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Parental and Paternal Love in Contemporary Slovene Poetry

1. Introduction

In poetry, the topic of maternal and paternal love is present in two opposing modes, depending on the position of the lyrical narrator in the parent-child relationship: the child can be the object of a parent's narrative or, conversely, a subject and a narrator speaking about his or her relationship with the parents. In my paper, I will limit my analysis to the former, as I would like to focus on close readings of selected examples from Slovenian poetry. In preparing the paper, I was surprised by the scarcity of research on the theme of motherhood in Slovenian poetry, although this 'occasionality' may not be accidental. It is probably due to the lack of female authors in the Slovenian literary canon (cf. Novak-Popov 2008),¹ but I think a more important reason for the lack of research on the topic lies elsewhere. In his article on fatherhood in American confessional poetry, Brian Brodhead Glasser echoes Thomas Travisano's objection that "the confessional paradigm has biased and continues to bias artistic evaluation" (Glaser 2009: 26). As we shall see, both the theme of motherhood and the theme of fatherhood are predominantly found within the confessional paradigm. The theme of motherhood in poetry, therefore, seemed less interesting, both because it was used extensively in the poetry of 'non-canonical' women writers, and because it was also associated with confessional literature, which could be prejudged as being of inferior artistic value.

The understanding of the confessional paradigm in my analysis of parenthood is broader than Glasser's definition, which mainly follows the style of American confessional poetry of the 1950s, especially Robert Lowell, Sylvia Plath and W. D. Snodgrass. In my reading, confessionalism is defined by a strong experiential and/or emotional impulse of the author in the lyrical narrative. Thus, my understanding is in line with definitions of American confessionalist poetry as poetry of 'private experience' (Of "A Brief Guide to Confessional Poetry | Academy of American Poets" 2015), using an intimate subject with its main characteristic "the reduction of the distance between the persona and the author" (Hobsbaum 2014). However, I do not interpret the term as a historical demarcation.

¹ At the time being, only three poetesses of the second half of the 20th century, namely, Svetlana Makarovič, Maja Vidmar and Maja Haderlap are prescribed as obligatory reading in the secondary school (Of "Slovenščina: Predmetni Izpitni Katalog Za Splošno Maturó" 2017). But it has to be added that the current curriculum has been prepared in 2008 and should be changed in the near future.

2. The intimism, Neža Maurer and Mila Kačič

In 20th-century Slovenian poetry, at least two groups of poets come to mind in terms of the confessional paradigm: the so-called intimists of the 1950s, and the group of poets often labelled ‘neo-intimists’ who began to publish in the 1990s and continued to write well into the 21st century. I will return to the latter at the end of the paper, but the intimism of the 1950s also has to be at least briefly explained.¹ The intimism which was rooted in the intimate subjective experience and/or feeling presented a strong contrast to mainly collective and ideologically laden narration on social topic exemplified in the poetry of their direct predecessors. Intimism was therefore thoroughly confessional.

Although it was shortly replaced by the modernist poetics its confessional paradigm in particular is to be found in the poems of Mila Kačič (1912–2000) and also in the poetry of Neža Maurer (1930), even if Maurer could hardly be defined as an intimist, since she started to publish twenty years subsequent to the zenith of the intimism.

The poetry of both is a rather clear example of the dual perception of motherhood in Slovenian poetry.² On the negative side, Irena Novak-Popov finds various discouraging but still ambivalent images of motherhood. One of them is certainly the theme of children limiting the freedom of the poet, which can be found in the poetry of Saša Vegri (Novak-Popov 2008: 122). In her recent article, Varja Balžalorsky Antić has defined Saša Vegri as one of the two central poets who subverted and deconstructed the dominant ideology of motherhood in the 1960s and later (Balžalorsky Antić 2018: 19). Undoubtedly, the most radical negative representation of motherhood is found in the poetry of Svetlana Makarovič (1939), whose images of possessive, frustrated and infanticidal mothers culminate in “a sharp cut in the instinctive and emotional desire by consciously choosing not to choose the role of a mother” (Novak-Popov 2008: 122; cf. also 2006; Medvešček 2013). However, the poems of the majority of authors often, if not predominantly, present motherhood in its ideal aspect of “great love, happiness and hope in the relationship of mothers to their children” (Novak-Popov 2008: 122). Perhaps strangely, I will base my interpretation of Neža Maurer’s and Mila Kačič’s poetry on Glasser’s analysis of Lowell and Snodgrass in order to show that their negative aspects of maternity are clearly incorporated into the ideal image of motherhood.

In 1993, Maurer published her book *From Me to You* [Od mene k tebi], which is entirely devoted to the theme of motherhood. From the very beginning of the book, maternity is presented in its idyllic form as something constitutive for a mother’s

1 For a more detailed explanation the poetics of the intimism and its context see, the corresponding research by Janko Kos, Jože Pogačnik and Boris Paternu (J. Kos 2001: 349–53; Paternu 1974: 70–71; Pogačnik et al. 2001).

2 A similar duality of kind and generous vs. malevolent mother is also observed by Valerija Vendramin in regard to the representation of motherhood in general (Vendramin 2003: 203).

perception of the world, beginning with a vision of a child to be born, which the narrator declares to be:

He is coming – vivacious and playful,
and his path into the great world
passes through me.¹
(Maurer 2007: 14)

the discourse of the child as a saviour who makes “thoughts warm” and the “world bright” and meaningful (Maurer 2007: 20) is present throughout the first and second chapters of the book. Let me just paraphrase some of the images: in the poem *The Game* [Igra] the mother forgets the bitter smells and becomes a daisy for the child, and the child becomes a signpost for the mother (Maurer 2007: 41). Later in the book the child becomes the mother’s peace, her “living faith” (Maurer 2007: 43), and in the poem *The Lullaby* [Uspavanka] nature is given the function of lulling the child (Maurer 2007: 27). We can see the same discourse in the poetry of Mila Kačič. Her poetry does not offer such a concise and programmatic treatment of motherhood as Maurer’s, but in the poems that do deal with motherhood we can easily find similar idyllic representations. For the lyric narrator, for example, the child and its father become “all my world” (Kačič 2010: 51), and in the poem *Happiness* [Sreča] the narrator’s son is metaphorically identified as the “shooting star of happiness” (Kačič 2010: 50).

In both cases, these images are accompanied by a seemingly opposite discourse. The happiness created by the unity of mother and child is obscured by the theme of separation and the distance created when the child grows up. Glaser identifies the theme of separation in both Lowell’s and Snodgrass’s poetry. Their treatment of the theme is not identical, but they both share a sense of loneliness at the impending separation from their daughters, and they both share the tension between resisting and accepting the separation that is seen as part of a father’s role (Glaser 2009: 34-43). In Maurer’s and Kačič’s poetry, such a tension is hard to detect.

In Kačič’s poems, the theme is present, for example in the poems *To my son* and *My Son* [Sinu; Sin moj], but the tension is absent. The latter ends with the narrator’s instruction to her son: “Find my arms again”. Such a conclusion deliberately conceals the detachment after reflecting on the threat of the son’s separation from his mother (Kačič 2010: 57). In the *To my son*, on the other hand, separation is hinted at, but not resolved, except to endure it as a metaphysical necessity; thus we read: “When will I alone own you again, as I once did /.../ in the depths of the grave / you will, my little son, return to me” (Kačič 2010: 56).

It is not surprising, then, that a metaphysical necessity also dominates Kačič’s later poems, which deal with the untimely deaths of both the son and the lover, when

¹ In the paper I am using the translations by Barbara Jurša Potocco.

the narrator finds herself as a lonely tree waiting to be “thrown on the ground” to meet them (Kačič 2010: 168-70). Again, Maurer introduces the theme in a similar way, as acceptance of separation becomes a necessary and unquestionable part of a mother’s social role (see e.g. *He’s Gone, Pain, Maturing, Twenty Years* [Odšel je, Bolečina, Zorenje, Dvajsetleten]) (Maurer 2007: 44, 48, 49, 53). Social necessity is incorporated into a metaphysical necessity; in the poem *To the End* [Do konca], for example, it becomes a higher destiny that gives something in return for taking away the child (Maurer 2007: 69). On the physical level, what is given in return is children’s laughter, which makes the home meaningful again when a mother becomes a grandmother (e.g. in *No End, Memory, Grandmother and the Grandson* [Brez Konca, Spomin, Babica in vnuk]) (Maurer 2007: 85, 95, 96). On the metaphysical level, the world remains meaningful because of a constant renewal of life, as we can read in the following verses:

Women with children in their arms
sway like corn
that rocks *golden seeds*.
(Maurer 2007: 92; the emphasis is mine)

It is worth noting that such a metaphysical resolution is present only in the poems dedicated to the narrator’s daughter, and the daughter’s destiny as a future mother is associated with patriarchally defined roles of a woman, such as playing with dolls, being secretly in love, knitting (Maurer 2007: 71, 95). This remark might lead us to read Maurer’s poetry as traditional and – in line with Travisano’s objection – as inferior. However, Novak Popov shows that this may be a standard position in (female) Slovenian poetry. Novak Popov notes that feminist research has identified a specific “dramatic and problematic” tension in the relationship between mother and daughter, and vice versa; this tension is expressed in the binomial of love and the phobia of motherhood, as well as in the tension between the need to raise the child and the need to be separated from it, i.e. in the theme of separation. Such a tension, Novak-Popov claims, is hardly present in Slovenian poetry (Novak-Popov 2008: 121-22).

2. The neo-intimism: the male and the fatherhood

Against this background, I would like to show that the idyllic image of parenthood in Slovenian poetry is not exclusive to the theme of motherhood, but is also present in the theme of fatherhood. I will choose Uroš Zupan (1963) as a typical example of the confessional paradigm. In his poetry, the theme of fatherhood is most consistently present when compared to the other younger authors of the paradigm that has often been labelled ‘neo-intimism’.¹

¹ The term ‘neo-intimism’ has been used rather loosely, for example, by Miran Košuta (Košuta 2009: 19-20) and Novak Popov (Novak-Popov 2010: 180). Along with Zupan, such a definition

Zupan introduces the theme of fatherhood in the years after 2006. His long poem *Autumn leaves* (Zupan 2014: 75-93) is characteristic of his treatment of the subject. It unfolds as a narrative of a very diverse stream of perceptions and thoughts, constantly returning to four main topics: 1. musical references (the title itself is a musical reference), 2. description of nature with reference to the cycle of the seasons, 3. references to C. Pavese, F. Pessoa and C. Milosz, their deaths and despair, and finally 4. references to the child. The division of the poem into two parts – the first in which the child is still awaited and the second in which it is already born – shows that the child is a dominant theme of the narrative, especially since the references to the child become stronger in the second part of the poem.

However, unlike Neža Maurer, Zupan never positions the child as the most important object, giving an absolute, new meaning to the narrator's reality. Firstly, we can observe that popular music, nature and, above all, references to his youth, all standard topoi of the earlier Zupan poetry, are linked to the fatherhood theme. This suggests that the child is treated primarily as an addition to a pre-existing harmony, at best as a source of a renewed sense of wonder at the world, perhaps most clearly in the poem *Slow Sailing* [Počasna plovba]. The children are indispensable as part of a family, metonymically represented by the bed. But they are only part of a cosmic harmony through which the bed – the family – mystically sails:

The night is a calm sea
and the bed a raft that holds us. /.../

Squeezed
together in sleep, we erase
the borders between our warm skin
and dreams, which separate

and scatter us in time. /.../
The silence is spread evenly
in each of us ...

(Zupan 2014: 7)

There is another sign in Zupan's poetry that shows the limits of the representation of paternity: neither the representation of the speaker's reality nor the narrative technique differ significantly from those in Zupan's earlier poetry. Two features present in his earlier poetry remain dominant. The first is the use of a kaleidoscopic construction of the world in which the lyric narrator remains at the

would adequately fit authors such as Peter Semolič, Primož Čučnik, Jure Jakob, Robert Simonišek, Gregor Podlogar, Ana Pepelnik, Veronika Dintinjana, etc. Since his first collection of poetry, *Sutre* (1991), Zupan has been a clear example of a break with modernist poetics and a new focus on the author's intimate experience, which shows an almost complete shift towards the confessional paradigm.

centre of the narration. This can be illustrated by the poem *A Journey From the Kindergarten*. Although the title suggests the theme of fatherhood, it turns into a long description of the sensations and impressions the narrator feels and sees in the nature around him. Only for a few verses does the narrator stop at the image of his child throwing stones into the stream, but even this is only to end the poem with another impression of nature:

Torn timetables
lying next to our daily
thoughts and the brook
into which
my son always
throws smooth,
round stones

The grass is silently growing
(Zupan 2014: 145)

The second feature, which continues the style of Zupan's earlier poetry, is the ironic exaltation of banal everyday life in order to show the dominance of the narrator's genius over the subject. In Zupan's earlier poetry, one of the most controversial examples is the poem *Hölderlin's Tower* [Hölderlinov stolp], in which he ironically combines the reading of Weil's *Gravity and Grace* with that of the magazine *International Football* against the grain of preparing lunch (Zupan 2014: 43-45). Within the theme of fatherhood, Zupan's poem *I'm Listening to Frank Sinatra and I'm Ironing the Nappies* [Poslušam Franka Sinatro in likam plenice] is a striking example, in which the same ironic elevation of banal life is achieved by combining the world of music and the world of caring for a child:

I am listening to Frank Sinatra and ironing the diapers,
fine long pulls in the middle of the kitchen. Fine short pauses
in between the pulls. Fine slow songs /.../
You have been fed, now – behave.
(Zupan 2006: 66-67)

But it is in the third feature, which continues from his earlier poems, that we find the most ambivalent image of fatherhood; it is the nostalgia of the lyrical speaker. With the child present, Zupan's nostalgia is still directed towards the narrator's former home, but the home is transformed; earlier in his poetry it was represented by an identifiable town of the narrator's childhood, a mythical place of the absence of doubt and pain. In the poem *Future* [Prihodnost], however, the narrator's home becomes virtually a future, described as a place where son and father would meet:

It will be just as in this life.
The same light low above the bed. The same
lurking darkness beneath it. The same, my child / ... /

The same brook, the same brittle rocks, a thicket
and cyclamen that you pick with the woman whom you most
trust – we will meet there, as once here.

(Zupan 2014: 176-77)

The narrator's past experience is projected into the son's identical future experience. Time and place merge, but past and future also merge in cyclical repetition. Although the child doesn't bring change to the location of Zupan's nostalgia, except that the exact place is no longer explicitly suggested, Zupan comes closest in this poem to the idyllic images of Maurer's poetry. The merging of past and future places suggests the repetition of life in the present, as in Maurer's poetry. But in Zupan's poem there is no trace of a metaphysical (re)solution. Rather, in the context of his poetry, the introduction of the child can be interpreted as an excuse for the lyrical narrator to reassess his own past and to understand the futility of longing for a life that has passed. What appears at first glance to be a poem about the child may well be understood as a poem about the lyrical speaker.

This reading is supported by the fact that this is the only Zupan poem in which the theme of separation has been alluded to. Once again, the treatment of the theme is ambivalent. While the projected meeting of father and child seems to transcend their inevitable separation, a closer reading suggests a different interpretation. In their meeting, the individual elements of both times and places, that is, of both lives, that of the father and that of the child, are described as "the same" (the light, the stream, etc.). But on the grammatical level a distinction is made between 'this' and the implied 'that', i.e. the other life. There is a further distinction in the description of the meeting of the father and the child, on the one hand, and in the description of the two different lives in the continuum of time and space, one 'there' and the other 'here', on the other. It is an ambivalent distinction, since the meaning of 'there' and 'here' shifts between three time zones: the narrator's past, the narrator and the child's present, and the narrator and the child's future. But these ambivalences imply that the projected meeting of the father and the child may be just one point in the course of two lives that, despite their similarities, exist independently of each other.

With such an ambivalent feeling, the hidden theme of separation is charged with a tension between separation and non-separation that is absent from Maurer's and Kačič's poetry. Considering again that *Future* is the only poem of Zupan's in which separation is even hinted at, the theme of separation thus shows that Zupan's idyllic representation of parenthood differs from the one used especially by Maurer, as it is not used to explicitly support the idyllic image of parenthood.

3. The non-confessional paradigm(s): Primož Čučnik and Maja Vidmar

The topic of parenthood seems to be present mainly, but not exclusively, in what I have defined as the confessional paradigm. However, Novak-Popov's remarks on the negative representation of motherhood, especially in the poetry of Svetlana Makarovič (Novak-Popov 2008: 122), might lead to the hypothesis that the idealistic discourse of parenthood dominant in the confessional paradigm might not be present elsewhere.

It is therefore interesting to take a brief look at the use of the theme of parenthood in the poetry of Primož Čučnik (1971). Čučnik has often been regarded as a neo-intimist poet (see Košuta 2009), although assessments of his poetry haven't always been unanimous. Matevž Kos, for example, defines his early poetry in terms of modernist aesthetics (M. Kos 2007: 267). It is significant that the introduction of the theme of fatherhood in Čučnik's *Mikado* coincides with the shift in his poetry from a confessional paradigm to an experimental modernist poetics. The theme of parenthood in Čučnik's *Mikado* also differs from the confessional paradigm exemplified by Zupan, Maurer and Kačič. The theme itself is rare, but typical.

The *Book for Filip*, for example, is a series of short poems with a strong Dadaist impulse. Čučnik's Dadaism can be traced back in part to the contact with the so-called Ludism and the Slovenian neo-avant-garde, with its emphasis on experimental poetry. The paraphrases of Tomaž Šalamun and Venko Taufer are only an outward sign of this contact. A large part of the Dadaist impulse, however, can be attributed to children's language. Sentences such as "The ball is babo (daddy)", "Look, babo, / I am fishing", "Are you a pirate, babo" (Čučnik 2012: 64-65) etc. are therefore intertwined with variations and paraphrases of the ludist poets. The theme of parenthood is obviously visible only in an indirect way. Such an indirect presence makes any trace of an idyllic representation of fatherhood impossible. There is no place for such a representation, because it is much more important that the trace of paternity, i.e. the child's speech, becomes a formal principle of the poem.

As I have already mentioned, the assumption that the 'non-confessional' paradigm does not support the idyllic image of parenthood finds its most solid ground in the poetry of Svetlana Makarovič. However, I would like to present another typical example of the use of the topic of motherhood, that of Maja Vidmar (1961), and argue that it is in her poems that we find perhaps the most complex image of parenthood.

Motherhood becomes one of the dominant themes in Vidmar's *Presence* [Prisotnost]. The theme is introduced with a series of poems in which the semantic fields of children and poems interact, and in the poems *Give me the whole poem* [Daj mi celo pesem], *Dead poems* [Mrtve pesmi], possibly also in the poem *Half-son* [Polsin], the child thus becomes a metaphor for poems, along with their births, abortions, etc., but vice versa poems also become metaphors for the child. But vice versa, the poems also become a metaphor for the child. The intertwining of the two

semantic fields is extremely intense, especially since the physical (human) presence remains very strong in the description of the poem-child. For example:

I have breastfed
such a beautiful child /.../
I have forgotten
that I don't want /.../
another child.

But it is not the child
I am terrified of, it is the infallibility
of the dream metaphor and all those nightmares of aborted,
pale little half-deads
and pocket babies
I have let go of.

(Vidmar 2005: 17)

In this poem (*Dead poems*), as in *Give me the whole poem*, the title is the main, if not the only, sign for the reader to read the description of the child as an allegory of the poem. *Dead Poems* also introduces another theme that will later become dominant, that of the dream and the unconscious. A series of alienated relationships are established between the poet and the unconscious, but also between the role of the poet and the role of the mother. As part of these relationships, the child becomes a point for uncovering the alienation between the unconscious/fictional and the physically present world, which is evident in poems such as *I am here* [Tu sem], *Pact* [Konkordat] and *To My Daughter* [Hčerki]. In the latter, there is a sharp contrast between the physical presence of the child and the fantastic vision of the tiger:

One day we'll lead
a tiger into the valley.
It'll lie at the open,
doorstep, and will lend
us gold. /.../
But now, now
I cannot sleep in front
of the fate of snake stripes /.../

If you weren't here,
I am telling you, I would
run away again in terror, as,
the throaty odour of the devoured ones is scaring me day and night.

(Vidmar 2005: 87)

At first glance, Vidmar seems to allow the abolition of distance as a possible solution, since in the poem *Grazing* [Ganotje] we can read an almost programmatic exclamation “To hell with distance!”, supplemented by an emphasised image of the child’s physical presence: “This white little tooth / is smiling.” (Vidmar 2005: 91). In the image of a child as a bearer of presence, we could assume an idyllic image of motherhood. However, the ambivalence between presence and alienation remains in Vidmar’s poetry, mainly due to the accentuated self-observation of the narrator:

With my controlled breathing /.../
I stare /.../
to catch sight of/
where exactly your eye hurts.¹
(Vidmar 2005: 89)

The ambivalent sense of alienation is most significantly present precisely in the topic of separation. With the adoption of the biblical myth of Abraham’s sacrifice in the poem *Isaac* (Izak) immediately introduces the theme of separation:

When Isaac sleeps /.../
I watch him breathe /
and I am smelling him
as if he were mine²
(Vidmar 2005: 85)

The phrase “as if he were mine”, repeated later, suggests the ambivalent identity of the speaker, who seems to be both an observer of the biblical myth and a narrator in the role of a parent. Above all, however, it suggests a deliberate gap in the description of the child, an alienation between the presence of a child and the role of a parent:

How should I say,
as if I didn’t care,
Isaac, come with me
(Vidmar 2005: 85)

Again, the ambivalence between the speaker’s distance and the physical presence of a child who touches the speaker’s emotions is created, and it is in this context that the theme of separation must be understood. At first glance, the narrator seems to doubt her ability to separate, but the real focus remains on the ‘cutting off’ of the child, as the poem continues: “How /.../ should I cut him off, this living child, / with a knife” (Vidmar 2005: 85-86). Thus, in contrast to the biblical myth, the

1 The address in the poem *Time* is not explicitly directed to the child, but the contextual reading supports such an interpretation.

2 In this and in the following example, the emphasis is mine.

speaker's focus shifts to the need for separation. The least that can be said about the nature of this separation is that it is not described as a prescribed role of a parent. Nor is it described as part of a higher purpose, as in Maurer's poetry, where it becomes a necessary part of the renewal of life. Instead, it is conveyed as an individual, but also as an irrational decision of the speaker, who, despite his doubts, ends the poem with the sentence: "Come, Isaac, let us go".

In Vidmar's poetry, the tension between the need for separation and the resistance to it is strongly emphasised, as we have seen in her use of the topic of separation. This is a clear sign that her poetry cannot be read in an idyllic way; the theme of separation thus supports the break with an idyllic image of parenthood, which is observed in the ever-present ambivalence regarding the distance and

4. Conclusion

The purpose of my paper was to show that in the use of the theme of parenthood we can speak of two possible images of parenthood, one that represents parenthood in its idyllic form, and the other that represents motherhood and fatherhood in a way that escapes the idyllic representations. I have also argued that the idyllic representation of parenthood is inherent in the so-called confessional paradigm, while it is not found in the examples of poetry that I have tentatively labelled the non-confessional paradigm. The subtopic of the separation of parent and child was one of the main points of my analysis, in which it became clear that in the poetry of Neža Maurer and Mila Kačič the separation of parent and child is used to support the idyllic and, to some extent, traditional representation of parenthood. In the poetry of Uroš Zupan, the subtopic of separation shows the ambivalence and tension that is absent in the poetry of Maurer and Kačič, and this is only one of the elements showing that the idyllic representation of parenthood, although still present, is used less intensively. On the other hand, Irena Popov's earlier findings on the poetry of Svetlana Makarovič in particular, as well as my own analysis of the poetry of Maja Vidmar and Primož Čučnik respectively, show that the idyllic representation of parenthood is absent or explicitly questioned in the non-confessional paradigm. This is most evident in the ambivalence present in Vidmar's poetry.

My conclusions regarding the theme of motherhood support the findings of previous research, especially that of Irena Novak Popov. The topic of fatherhood in Slovenian poetry, on the other hand, hasn't been researched yet, so further research could bring additional arguments to support the thesis presented here. In the so-called non-confessional paradigm, the poetry of Aleš Debeljak in particular could be further researched. In the use of the theme of fatherhood within the confessional paradigm of recent decades, Uroš Zupan is a dominant figure,¹ but other authors should also be

¹ My research on the selected poetry of Jurij Hudolin, born in 1973 (see Potocco 2015), mainly supports the theses presented here about Uroš Zupan. We could also add the poetry of Jure Jakob

mentioned, such as Tone Pavček, Tone Kuntner and Ciril Zlobec. The latter, one of the leading figures of ‘historical’ intimism, seems to be a specific exception, as his lyrical narrator seems to resist the separation, especially in his book *A Slow Pilgrimage To the Last Poem* [Tiho romanje k zadnji pesmi]. However, the context is different from Maurer’s or Zupan’s, as it is linked to the terminal illness and death of the speaker’s daughter and son. In this context, separation is not treated as a universal role that triggers ambivalence and tension in accepting the role, but as an exception to the universal role itself (see especially Zlobec 2010: 28-37).

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(1977), whose later poems sometimes mention the child, but – as in Zupan’s poem – never as a central theme, not even as a central motif.

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მარსელო პოტოკო (სლოვენია)

მშობლიური და მამობრივი სიყვარული თანამედროვე სლოვენურ პოეზიაში

რეზიუმე

საკვანძო სიტყვები: სლოვენური პოეზია, დედობრივი სიყვარული, მამობრივი სიყვარული, ნეონტიმიტიზმი.

სტატიაში განხილულია მშობლობის თემა (დედობრივი და მამობრივი სიყვარული) თანამედროვე (მეორე მსოფლიო ომის შემდგომ) სლოვენურ პოეზიაში. იგი ეფუძნება ჰიპოთეზას, რომ მოტივი სლოვენურ პოეზიაში ჩნდება როგორც იდილიური წარმოდგენებით, ასევე წარმოდგენებით, რომლებიც პრობლემურია მამობის ტრადიციულ სახესთან მიმართებაში. ნაშრომში გაანალიზებულია ომისშემდგომი სლოვენური პოეზიის მკვლევრის მიერ შერჩეული ავტორები (მილა კაჩიჩი, ნეჟა მაურერი, უროშ ზუპანი, პრიმოჟ ჩუჩნიკი და მაია ვიდმარი). ავტორი ყურადღებას ამახვილებს მშობლისგან ბავშვი განცალკევების თემაზე და ცდილობს განსაზღვროს, შედის თუ არა ეს თემა ტრადიციულ ჰარმონიულ მსოფლალქმეში, როგორც მეტაფიზიკური აუცილებლობა, თუ გარკვეულ ტექსტებში არსებობს დაძაბულობა განცალკევების აუცილებლობის მიღებასა და უარყოფას შორის.

პოეტური ტექსტების ყურადღები ნაკითხვა ცხადყოფს, რომ იდილიური წარმოდგენები მშობლობის შესახებ, რომელიც იქმნება სამყაროში

როს ჰარმონიული სურათიდან და მასში ბავშვისა და მშობლის როლიდან, შეინიშნება იმ ფაქტორებთან, რომელთა პოეზია უფრო პირადული, კონფესიური; განსაკუთრებით, ინტიმიზმის ავტორებსა და მათ მიმდევრებში, ასევე, ეგრეთწოდებულ ნეონტიმიზტებში.

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