but an atlas: "He was not struck by a classic stroke (blockage of one of the cerebral arteries and death of the affected tissue), but by a ruptured aneurysm in the cerebellum near the motor region.") (Dolgan 2014: 219).

The question of dignity arises as to whether the mention of diagnoses belongs in the *Atlas* (malignant tumour in the brain (Dolgan 2014: 104, 137), narcotics (Dolgan 2014: 74, 75), alcohol (Dolgan 2014: 52, 52, 74, 75, 143, 159, 165, 168), caffeine, nicotine (Dolgan 2014: 54); quaternary alcoholic (Dolgan 2014: 122), etc.).

Possibly, in a scholarly context, e.g. in the *Collected Works of Slovenian Poets and Writers*, such details would be placed in a different context because they would be endowed with scholarly language and placed in the context of the author's life and work, addressing the authors' privacy and/or intimacy with a sense of empathy and dignity. In *Atlas*, however, such syntagmas take on a different connotation, e.g. 'syphilitic daydreaming' (Dolgan 2014: 30).

In Zupan then the reduction or expansion of the sexual connotation by the author (homosexuality, incurable sexual disease, group sexual orgies, sexual disease, sexual intercourse, sexual act, triple sexual intercourse, sexual quotation, sexual offence, sexual experience, sexual ambiguity, sexual exploitation, sexual urge, sexual orgies, sexual pleasure, sexual delusions, could not be blackmailed because of his homosexuality, private sexuality and also "They searched his anus too." (Dolgan 2014: 242) Is this allusion or precise description (Zupan Sosič 2014: 140) in the

Literary Atlas of Ljubljana necessary? The author often ascribes the adjective sexual and at the same time determines the interpretation. The apparent predominance of the physical component and fictional vocabulary in the scientific context is not allusive and connotative (Zupan Sosič 2008: 142), which means that scientific reflection is missing in the atlas. The vocabulary, which is atypical for scientific texts, lends the *Atlas* the dimensions of sensationalist writing typical of the tabloid press, or is it a so-called yellow literary history?

The interrogator spoke "endlessly and placelessly" about Zupan's "sexual delusions, orgies, striptease, seductions, public lewdness, fornication, pimping for friends, perversions, abnormal sexual intercourse or whatever such things are legally called". He had a long, long list of girls and wives that he pursued and extracted all kinds of confessions from." When the interrogator "finished 'working' on the immorality, the attempted rapes and the murders", he moved on to "hate propaganda" (Dolgan 2014: 242).

Based on the theory (Zupan Sosic 2008: 135) and the aesthetics of evasion, we can say that the academic writing style is not characteristic of this academic monograph. The author Zupan Sosič, who established the criteria for love, erotic and pornographic literature in the above-mentioned anthology of Slovenian erotic poetry, also quotes vulgarisms in a distanced and academically reflective manner. The co-authors Marjan Dolgan and Miran Hladnik published an anthology of Slovenian pornographic poems in 1990, which was continued in 2006 and also contains words that can be found in the academic atlas. None of the critics criticised the writing style of the fiction anthology, because the context makes sense. However, the academic monograph contains not only the use of vulgarisms, but also discriminatory statements against authors, women and only a few writers and politicians. The author of the *Atlas* does not apply standardised criteria for the treatment of all authors.

If we compare how Marjan Dolgan portrays Dušan Pirjevec in this monograph, a position that is announced in the title ("The Satanist Professor" or the literary representations of Dušan Pirjevec, in Dušan Šeligo: Ljubljana: Nova revija (Interpretations, 7), pp. 314-361.

Pirjevec was only sentenced to half a year in prison, probably because he had been head of the Communist government's Department of Agitation and Propaganda for some time. After his return to freedom, he turned away from communist ideology and became an ideologically controversial university professor of comparative studies for the authorities, so much so that the authorities wanted to remove him from the faculty for this reason, but he died beforehand. It was rumoured that the authorities wanted to remove him from the faculty for this reason, but he died beforehand. (Dolgan 2014: 242)

Pirjevec was not only the editor of Ljudska Pravda, but also something like and in 1946 and 1947 an official of the Administration for Agitation and Propaganda of the Central Committee of the Communist Party of Slovenia, i.e. the head of propaganda of the new Slovenian government

under Boris Kidrič (son of the prešernoslovak scholar František Kidrič) (Pirjevec was portrayed in this function by (L. Kovačič in his novel *Prišleki* (New Arrivals). However, Pirjevec soon fell out of favour because of his ostentatious behaviour (V. Zupan)).

In 1948/49, he was thrown into a remand prison; his political career was over. For the leading communist authorities, he remained a renegade, especially towards the end of his life when, as an ideologically controversial follower of Martin Heidegger's philosophy (who had allied himself with National Socialism for a time before the war) and professor of comparative literature at the Faculty of Philosophy in Ljubljana (in this capacity he is portrayed in the book), he exerted a "harmful" influence on the students and represented "a danger to the future" of the intelligentsia. At the time, newspaper articles made the rounds that he was the mastermind behind the young suicide bombers, of whom there were several in Ljubljana at the time (-> Vladimir Bartol). He was portrayed as such by -> Matej Bor in a television play that was broadcast by the then monopolistic Slovenian television broadcaster Televizija Ljubljana.

Pirjevec was burdened by his wartime past, as he wanted to marry the priest and psychologist Dr Anton Trstenjak before his death, but his wife refused. Much can be learnt about Pirjevec from his diary and memoirs (Nova revija 5, 1986, 45), the literary masked autobiographical book by his second wife Nedeljka Pirjevec (Maribor, 1992; which also mentions a sexual threesome) and the memoirs of his contemporaries. The son of the leading Slovenian revolutionary and ideologue of Yugoslav communism, Edvard Kardelj (->Edvard Kocbek), Borut, who was also a poet and Kardelj's wife at the end of the communist regime, also committed suicide. Kardelj wanted to make all Slovenes and Yugoslavs into believers in his ideology, which had been eagerly propagated by all media for decades, but he could not even instil faith in life in his son (Dolgan 2014: 221).

In an academic article entitled *The Charisma of Theory*, Marko Juvan analyses the charisma of Dušan Pirjevec and Slavoj Žižek. He characterises Pirjevec as a charismatic theorist (Juvan 2014: 199), while Dolgan calls him a "satanic person" (Dolgan 2014: 46). In the *Literary Atlas of Ljubljana*, he characterises Pirjevec in a decidedly negative way and, unlike Juvan, uses an unscientific style.

The article is dedicated to my two esteemed and dear teachers was originally presented in English at the conference *Policing Literary Theory*, organised by the Literary Theory Committee of the International Comparative Literature Association (ICLA/ AILC) at Osaka University in April 2014 (Juvan 2014: 199).

In the final report of the research project, published in 2015 after the publication of the *Literary Atlas of Ljubljana*, the project leader, Dr Mark Juvan, wrote that the most important achievements of the Space of Slovenian Literary Culture project are 1) the website, 2) the atlas, 3) the international conference and the thematic issues of the journal and 4) the national and international conferences.

II. the *Atlas* contains biographical articles on 94 Slovenian literary figures and 11 multi-part thematic maps. It lists the places of residence of the writers, their schools, cultural institutions, social meeting places, prisons, hospitals, cemeteries, memorials and names. Only the deceased writers from the Reformation onwards have been selected: mainly those who are considered the most important, but also the less representative ones who left their mark on the capital. Most of the places in the city from the biographies can be found in the collection of maps, which are organised according to literary-historical periods. The book, which is aimed at both a specialist and a lay audience, has received much acclaim (Juvan 2015: 5).

Several public presentations and guided tours of literary Ljubljana were organised to mark the publication of the atlas. ... The atlas, the first publication of its kind in Slovenia, was published to great acclaim and its use in cultural tourism was tested (Juvan 2015: 5).

The *Atlas* describes the periods spent in Ljubljana by 94 selected Slovenian writers, from Protestantism to the present day. It shows the range of contradictory literary and attitudinal orientations and the turbulent social developments in the Slovenian capital. The accompanying maps, which are organised according to literary-historical epochs, mark the places where the writers lived, studied, worked, died and were buried. The book contains a wealth of biographical information that has never been published before (Juvan 2015: 8-9).

With its biographical data and maps, the *Atlas* is useful as a thematic guide to the city and as a didactic aid. It can be used by municipal authorities to ensure that places of literary significance are uniformly and visibly labelled and included in walking routes for domestic and foreign tourists. The literary significance of the Slovenian capital will thus become more visible in its own physical space (Juvan 2015 14-15).

There is no doubt that the *Atlas* is a much-needed publication based on a national project and national needs. However, the unscientific treatment of literary history, of history, of women is beyond scientific discourse. Literary history is treated like a "tabloid" at scandal level because the author has acted subjectively in his judgements and evaluations, not based on verifiable facts, impartial and independent of personal views. Dolgan has decided to deal with deceased writers whose descendants are still alive. Do you agree with such a treatment of literary history and history in a "scientific" monograph?

"Obviously, in the hyper-enlightened and "progressive" 20th century, there was no one who wanted to pay for the excavation and joint design of the gravestone and memorial plaque. Therefore, the cast-iron gravestone in Žalaje gives the false impression that Zois rests beneath it, but his remains probably remained under the economic exhibition centre, under nearby buildings or in a pile of rubble." (Dolgan 2014: 239)

If one compares the writing style in an otherwise structurally different but substantively similar monograph, Slovenian Writers' Way, 2013, one realises that although the authors write differently, albeit sometimes subjectively, they do not overstep the bounds of decency and respect the dignity of the deceased. This monograph also mentions details such as:

The Nazis burnt down Polank's birthplace for this reason. They killed eight of his closest relatives. They executed his father in Dachau. The horror left a lasting mark on the boy, but he did not remain bitter or vengeful; on the contrary, he became a cheerful, creative man (Forstnerič Hajnšek 2013: 58).

in 1948, he was arrested and charged "with "immorality, attempted rape, attempted murder, incitement to suicide, betrayal of state secrets, hate propaganda and "undermining the socio-political and cultural foundations of the social order" in "one of the eight trials against intellectuals in 'Yugoslavia'". When he appealed, the Supreme Court increased his sentence to 18 years "for his inappropriate behaviour" and five years of loss of civil rights, including the right to write (Forstnerič Hajnšek 2013: 320).

Zupan's story, as told by contemporary witnesses and his literature, exudes an excessive vitality that springs from the eroticism and restlessness that III expresses in them, perhaps most intensely in *The Game with the Devil's Tail* (1978), about the period after the breakthrough of the sexual revolution, until, with age, his sexual and vital vigour slowly burns out and his eruptive creative power dies with them in the unfinished *Apocalypse of Everyday Life* (1988). Vitomil Zupan died in 1987 and is buried in Žalaje in Ljubljana (Forstnerič Hajnšek 2013: 321).

The *Atlas* is not praised for its erudition, but for its unscientific writing style. Does the monograph aim to portray women and some public figures in a discriminatory way, or are these data verified and reflect the position of the Institute of Slovenian Literature and Literary Studies, Research Project, ZRC SAZU, despite the large amount of biographical data "that has not been published anywhere so far"? Does the *Atlas* describe "turbulent social developments" or is this a possible interpretation? After all, the Slovenian Writers' Routes also depict the lives and work of writers, while preserving the dignity of the deceased.

A scientific monograph is more of a literary anatomy than a literary atlas. Unfortunately, it is not based on Shakespeare's idea that beauty is in the eye of the beholder, but on Žižek's -- the unconscious formulated in language. An impressive example of the fact that one can also write about love, eroticism and pornography in a dignified, professional and scientific manner is the accompanying text to *Zippers of Unzipped Poems - The Aesthetics of Envelopment* (Zupan Sosič 2008: 135-171) by Alojzije Zupan Sosič in her book *In You I Grow: an anthology of Slovene erotic poetry*, 2008, 2009.

The author of *Atlas* also has a self-referential attitude when he explains and utilises individual universality by saying that "communists" are responsible for (all) problems.

In the communist regime, there were also political prizes, as they were usually awarded to writers who were supporters of the authorities; sometimes also to those who were politically controversial for them, but who wanted to make a democratic impression with the prize (->Kocbek). The prize committees were often subject to political manipulation. The author of *Atlas* experienced this in 1987 in his capacity as chairman of the expert commission for literature of the Prešeren Foundation. At that time, the commission selected the writer Boris Pahor and the translator Janez Gradišnik as prize winners, but because they sided with Kocbek, they were not allowed to accept the prize (Dolgan 2014: 172).

The author declares that he is the author of the *Atlas* (Dolgan 2014: 22, 24, 35, 172, 222, 235, 244, 255).

This was eventually allowed by the communist authorities in order to give the impression of democracy. The author of *Atlas* was present when the publishing director Dragana Kraigher from the influential Kraigher family (from which the politicians Boris and Sergei and his wife Lidija Šentjurs came; (->Lojz Kraigher)) only formally communicated this decision to the publishing board, as it had previously been authorised by the ruling elite. The publication of poems and engagement with the poet [Balantič] and his poetry was only fully normalised after the end of the communist regime and Slovenia's independence [1991]. (Dolgan 2014: 35).

It is clear from what is written that the author also censors himself in some cases, for example when he does not mention Svetlana Makarovic's name, but writes down an unquoted statement that belongs to him in context, without examining the causal motives for Svetlana Makarovic's actions, as required by literary studies:

After Slovenia's independence, nonsense was written in public. The year 2000 was unique: although the laureate refused the prize, she took her share of the money (Dolgan 2014: 172)

In the chapter on Prešeren, which is very extensive, the author of the *Atlas* indulges in a digression in which he criticises the Prešeren prizes or celebrations before and after Slovenia's independence:

The careless dress of some prize winners testifies to a carelessness that did not even exist in the age of reading rooms (Dolgan 2014: 173).

CONCLUSION

The author's open intolerance of some authors, writers, women ("pretentious, coquettish old maids" (Dolgan 2014: 170). She was seen as an attractive, flirtatious girl who liked to hang out with boys (Dolgan 2014: 105)). This goes beyond the academic writing style, which also reveals the "inadequacies of Slovenian writing", not only the author's lack of responsibility, but also that of the reviewers and editors, as well as that of the project leader and the institution. To paraphrase Žižek (Violence 2007: 58), the writing of the *Literary Atlas of Ljubljana* can be described as legitimate, which was made possible within the framework of the ARRS project.

The author described his desire to interpret the events in a non-scientific style and did not set himself any scientific limits. Žižek would say that desire demands more than necessity (Žižek 2007: 58). The author's desire is their own sense of boundlessness, which initially strives for the power not to be dominated by others, but if he is not careful, Žižek argues, he can cross a boundary beyond which he actually tries to dominate others. In this case, via the deceased authors. It is only possible to write about literary history in this way if authors are careful and if they set limits to their own desires, and only "limited desires" would allow an author to rise. The problem lies not so much in the thematic and motivational details, but also in the way they are formulated. Therefore, language itself, as a medium of non-violence, contains violence (Žižek 2007: 59).

In the present *Literary Atlas of Ljubljana*, according to Žižek, language has condensed and "stitched together" the symbolic field of literary history, but in a scientific monograph there is no symmetrical relationship of mutual responsibility in which the author of the monograph would have to follow the rules and justify his tendencies by citing relevant sources and literature, by provable arguments and not by verbiage. How the book should be used as a didactic tool in primary and/or secondary education The final report also states that the *Atlas* is "useful as a thematic guide to the city and as a didactic tool".

In the final report of the research project (Juvan 2015: 5), Juvan writes:

'The *Atlas* contains biographical articles on 94 Slovenian writers and 11 multi-part thematic maps. It lists the writers' places of residence, their schools, cultural institutions, social meeting places, prisons, hospitals, cemeteries and memorial stones and names. Only the deceased writers from the Reformation onwards have been selected: mainly those who are considered the most important, but also the less representative ones who left their mark on the capital. Most of the places in the city from the biographies can be found in the collection of maps, which are organised according to literary-historical periods. The book, which is aimed at both a specialist and a lay audience, has received much acclaim (Juvan 2015: 5).

On the occasion of the publication of the *Literary Atlas of Ljubljana*, several public presentations and guided tours of literary Ljubljana were organised. (Juvan 2015: 5)

The highly acclaimed *Literary Atlas of Ljubljana*, the first publication of its kind in Slovenia, was published and its potential for use in cultural tourism was tested (Juvan 2015: 5).

The *Atlas* is described by the project leader in the 2015 report, which is described as a scientific monograph, as "a turbulent social development". On closer reading, however, it can be said that the way in which it is presented is more "turbulent" than the event itself and, above all, unscientific, which the project manager should have pointed out.

The *Atlas* describes the time that 94 selected Slovenian writers spent in Ljubljana, from Protestantism to the present day. It shows the range of contradictory literary and intellectual orientations and the turbulent social developments in the Slovenian capital. The accompanying maps, which are organised according to literary-historical epochs, mark the places where the writers lived, studied, worked, died and were buried. The book contains a wealth of biographical information that has never been published before (Juvan 2015: 8).

Urška Perenič (F. Bevk, B. Bojetu, I. Cankar, D. Kette, B. Magajna, F. Milčinski, M. Vilhar) and Miran Hladnik (M. Čop, T. Čufar, F. Prešeren, T. Svetina, I. Tavčar, J. Turnograjska, P. Zidar), who also wrote the units on the authors in the monograph *Slovenian Writers' Routes* (2013), also contributed to this project. When we compare the units on writers by Dolgan and Hladnik, who wrote the following unit, we realise that the latter also mentions problematic topics, albeit much less, but does not treat them in a sensationalist manner:

The blame for the murder is evenly divided between the two quarrelling neighbours, and the reader only learns at the very end who is a partisan and who is a Home Guard soldier (Hajnsšek 2013: 141-2).

The *Atlas* style, which is presented as one of the most important achievements of the ARRS project (Juvan 2015: 4), should be scholarly and not based on political propaganda and gossip under the guise of literary history, which the reviewers, editors and the head of the TRP project (Space of Slovenian Literary Culture (J6-4245; 1 July 2011 - 30 June 2014)) and the funding by SAZU ZRC and ARRS, also for the period 2014-2018, should not subscribe to.

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