

"Kdo bere?"

**Perspektive raziskovanja
branja**

"Who Reads?"

**Perspectives on Reading
Research**

VIII. Mednarodni komparativistični kolokvij
8th International Comparative Literature Colloquium

(program in povzetki referatov / *programme and abstracts*)

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PROGRAM KOLOKVIJA / COLLOQUIUM PROGRAM 4

POVZETKI REFERATOV / PAPER ABSTRACTS _____	6
Meta GROSMA: Bralci in branje kot interakcija z literarnimi besedili / <i>Readers and Reading as Interaction with Literary Texts</i> _____	6
Norbert BACHLEITNER: Od individualnih bralcev k občinstvu. O pomenu socioloških pristopov za zgodovino branja / <i>From individual readers to audiences: On the importance of sociological approaches to the history of reading</i> _____	10
Karin LITTAU: Arheologija čustva: branje, zgodovina in spol / <i>An Archaeology of Affect: Reading, History and Gender</i> _____	12
Shafquat TOWHEED: Umeščanje bralca: metodološke perspektive iz "Podatkovne baze bralnih doživetij" - <i>The Reading Experience Database, 1450-1945 (RED)</i> / <i>Locating the Reader: methodological perspectives and evidence from The Reading Experience Database, 1450-1945 (RED)</i> _____	16
Jernej HABJAN: Raziskovanje kot branje: od natančnega branja figur k oddaljenemu branju konjunktur / <i>Research as Reading: From a Close Reading of Allegories to a Distant Reading of Trajectories</i> _____	20
Miha PINTARIČ: Knjižnica opatije Svetega Viktorja / <i>La Bibliothèque de l'Abbaye de Saint-Victor</i> _____	22
Tone SMOLEJ: Knjižnica in bralec na Kranjskem (1670-1870) in slovenska literarna veda / <i>La bibliothèque et le lecteur carnoliens (1670-1870) et l'histoire littéraire slovène</i> _____	24
Ana Č. VOGRINČIČ: Materialnost branja: primer bralcev romanov v Angliji 18. stoletja in pogled v sodobnost / <i>The Materiality of Reading: the Case of 18th-Century Novel-Readers in England, and a glimpse into contemporaneity</i> _____	26
Monica SANTINI: Mladi bralci in stare zgodbe. Pripredbe zgodb o kralju Arturju za mlade (in) odrasle / <i>Young Readers and Old Stories: Young-Adult and Crossover Adaptations of the Arthurian Stories</i> _____	28
Veronika SCHANDL: Kjer je zasebno javno – bralne prakse v socialistični Madžarski / <i>Where private is public – Reading Practices in Socialist Hungary</i> _____	32
Mateja PEZDIRC BARTOL: Empirične raziskave branja / <i>Empirical research of reading</i> _____	36
UDELEŽENCI / PARTICIPANTS _____	38

Četrtek, 2. septembra / Thursday, September 2nd (14.00 – 17.30)

14.00 *Pozdravni nagovori / Opening addresses*

Pozdrav predstavnika/ce Slovenskega društva za primerjalno književnost in organizatorjev / *Address by the representative of the Slovenian Comparative Literature Association and by the organisers*

Predstavitev posebne številke revije *Primerjalna književnost* / *Presentation of a special edition of the Comparative Literature review*

14.30 – 15.30 *Prvo zasedanje / First session*

Meta GROSAN: Bralci in branje kot interakcija z literarnimi besedili / *Readers and Reading as Interaction with Literary Texts*

Norbert BACHLEITNER: Od individualnih bralcev k občinstvu. O pomenu socioloških pristopov za zgodovino branja / *From individual readers to audiences: On the importance of sociological approaches to the history of reading*

Diskusija / Discussion

15.30 – 16.00 *Odmor / Coffee break*

16.00 – 17.30 *Drugo zasedanje / Second session*

Karin LITTAU: Arheologija čustva: branje, zgodovina in spol / *An Archaeology of Affect: Reading, History and Gender*

Shafquat TOWHEED: Umeščanje bralca: metodološke perspektive iz "Podatkovne baze bralnih doživetij" - *The Reading Experience Database, 1450-1945 (RED)/ Locating the Reader: methodological perspectives and evidence from The Reading Experience Database, 1450-1945 (RED)*

Jernej HABJAN: Raziskovanje kot branje: od natančnega branja figur k oddaljenemu branju konjunktur / *Research as Reading: From a Close Reading of Allegories to a Distant Reading of Trajectories*

Diskusija / Discussion

Moderatoriki / moderators: Ana Č. Vogrinčič in Meta Grosman

18.00 *Odhod na literarna branja v Lokev (izpred Hotela Maestoso) / Departure for literary readings to Lokev (bus departs from the Maestoso Hotel)*

Petek, 3. septembra / Friday, September 3rd (10.00 – 13.15)

10.00 – 11.15 *Tretje zasedanje / Third session*

Miha PINTARIČ: Knjižnica opatije Svetega Viktorja / *La Bibliothèque de l'Abbaye de Saint-Victor*

Tone SMOLEJ: Knjižnica in bralec na Kranjskem (1670-1870) in slovenska literarna veda / *La bibliothèque et le lecteur carnoaliens (1670-1870) et l'histoire littéraire slovène*

Ana Č. VOGRINČIČ: Materialnost branja: primer bralcev romanov v Angliji 18. stoletja in pogled v sodobnost / *The Materiality of Reading: the Case of 18th-Century Novel-Readers in England, and a glimpse into contemporaneity*

Diskusija / Discussion

11.15 – 11.45 *Odmor / Coffee break*

11.45 – 13.15 *Četrto zasedanje / Fourth session*

Monica SANTINI: Mladi bralci in stare zgodbe. Pripredbe zgodb o kralju Arturju za mlade (in) odrasle / *Young Readers and Old Stories: Young-Adult and Crossover Adaptations of the Arthurian Stories*

Veronika SCHANDL: Kjer je zasebno javno – bralne prakse v socialistični Madžarski / *Where private is public – Reading Practices in Socialist Hungary*

Mateja PEZDIRC BARTOL: Empirične raziskave branja / *Empirical research of reading*

Diskusija in sklepne besede / Discussion and conclusion

Moderatorja / moderators: Norbert Bachleitner in Tone Smolej

13.30 *Kosilo v hotelu Klub / Lunch at the Club hotel*

14.45 *Odhod v Ljubljano / Departure for Ljubljana **

16.00 *Literarna branja v Ljubljani / Literary readings in Ljubljana*

* vrnitev v Lipico pozno zvečer / return to Lipica late at night

Meta Grosman

Bralci in branje kot interakcija z literarnimi besedili

Kot naslovniki literarnih besedil so bili vse od 20ih let preteklega stoletja bralci v središču britanske literarne kritike, se pravi vse od kritiškega poskusa, da bi zagotovili pomen književnosti kot posebne oblike sporazumevanja, ki omogoča prenos pisateljevega doživetja bralcu. Več avtorjev je poskušalo konceptualizirati literarno komunikacijo kot neke vrste posredovanje literarnega doživetja bralcem: "Očitno je, da karkoli že književnost je, mora biti komunikacija. Brez komunikacije ni književnosti." Kritiški poskus I. A. Richardsa, da bi predstavil posebno kakovost literarnega doživetja kot neposredni psihološki učinek na bralca v obliki nekega posebnega stanja ravnotežja vseh človeških nagnjenj, se je izkazal za nerealnega, zato ga je v poznejši eksperimentalni analizi branja poezije opustil. Zavest o zapletenosti procesov branja in umetnostnih besedil kot jezikovnih predmetov je počasi prodrla ob spoznanju, da nobena sila ne more knjige ohraniti nepremične, tako da bi bralec imel možnost preučevati njeno obliko in zgradbo, v bralčevem spominu se namreč ves čas spreminja in razgraja. Na pomen bralčevega lastnega prispevka k branju pa je opozorilo spoznanje, da pisatelji ne ustvarjajo knjig samo iz vsebine lastnega duha, marveč tudi iz predstav in čustev, ki obstajajo v mislih bralcev neodvisno od pisateljevega delovanja. Prav zato nadzora in manipulacije bralčevih misli ne gre šteti za samoumevne. Sleherni poskus razumeti, kaj se dogaja med procesom branja, mora upoštevati oba dejavnika: posebne lastnosti besedila in bralčevo opomenjanje besed v njem. Čeprav posamezne strukture besedila uravnavajo postopke razumevanja, besedilo ne more nikoli povsem nadzorovati bralcev.

Osrednje zanimanje za bralce in spoznanje, da morajo bralci sami sestaviti pomen besedila, postavita sam proces bralčevega sestavljanja pomena oz. opomenjanja besedila v središče raziskovalnih prizadevanj. Ko razumevanje besedila gledamo kot proces redukcije podatkov, se odpre tudi vprašanje razlike med besedilom v tiskani obliki v knjigi in 'besedilom' v bralčevi glavi. Kako naj bralci okoli besedila sestavijo scenarij dogajanja, besedilni svet, sestavo okoliščin, v katerih besedilo postane smiselno in ga je mogoče razlagati? Splošna lastnost umetnostnih besedil je, da besedila terjajo bralčevo poznavanje

zunajliterarnih vidikov sveta. Katere razlike in predstave iz vsakdanjega življenja mora bralec znati prenesti v branje književnih besedil? Preučevanje bralčevih odzivov mora obravnavati tudi načine, kako literarna besedila nagovarjajo čustva bralcev. Kakšna čustva imajo bralci do fiktivnih oseb in dogodkov, čeprav ne verjamejo v njihov obstoj? Študije procesov branja se osredinjajo tudi na razne stopnje linearnega procesiranja besedila, kot sta npr. dekodiranje in napovedovanje.

Ob vseh naštetih vprašanjih, na katera še nimamo odgovorov, pa se teorije bralca in branja soočajo z novimi problemi, ki jih prinašajo nove možnosti elektronskega sporazumevanja, kot jih udejanja tehnološki razvoj zadnjih dveh desetletij. Razvoj digitalne tehnologije uvaja korenito spremembo paradigme načinov ustvarjanja in branja umetnostnih besedil: nadbesedilo (v angl. *hypertext*), ki je sestavljeno iz blokov besed in podob, ki vključujejo razne oblike vizualne predstavitve, in je elektronsko povezano z 'linki', ki omogočajo različne poti in zaporedje sestavin, omogoča trajno nedokončno in nestabilno besedilnost. S spremembo razmerij med jezikom in slikovnimi upodobitvami, med besedilom in podobami, nadbesedila ustvarjajo nove možnosti doživljanja pomena in podatkov, nove načine nelinearnega in mnogolinearnega branja ter spremenjeno razmerje med pisatelji in bralci. Elektronska literarna besedila vabijo k interaktivnemu branju in dovoljujejo bralcu/uporabniku, da sam izbira hitrost, količino in kakovost besedilnih podatkov. Dejanje branja tako hkrati postane dejanje izbiranja in odločanja med različnimi vrstami besedilnih sestavin, med vrstami kakovosti njim namenjene pozornosti ter različnim povezovanjem / 'linkanjem' izbranih sestavin. Bralci lahko izbirajo iz nelinearne postavitve besedilnih kosov in jih povezujejo z različnimi 'linki' ter tako izbirajo individualne poti skozi ponujeno besedilo. Te poti se razlikujejo od bralca do bralca in so povsem nenapovedljive del komunikacije. Elektronska besedila tako omogočajo brezštevne individualne poti in različno sestavljanje npr. Joycevega besedila *Afternoon*, ki sestoji iz 539 pripovednih segmentov, ki jih bralec lahko poljubno povezuje v različnih zaporedjih z 950 možnostmi povezav / 'linkov'.

Z nestabilnim in močno gibljivim pomenom, spremenjeno vlogo pisateljev in bralcev ter samim dejanjem branja, novi žanr elektronske književnosti odpira povsem nova vprašanja o bralcih in bralni dejavnosti. Ali nelinearno branje ogroža linearno branje? Ali nove možnosti elektronske književnosti ogrožajo tradicionalna literarna besedila? Ali bodo prihodnje generacije bralcev izbirale drugače?

Readers and reading as interaction with literary texts

As addressees of literary texts, readers have been at the centre of British literary criticism since the early 20th century, that is since the critical attempt to defend the importance of literature as a special form of communication making possible the transfer of writer's literary experiences to readers. Several writers tried to conceptualize literary communication as a possibility of mediating authors' literary experience to their readers: "For evidently, whatever else literature may be, communication it must be: no communication, no literature." The critical attempts of I. A. Richards to describe the special quality of literary experiences in terms of their direct psychological impact on readers as special states of equilibrium of human impulses proved to be unrealistic and were abandoned in his later experimental analysis of poetry reading. The awareness of the complexity of the reading process and of literary texts as linguistic objects gradually became obvious with the realization that no force could keep a book steady and motionless before the reader so the reader might have time to examine its shape and design, while it shifted and melted in the memory. The importance of the reader's own contribution in the process of reading became obvious with the realization that writers do not create books only out of their own minds but also out of ideas and emotions stored up in readers' minds and deposited there by no act of the writer's; accordingly the control and the manipulation of readers' mind could not be taken for granted. Any understanding of what happens during the reading process must account for both: special features of the text and readerly handling of the words in it. Whereas the acts of comprehension are guided by the structures of the text, the latter can never exercise complete control over readers.

With the shift of the interest to readers and the realization that the meaning of the text is something they are given to assemble, the constitutive process of piecing together meaning becomes the focal point of the reading process. When the comprehension of texts is viewed as a data reduction process there arises the question of the difference between the text on the page and the 'text' in the reader's head. How are readers to build around the text a scenario, a textual world, a set of states of affairs in which the text makes sense and becomes interpretable? It is a common feature of literary texts that they invoke the reader's knowledge of non-

literary aspects of the world. What distinctions and concepts from ordinary living must the reader be able to transfer to the reading of literary texts? Studies of reader responses must also deal with the ways in which literary texts address the reader's emotions. How can readers intelligently have emotions for fictional characters and events, even though they do not believe in their existence? Detailed studies of the reading process further focus on various stages of the linear processing of texts such as decoding and inferencing.

With all these questions still waiting to be answered, the theories of reading and readers have to face new problems arising with the new means of electronic communication, made possible by the technological developments of the last two decades. The possibilities of digital technology have brought about a fundamental paradigm shift in the ways that literary texts are created and read: the hypertext composed of blocks of words and images, including other possibilities of visual presentation, linked electronically by multiple paths, chains and trails opened up a forever unfinished and unstable textuality. By changing the relationship between language and figurative representation, between texts and pictures, hypertext creates new conditions for experiencing meaning and information, new ways of nonlinear and multilinear reading, and a changed relationship between writers and readers. Electronic literary texts call for interactive reading allowing the reader/user to choose the speed, quantity and quality of textual information. The act of reading is at the same time an act of choosing and deciding between the various kinds of textual components, the quality of attention paid to them and the possibilities of connecting/linking the chosen elements in different ways. The readers can choose from a nonlinear constellation of text chunks and connect them by various links, thus deciding for individual paths through the offered/recorded/stored text, so individual paths through the text differ from reader to reader and there is very little predictability in communication. Electronic literary texts make possible the choice of countless paths through the text, thus Joyce's narrative *Afternoon* can be read in different ways by combining 539 places of narrative segments with 950 links.

With unstable and highly flexible meaning, the changed role of writers and readers and the very act of reading, the genre of electronic literature has opened several new questions about readers and the act of reading. Does the nonlinear reading endanger traditional linear reading? Do new possibilities of electronic genres threaten traditional literary texts? Will the future generation of readers have different preferences?

Od individualnih bralcev k občinstvu. O pomenu socioloških pristopov za zgodovino branja

V literarni vedi se je raziskovanje branja začelo z zanimanjem za bralno zgodovino posameznikov in odzivov bralcev na besedila. Da bi dobili osnovo za njihovo intelektualno biografijo, so raziskovali izobraževanje piscev in drugih uglednih oseb. Na drugi strani pa so se Wolfgang Iser, Susan R. Suleiman in Stanley Fish osredinili na virtualne odzive bralcev, ki pa so ostali hipotetični, saj nikoli niso bili empirično preverjeni. Psihologi (kot Norbert Groeben) so predlagali empirično raziskavo procesov branja, v glavnem s pomočjo anketnih pol. V prevodoslovju je takšen postopek mogoče uporabiti za preverjanje bralčevega vrednotenja danega prevoda v primerjavi z vtisi, ki jih je dobil ob izvornem tekstu. Obenem pa so raziskave knjižnega trga in načinov branja ponudile statistične podatke o bralnih navadah. Takšne raziskave skupaj s klasičnimi deli o bralnih navadah družbenih razredov (oziroma njihovi zgodovini) tlakujejo pot preučevanju branja, ki prehaja z ravni individualnih bralcev na raven občinstva. Rudolf Schenda tako opozarja na dejstvo, da je bilo (in je do neke mere še) branje privilegij izobražene manjšine. Najraznovrstnejše zgodovinske podatke je mogoče rabiti pri rekonstrukciji vloge literature pri oblikovanju vedenja (npr. znamenit primer Goethejevega *Wertherja* in Rousseaujevih romanov). S pomočjo takšnih raziskav je mogoče spoznati prevladujoče oblike branja v posameznih dobah (sentimentalno-racionalno, imitativno-distancirano, individualno-skupaj, tiho-glasno). Pri sociološkem pogledu na branje se zdi neobhodna Bourdiejeva teorija kulturnih dobrin kot sredstva družbenega razlikovanja. Na zgodovino branja jo je apliciral Jost Schneider, čigar zgodovina branja temelji na raziskavi bralnega gradiva glede na različne družbene razrede in okolja. Povezovanje besedil z določenimi bralnimi okolji na novo osvetljuje posamezna besedila in potek literarne zgodovine na splošno.

From individual readers to audiences: On the importance of sociological approaches to the history of reading

Within the domain of literary studies, research into the history of reading started with an interest in the reading history of individuals and the response of readers to texts. Thus, the education of authors and other renowned persons have been studied in order to provide a basis for their intellectual biography. On the other hand, Wolfgang Iser, Susan R. Suleiman and Stanley Fish analysed texts with the focus on the virtual response of readers. These responses remained hypothetical; they were never verified empirically. Psychologists like Norbert Groeben proposed an empirical study of the reading process, mainly by way of question-form. For instance, in translation studies this procedure may be applied in order to test the reader's evaluation of a certain translation compared to the impression left by the original text. At the same time, studies of the book market and reading practices provided statistical data on reading habits. Such research together with 'classics' on the (history of) reading habits of different social classes pave the way for a study of reading that moves from individual readers to audiences. From this point of view, Rudolf Schenda drew attention to the fact that reading was (and to a certain extent still is) the privilege of an educated minority. Historical data of all sorts may be exploited in order to reconstruct the role of literature in shaping behaviour, cf. the famous cases of Goethe's *Werther* and Rousseau's novels. From this type of studies, the modes of reading dominant in a certain period (sentimental-rational, imitative-distanced, individual-social, silent-aloud, etc.) may be derived. For a sociological perspective on reading, Bourdieu's theory of cultural goods as means of social distinction seems indispensable. It was applied to a history of reading by Jost Schneider, who based his history of reading on research into the preferences of reading matter according to the different classes and milieus in society. The linking of texts with certain reading milieus sheds new light on individual texts and the course of literary history in general.

Arheologija čustva: branje, zgodovina in spol

»Naša narava je v splošnem takšna, da nas tisto, kar je žalostno, šokantno in srh-zbujajoče, privlači z neubranljivim čarom, tako da nas, ko nas preplavi žalost in skrb, z enakovredno močjo obenem odbija in privlača.

Te besede Friedricha Schillerja o silnih učinkih umetnosti so močno navdihnile pisanje moje knjige *Theories of Reading: Books, Bodies and Bibliomania* (Teorije branja: knjige, telesa in obsedenost s knjigami) (2006), kjer sem poskusila obravnavati tiste bralne prakse, ki so jih zgodovinsko povezovali ne z razumom, pač pa s strastjo; ne s smislom, pač pa z občutenjem. Kar me je pri Schillerjevih besedah še posebej presunilo, je to, da je njegovo izjavo mogoče navezati tako na koncept katarze v antiki kot tudi na razburljivost hollywoodskih uspešnic v našem času.

Kot sem pokazala v knjigi, je seveda eno priznati, da lahko umetniško delo vzbudi sočutje, nas spravi v jok ali prestraši, ali da lahko erotično delo prebudi naše strasti; drugo pa je, sploh v našem času, meniti, da je umetnost zabavna, da vzbuja ugodje in je kot taka tudi cenjena, ker ima moč, da prizadene – *gane* – svoje občinstvo. A vendarle so izrazi, kakršni so *ganljivo*, *vznemirljivo*, *zabavno*, *sočutno*, ki jih povezujemo s čutnimi užitki literature in ki jih je ‘nova kritika’ razglasila za ‘nekritične’ (Claude Ransom), skoraj dve tisočletji opisovali srečanje občinstva z literarnim. Najjasnejši odraz, da je bilo čustvo nekoč merilo odličnosti dela, lahko najdemo v retorični tradiciji, ki vključuje dela Gorgija, Aristotela in Horaca, in v neo-Longinovih načelih sublimnega, kot jih na novo odkrije 18. stoletje. Najjasnejšo zavrnitev čustva kot pomembne literarno-estetske kategorije izrazita W. K. Wimsatt in Monroe C. Beardsley v »Affective Fallacy« (Čustvena zmeta), kjer trdita, da so katarza, empatija, prevzetost, sinestezija in hotena opustitev dvoma očiten znak kritične zablode – neločevanja med pesmijo in njenimi *učinki*, med tem, kar literatura je, in tistim, kar *počne*. Tudi sodobnejši primeri čustvenega odziva bralcev, ki zavračajo čustveno zmeta, kakršen je *A Feeling for Books* (Občutek za knjige) Janice Radway, ugodje branja pogosto enačijo s praksami navadnega bralca in ga uvrščajo med užitke branja popularne fikcije. To nakazuje, da je zveza med branjem za užitek in vrhunskimi literarnimi dosežki, ki so jo vzpostavili v antiki, postala medsebojno izključujoča.

V pričujočem besedilu želim orisati nekaj razlogov za to medsebojno izključevanje. V ta namen se bom vrnila k nekaterim idejam iz svoje knjige in jih nadgradila s posebnim ozirom na vprašanje spola in branja, pri čemer se bom osredotočila na tri literarna besedila: *The Female Quixote* (Ženski Kihot) Charlotte Lennox's (1752), *The Doctor's Wife* (Zdravnikova žena) Mary Elizabeth Braddon (1864) in »The Yellow Wallpaper« (Rumena tapeta) Charlotte Gilman Perkins (1892, 1899).

Karin Littau

An Archaeology of Affect: Reading, History and Gender

“It is a general phenomenon of our nature that the mournful, the shocking, the shudder-inducing attracts us with irresistible magic, that we feel ourselves repelled and attracted with equal force when lamentation and fright come upon us.”

These words by Friedrich Schiller about the powerful effects of art greatly inspired the writing of my book *Theories of Reading: Books, Bodies, and Bibliomania* (2006) in which I sought to address those practices of reading which historically are associated not with reason but with passion, not with sense-making but with sensation. What struck me about Schiller’s words was that his statement is as applicable to the concept of catharsis in antiquity as to the thrills of the Hollywood blockbuster in our own time.

As I showed in my book, it is one thing, of course, to concede that a work of art can move us to compassion, make us tearful or fearful, or that an erotic work might tease us sufficiently to inflame our passions; it is another thing, particularly in our present age, to entertain the idea that art is pleasurable, and as such also worthy, because it has the capacity to affect - *move* - its audience. And yet, terms associated with the affective pleasures of literature, such as *‘moving, exciting, entertaining, pitiful’* which the New Criticism declared ‘uncritical’ (Claude Ransom), circumscribed an audience’s encounter with the ‘literary’ for almost two millennia. The clearest articulation that affect once was a measure of a work’s excellence is to be found in the rhetorical tradition, comprising writers such as Gorgias, Aristotle, Horace, and in the neo-Longinian principles of the sublime re-visited in the 18th century. Its clearest rejection as an important aesthetic literary category is articulated in W. K. Wimsatt and Monroe C. Beardsley’s “The Affective Fallacy” where they argue that catharsis, empathy, rapture, synaesthesia and the willingness to suspend disbelief are hallmarks of critical vagary - a confusion between ‘the poem and its *results*’, what literature *is* and what it *does*. Even, the more contemporary accounts of affective reader-response which dismiss the affective fallacy, such as Janice Radway’s *A Feeling for Books*, often identify the pleasures of reading with the practices of the *common* reader and align the enjoyments experienced with reading popular fiction. This suggests that the link, which the

ancients once made between pleasurable reading and the heights of literary achievement, have become mutually exclusive.

In this paper I want to outline some of the reasons for this mutual exclusivity. To this end I will revisit some of these ideas from my book and develop them further with specific reference to questions of gender and reading, focusing on three literary texts: Charlotte Lennox's *The Female Quixote* (1752), Mary Elizabeth Braddon's *The Doctor's Wife* (1864) and Charlotte Gilman Perkins "The Yellow Wallpaper" (1892, 1899).

Umeščanje bralca: metodološke perspektive iz “Podatkovne baze bralnih doživetij” - *The Reading Experience Database, 1450-1945* (RED)

Zgodovinarji branja so se v spoprijemanju z razpršenimi pričevanji posameznih bralcev skozi stoletja največkrat razdelili med tiste, ki so se posvetili bodisi besedilom bodisi konkretnemu obdobju; in na tiste, ki so se osredotočili na bralca, s tem pa predvsem na naključne sledi branja. Tradicionalno dejansko obstajata dva nasprotujoča si pristopa v podajanju zgodovine branja: makro- in mikro-analitičen. Nezmožnost kateregakoli posameznika, da bi prebral samo majhen delež človekove knjižne produkcije, že sama po sebi terja, da se lotimo zbiranja kvantitativnih, statističnih dokazov o branju in s tem metodologije, ki bi nam omogočila preučiti širše trende v bralnih praksah in osmislila nepredstavljivo količino obstoječih naslovov in njihovih potencialnih bralcev. Medtem ko nam angažma posameznega bralca lahko pove le malo o širših trendih in vzorcih, *kako* so brali posamezno besedilo, nam primerjanje vrste izmerljivih podatkov, kot so naklade, knjižnična izposoja, delež pismenih, prodajne cene, povprečni dohodki, distribucijske mreže in oglasi, lahko ustrezno rekonstruira bralno okolje v posameznem prostoru in času. Kot zavestno metodološko inkluziven projekt, je »Podatkovna baza bralnih izkustev« (RED) z enakovrednim navdušenjem sprejela oba pristopa. RED zbira sledi branja britanskih bralcev (in obiskovalcev Britanije) med letoma 1450 in 1945. To počne tako, da natančno opredeli vrsto in točnost podatkov, ki jih beleži, pričemer zagotovi, da je na razpolago veliko različnih virov, ki jih je mogoče preveriti. RED ima zaenkrat približno 30.000 vpisov, večinoma iz obdobja 1800-1945, ki sovпада z uveljavljanjem množične pismenosti v Veliki Britaniji.

Pričujoči prispevek bo ponudil kratek pregled prihodnjih smernic in možnosti raziskovalnega sodelovanja RED. Slednje je še posebej relevantno zato, ker se ustanavljajo štirje mednarodni partnerski programi. Če kvantitativna analiza terja zadostno množico v bazi zbranih podatkov *preden* lahko ponudi kakršenkoli smiselne ugotovitve o trendih, so predpostavke projekta, kakršen je RED, očitne: preden bi poskušali odgovoriti na zahtevnejša vprašanja o zgodovini branja skozi stoletja, je potrebno močno razširiti obseg shranjenih podatkov. Ampak – kdaj je dovolj podatkov za to, da jih imamo za reprezentativne za

neko dolgo zgodovinsko obdobje? Kako dolgo naj čakamo, preden lahko vprašamo in poskusimo odgovoriti – pa naj bo še tako spekulativno – na ključna vprašanja zgodovine branja, kot je denimo to, ali je v poznem 18. stoletju res prišlo do *bralne revolucije*? In ali ni reprezentativnost le priročna fikcija? Podrobna kvalitativna analiza branja od blizu, kot jo najdemo v dnevnikih, robnih zapisih, rokopisnem gradivu in korespondenci, pogosto ponudi največ informacij v zgodovini branja, pa naj gre za še tako neobičajnega bralca. Kljub številnim trditvam, da so ti bralci zgledni, izjemni in briljantno samozadostni, zgodovinarji branja še naprej črpajo iz teh redkih posameznikov, ki so natančno beležili svoje branje. Morda je edini zadovoljivi odgovor (ki ga trenutno vidimo v RED) narediti oboje – zakopati se globoko v arhiv in obenem ohraniti grob pregled skozi stoletja.

Locating the Reader: methodological perspectives and evidence from *The Reading Experience Database, 1450-1945* (RED)

Grappling with the disaggregated evidence of individual readers throughout the centuries, historians of reading have often divided their attention between broad text or period based studies, or those which are reader-centred, focussed and highly contingent. Indeed, there have traditionally been two opposing approaches to telling the history of reading: the macro-analytical, and the micro-analytical. The impossibility that any individual could read even a small proportion of the cumulative human output of books implicitly urges us to engage with the broader issue of collecting the quantitative, statistical evidence of reading, a methodology that allows us to examine broader trends in reading practices, and make sense of the mind-boggling weight of extant titles and their possible readers. While an individual reader's engagement can tell us little about the broader trends and patterns of *how* a particular text was consumed, collating a range of quantifiable data, such as that offered by print runs, library circulation records, literacy figures, sale prices, average incomes, distribution networks, and advertising, can accurately reconstruct the environment for reading in a particular period and territory. Consciously a methodologically inclusive project, the Reading Experience Database (RED) has welcomed both approaches with equal enthusiasm. RED gathers the evidence of reading of British readers (and visitors to Britain) between 1450 and 1945. It does so while carefully defining the type and accuracy of the data it records, as well as making sure a wide variety of sources can be consulted and harvested for evidence of reading. RED now has some 30,000 entries, the majority of them in the period from 1800-1945, an era which coincides with the establishment of mass literacy in Britain.

This paper will offer a brief exploration of future directions and possibilities for further research collaboration for RED, a question heightened by the fact that there are four international partner programmes being established. If quantitative analysis requires a critical mass to be accumulated by a database *before* it can generate any meaningful trend data, then the implications for a project such as RED are obvious: we must expand the volume of stored data many times, before attempting to answer the bigger questions about the history of reading through the centuries. But when is enough data really sufficient

to be representative across a long historical period? How long can we wait before asking and trying to answer (however speculatively) the key questions in the history of reading, such as whether a *Leserevolution* really took place in the late 18th century? And is representativeness nothing more than a convenient fiction? The detailed qualitative analysis of the close reading recorded in dairies, marginalia, manuscript material and correspondence often provides the greatest density of data in the history of reading, however anomalous the reader might be. Indeed, despite dozens of claims for exemplary, outstanding, remarkable, or brilliantly self-sufficient readers, historians of reading have continued to draw upon these rare individuals who kept a detailed record of their reading. Perhaps the only satisfactory answer (as we currently see in RED) is to do both: to delve deep into the archive, but also to sweep broadly across the centuries.

Raziskovanje kot branje: od natančnega branja figur k oddaljenemu branju konjunktur

Kolikor se raziskovalci in raziskovalke literature upravičeno pritožujejo, da le še oni berejo literaturo, se obravnava literarnega bralstva more in celo mora osredotočiti nanje. Te pritožbe pa velja sprejeti celo kot optimistične. Kajti Franco Moretti, eden vplivnejših raziskovalcev literature, svoje kolege in kolegice celo spodbuja k opuščanju branja. Moretti seveda s tem zavrača določeno sodobno »francosko in nemško metafizično« branje.

Tej Morettijevi absolutni negaciji branja bomo 'metafizično' dodali, da prav ona, prav to preganjanje branja iz samih kabinetov in predavalnic, pripelje marginalizacijo branja do dovršitve in s tem tudi že do dialektičnega obrata. Moretti t. i. natančnega branja alegoričnosti kanoniziranih umetnin namreč ne opušča v imenu ne-branja, temveč v prid novemu, t. i. oddaljenemu branju svetovne zgodovine literarnih postopkov. Nasploh se Morettijevi »abstraktni modeli« (grafi, zemljevidi, drevesa), ki naj bi omogočili to zamenjavo natančnega branja z oddaljenim, z 'metafizičnega' gledišča (tj. po heglovskem obratu spontanega pojmovanja razmerja med abstraktnim in konkretnim) izkažejo za 'konkretne' strategije literarnega zgodovinopisja.

Takšno 'metafizično' gledišče je značilno tudi za samo Morettijevo materialistično kritiko »francoske in nemške metafizike«, ki si v imenu post-strukturalizma prisvaja nemški idealizem in francoski strukturalizem. To prisvajanje pa je značilno tudi za same kritike Morettija, kolikor reproducirajo neoliberalno politiko priznanja in njeno »metafizično« prisvojitvev heglovskega pojma pripoznanja. Zato so te kritike pogosto hkrati kritike jakobsonovskega 'metafizičnega' formalizma; in zato lahko Morettijeva sociologija literarnih oblik izhaja iz ruskega formalizma.

Research as Reading: From a Close Reading of Allegories to a Distant Reading of Trajectories

Insofar as literary scholars are right to complain that they are the only ones that still read literature, any study on literary reading can and should focus on them. Such complaints, however, must be regarded as optimistic. For Franco Moretti, one of the most influential literary scholars, even encourages his colleagues to stop reading literature. This is, of course, Moretti's way to stop a particular, contemporary way of reading inspired by "French and German metaphysics."

To this absolute negation of reading one should add somewhat 'metaphysically' that it is precisely by this banishment of reading from scholarship itself that the marginalization of reading is accomplished and hence dialectically turned into its opposite. Indeed, Moretti dismisses the so-called close reading of the allegorical structure of canonized literary texts not in the name of non-reading, but on behalf of the so-called distant reading of the world history of literary devices. Moreover, from such a 'metaphysical' viewpoint, informed by the Hegelian turning of the spontaneous notion of the relation between the abstract and the concrete, one can show that Moretti's "abstract models" (graphs, maps, trees), designed to replace the close reading with the distant reading, are in fact concrete strategies of literary historiography.

This 'metaphysical' viewpoint is characteristic of the very Moretti's materialistic critique of "French and German metaphysics", i. e., of the post-structuralist appropriation of German idealism and French structuralism. And this appropriation is characteristic of the very critiques of Moretti, insofar as they reproduce the neoliberal politics of recognition and their "metaphysical" appropriation of Hegelian *Anerkennung*. This explains why these critiques are so often also critiques of Jakobson's 'metaphysical' formalism, and why Moretti can continue the legacy of Russian formalism.

Knjižnica opatije Svetega Viktorja

Odlomek iz *Pantagruela* (7. pogl.), ki je posvečen znameniti knjižnici, se od preostalega Rabelaisovega dela ne razlikuje niti po slogu in obliki (naštevaje najdemo še marsikje v delih tega avtorja) niti po tematizirani »substanci«, kjer s humorjem prevladuje implicitna (ironija, parodija) ali eksplicitna kritika (satira). Ta ugotovitev potisne zanimanje za »izvirnost« odlomka na obrobje kljub temu, da je snovi za eruditsko analizo dovolj, saj Rabelais, pravi mojster rekontekstualizacije, s tem pa navsezadnje tudi resemantizacije, v značilno srednjeveški maniri (*inventio*) na novo umešča znane in topološko jasno definirane teme, v katerih s svežim in neobremenjenim pogledom odkriva nove, običajno temačne plasti in vidike, ki jih je čas povozil, avtor pa jih ponovno priključuje v življenje predvsem zato, da se jih takoj zatem, odrešenih z njegovim smehom, dokončno znebi.

La Bibliothèque de l'Abbaye de Saint-Victor

Le passage sur la Bibliothèque de l'Abbaye de Saint-Victor (*Pant.*, ch. VII) ne saurait se démarquer du reste de l'œuvre rabelaisienne ni par le style ou par le ton ni par sa »substance«, forme (énumération) et sujet(s) abordé(s) et thématisé(s) de façon implicitement (ironie, parodie) ou explicitement critique (satire). Ce constat, s'il met hors de propos l' »originalité« du passage, insiste toutefois sur la variante médiévale de cette dernière, l'*inventio*. Rabelais est passé maître inventeur de nouveaux contextes, surtout de ceux, comiques (parodiques, satiriques), dans lesquelles il replace un sujet par ailleurs connu, et dont l'image est »substantiellement« modifiée par de nouvelles circonstances que découvre un regard frais et irrévérent, lui-même porteur d' »originalité« que la lettre tue par sa rigidité. L'auteur fait revivre un esprit relégué dans la poussière des mentalités et idées »révolues«, certes, il n'en prend soin cependant que pour mieux s'en débarrasser.

Tone Smolej

Knjižnica in bralec na Kranjskem (1670-1870) in slovenska literarna veda

V svojem članku se bo avtor ukvarjal z nekaterimi knjižnicami kranjskega plemstva (Janez Vajkard Valvasor, Karl Herberstein, Žiga Zois) v 17. in 18. stoletju. Primerja pa tudi biblioteki dveh pomembnih kranjskih eruditov (Jernej Kopitar et Matija Čop). Avtor preučuje tudi nekatere kataloge (zlasti Mayrovega) v 17. in 18. stoletju in analizira protokole knjižnih izposoj v Licejski knjižnici v 19. stoletju.

Tone Smolej

La bibliothèque et le lecteur carnoliens (1670-1870) et l'histoire littéraire slovène

Dans son article, l'auteur étudie quelques bibliothèques des aristocrates carnoliens (Janez Vajkard Valvasor, Karl Herberstein, Žiga Zois) aux XVIIe et XVIII siècles. Il compare aussi les bibliothèques de deux érudits carnoliens du XIX siècle (Jernej Kopitar et Matija Čop). L'auteur prend également en considération quelques catalogues de vente (notamment celui de Janez Krstnik Mayr) aux XVIIe et XVIIIe siècles et analyse les protocoles de prêt de livres en vigueur à la Bibliothèque de la Carniole de Ljubljana au XIXe siècle.

Materialnost branja: primer bralcev romanov v Angliji 18. stoletja in pogled v sodobnost

Čeprav je fizična materialnost knjig in branja v študijih literature praviloma zapostavljena, nas zgodovina knjižnih praks vedno znova opozarja na pomen zunaj-besedilnega v literarnem doživetju. V prispevku bom predstavila različne dimenzije materialnosti branja, ki so izrazite že v času, ko branje romana najprej postane priljubljena in razmeroma razširjena prostočasna praksa, tj. v Angliji 18. stoletja. S pomočjo primerov, predvsem slovite uspešnice Samuela Richardsona *Pamela*, bom poskusila pokazati, kako pomembno vlogo so v uveljavljanju branja romana na eni strani odigrali njegova specifična predmetnost in specifične branje romana, na drugi pa načini, kako se je prebrano artikuliralo oz. 'povnanjilo' v pogovorih, skozi uprizarjanje odlomkov, preko razprav v bralnih klubih, društvih in knjižnicah, predvsem pa z oživiljanjem junakov skozi druge prostočasne aktivnosti in družabne dejavnosti. Prispevek bom sklenila s premislekom o sodobnih različicah 'povnanjanja' branja in o opazno poraslem zanimanju za predmetno plat knjig, ki očitno spremlja aktualne metamorfoze knjižnih nosilcev.

The Materiality of Reading: the Case of 18th Century Novel-Readers in England, and a glimpse into contemporaneity

Despite the physical materiality of books and reading often being neglected in the literary studies, the history of book practices repeatedly draws our attention to the significance of the non-textual in the literary experience. In my contribution, I will present various dimensions of the materiality of reading, evident already when novel-reading became a popular and quite wide-spread leisure practice, i. e. in 18th century England. Using examples, notably the notorious bestselling Richardson's *Pamela*, I will try to show, what an important role in the establishment of novel-reading played the novel as an object and the specifics of novel reading, as well as the ways in which what was read was articulated, i. e. 'externalized' through conversation, domestic performances of selected episodes, through discussions in book clubs, societies and libraries, and in particular by the re-enactment of fictional characters in other leisure and social activities. I will conclude by reflecting on the contemporary versions of the 'externalisation' of reading and on the evidently increased interest for the materiality of books, which seems to be one of the side-effects of the recent metamorphosis of book formats.

Mladi bralci in stare zgodbe: priredbе zgodb o kralju Arturju za mlade (in) odrasle

Kdo so tisti, ki so brali zgodbe o kralju Arturju v prejšnjem stoletju in v njih uživajo še danes? Eden od odgovorov na to vprašanje je gotovo: mladi bralci. Različice zgodb o kralju Arturju za otroke in mlade odrasle so v obtoku že poldrugo stoletje oz. še precej dlje, če spomnimo na učitelja Rogerja Aschama in na njegovo zaskrbljenost nad varovancem princem Edwardom, ki je sredi 16. stoletja prebiral zbirko zgodb o kralju Arthurju Thomasa Maloryja. Ko je James Knowles leta 1862 prvič objavil Maloryjevo zbirko za mlade bralce, je sprožil pravcato 'industrijo'. V prejšnjem stoletju smo dobili tri priredbe celotne arturijanske sage, namenjene zlasti mladim odraslim, ki so bolj ali manj zvesto sledile izvirnim srednjeveškim zgodbam in Maloryjevi zbirki: tetralogiji T. W. Whitea (1938-1958) in Rosemary Sutcliff (1963-1981) ter trilogijo Kevina Holland-Crossleyja (2000-2003). Za pričujočo razpravo pa je posebej zanimiva še ena različica zgodbe o Arturju, to sta deli Nancy Springer *I am Mordred* (1998) (Jaz sem Mordred) in *I am Morgan le Fay* (2001) (Jaz sem Morgan le Fay), ki sta podani s perspektive dveh mladih nepridipravov iz arturijanskega sveta. Tudi nekateri drugi fantazijski romani 20. stoletja za mladino prikazujejo junake in prigode iz arturijanske tradicije (gl. dela Mayna, Cooperjeve, Garnerja, Dickinsona in Livelyjeve).

Kot sta v svoji pionirski študiji o ponovnem pripovedovanju (*Retelling Stories, Framing Culture*, Garland, 1998) pokazala Stephens in McCallum, so moderne priredbe starih zgodb po večini konzervativne. Kljub temu obstajajo primeri, ko stare zgodbe za nove generacije bralcev proizvedejo povsem nove pomeni. *Mists of Avalon* (1982) Marion Zimmer Bradley je zgovoren primer tega, kako lahko premik na gledišče Mordana le Fayja porodi nov fikcijski svet s povsem drugačnimi pomeni in vrednotami. Podobne, čeprav manj očitne postopke so preizkušali tudi na priredbah za (mlade) odrasle, in kot je v svoji razpravi o priredbah zgodbe Elaine Asolat poznega 19. stoletja pokazala Ann Howey (2007), lahko moderne priredbe bodisi okrepijo ali pa spodbijajo kulturne vrednote, ki zadevajo vlogo spolov in primerno vedenje. V pričujočem prispevku bom obravnavala izbiro in spremembe, ki so jih vnesli avtorji priredb, da bi tradicionalne zgodbe o kralju Arturju priredili za sodobno in mlado bralstvo. Posebej se bom

osredotočila na prikaz otroških in najstniških junakov in junakinj v teh pripovedih, saj so bili v večini primerov predstavljeni kot zgled mladim bralcem; pri tem bom poskušala utemeljiti različne modele junaštva od 1930ih let do danes.

Young Readers and Old Stories: Young-Adult and Crossover Adaptations of the Arthurian Stories

Who has read Arthurian stories in the last century and who is still enjoying them today? One answer to such a question is: young readers. Versions of Arthurian stories for children and young adults (YA) have been in circulation for a century and a half – and, arguably, for much longer if we consider Roger Ascham’s preoccupation with young prince Edward reading Thomas Malory’s compilation of Arthurian tales in the middle of the 16th century. When James Knowles published the first Malory for juvenile readers in 1862, he started an ‘industry’. In the last century there have been three adaptations of the whole Arthurian saga – in varying degrees, close to the original medieval stories and Malory – primarily aimed at young adults: T. W. White’s tetralogy (1938-1958); Rosemary Sutcliff’s tetralogy (1963-1981); and Kevin Holland-Crossley’s trilogy (2000-2003). Another version of the Arthurian story is particularly interesting for the purpose of the present discussion as it tells the story from the point of view of the two young troublemakers of the Arthurian world: Nancy Springer’s *I am Mordred* (1998) and *I am Morgan le Fay* (2001). In addition, other 20th century fantasy novels aimed at young adults feature characters and incidents from the Arthurian tradition (see the works of Mayne, Cooper, Garner, Dickinson, Lively).

As Stephens and McCallum have shown in their seminal study on retellings (*Retelling Stories, Framing Culture*, Garland, 1998), in most cases modern adaptations of old stories tend to be conservative. However, there are cases when completely new meanings – for new generations of readers – can be derived from old stories. In the case of the Arthurian saga, Marion Zimmer Bradley’s *Mists of Avalon* (1982) is a telling example of how shifting the point of view from the men’s to Morgan le Fay’s perspective can produce a whole new fictional world with brand new meanings and values. Similar, if often less obvious, operations have been tried in YA/crossover retellings and, as Ann Howey has shown in her discussion of late 19th century retellings of the story of Elaine of Astolat (2007), modern adaptations are sites where cultural values surrounding gender roles and appropriate behaviour can be reinforced but also contested. In this paper, I will review the choices and changes the authors of these retellings have made in an effort to

adapt the traditional Arthurian stories to a modern and young readership. In particular, I will focus on the depiction of child and teenager heroes and heroines within these retellings, as in most cases they are offered as models for the young readers to follow, and I will try to account for the different models of heroism and heroinism from the 1930s to the present day.

Kjer je zasebno javno – bralne prakse v socialistični Madžarski

Avtoritarne družbe se pogosto zanašajo na pisano besedo v propagandne namene. Čeprav je osrednji prostor v madžarski kulturni politiki v 1950ih prevzelo gledališče, od 1960ih dalje pa televizija in film, sta tako stalinistični Rákosijev režim v 1950ih, kot blažji Kádárjev režim posvečala posebno pozornost knjižnemu trgu; temu, kar so prebivalci Ljudske republike Madžarske takrat brali. Odkrito centralistična kulturna doktrina Rákosijevega režima je vključevala nacionalizacijo in centralistično financiranje založniških hiš, korenite spremembe nacionalnega kanona, kot tudi dva seznama knjig, ki jih je bilo treba odstraniti s podeljela in iz tovarniških knjižnic. Zadnji odlok je pomotoma zajel tudi knjigarne in prodajalne rabljenih knjig in tako pripeljal do uničenja več kot 120,000 del. Ta odkrito sovražna politika, naperjena proti nezaželenim kulturnim elementom, se je izkazala za uspešnejšo pri gledališču in drugih skupinskih umetniških oblikah, ni pa prinesla hotenih rezultatov v spreminjanju bralnih navad, saj je samo branje zasebna dejavnost, vsaj v večini evropskih kultur sredine 20. stoletja. To je spoznala tudi kulturna politika Kádárjevega režima. V svojem eseju bi rada na primeru anglo-ameriške literature na Madžarskem v 1970ih in 1980ih letih obravnavala načine, na katere je želel režim z zamegljevanjem jasnih meja med zasebnim in javnim branjem vplivati na bralne navade naroda.

Rada bi pokazala, da je – kljub temu, da se je število in raznovrstnost avtorjev in žanrov, objavljenih po letu 1956, povečalo – režim na več ravneh vendarle uspel vplivati na bralne navade. Izdajanje knjig je bilo samo po sebi selektivno, s centralistično nadzorovanimi založniškimi hišami in t. i. sistemom »cen po poli«, ki je obdavčil vso popularno oz. trivialno literaturo. Nadalje je kulturna politika dajala prednost ponovnim prevodom in ponovnim izdajam klasikov pred novimi izdajami. Ta postopek je vključeval delo jezikovnih lektorjev, med katerimi so bili tudi univerzitetni profesorji, prevajalci in intelektualci in čigar naloga je bila ne zgolj komentirati jezika teh novih prevodov, pač pa so bili zaposleni tudi kot cenzorji, od katerih se je zahtevalo, da v skladu s politično korektnostjo predlagajo okrajšave, spremembe ali celo prepovedi. Poročila o tem so ravno v postopku predaje raziskovalcem in v svojem prispevku bi se želela pomuditi ob nekaterih naših nedavnih ugotovitvah.

Poleg tega je bilo branje samo po sebi vnaprej konstruirano s pomočjo meta-besedilnih sredstev, kot so predgovori, spremne besede ali recenzije, ki so se pojavljali v centralistično nadzorovanih časopisih. Bralci so tako, četudi pogosto nezavedno, pomen prebranega oblikovali v skladu z oz. nasproti tem tekstom in uradnim branjem. Javne diskusije o novih izdajah so mediji spodbujali in prebivalci so to pogosto imeli za tip oporečništva. A te razprave so potekale v skladu s kádárstično kulturno politiko in *znotraj* režima. Stabilnost javnega življenja je temeljila na dvoličnosti: po eni strani so javno razglašali kvazi-pomembne zadeve, po drugi pa so na težave le nedoločno namigovali. To je veljalo tudi za literarne zadeve.

Svoj prispevek bi rada zaključila z obravnavo samozaložniške literature. S podrobnejšim pogledom na to, koliko se je branje 'dovoljenih' in 'prepovedanih' knjig razlikovalo med seboj, bom poskusila predstaviti določene vzorce zasebno-javnih oz. javno-zasebnih bralnih navad Madžarov pod Kádárjevim režimom.

Where private is public – Reading Practices in Socialist Hungary

Authoritarian societies often rely on the written word for propaganda purposes. Although during the 1950s the theatre, from the 1960s onwards television and film took the focal position in Hungarian cultural politics, both the Stalinist Rákosi-regime of the 1950s, and the more lenient Kádár-regime paid special attention to the book trade and to what the people of the Hungarian People's Democracy read. The openly centralised cultural doctrines of the Rákosi-regime included the nationalisation and central funding of publishing houses, the radical change of the national canon, as well as two lists of books which were ordered to be removed from countryside and factory libraries. This latter decree was mistakenly extended to bookshops and second-hand bookshops as well, finally resulting in the destruction of more than 120,000 volumes. This openly hostile policy towards unwanted cultural elements proved to be more successful, however, in the case of the theatre and other public art forms, whereas it failed to produce overall results in changing reading habits, since reading per se is a private activity, at least in most European cultures of the mid-20th century. This is what the cultural politics of the Kádár-regime realised. In my essay through a case study of Anglo-American literature in the 1970s and 1980s of Hungary, I would like to discuss the means and ways how the regime wished to influence the reading habits of the nation, by blurring the clear-cut dividing lines between public and private reading.

I wish to argue that although the range of authors and genres published widened after 1956, the regime still managed by means of a multi-level system to influence reading habits. Publishing itself was a selective phase, with centrally controlled publishing houses, and the so-called "sheet price" system, which taxed all popular or pulp fiction. Furthermore, the cultural policy preferred to new editions the retranslation and republishing of classics. This process included the work of the language lecturers – with university professors, translators and intellectuals among their ranks – whose task was not only to comment on the language of these new translations, but they were also employed as a censoring board, who were required to suggest cuts, changes or even total bans, on the grounds of political correctness. These reports are only now being made available to researchers and I would like to dwell in my paper on our recent findings.

Furthermore, reading was influenced by such meta-textual means as prefaces, afterwards and reviews appearing in centrally monitored papers, therefore, while reading, though often unconsciously, readers constituted the meaning in line with or against these texts and official readings. Public discussions of new editions were encouraged in the media and were often regarded by citizens as a form of dissidence. These discussions, however, were conducted in line with Kádárist cultural politics, *within* the confines of the regime. The stability of public life relied on the double nature of pseudo-important issues pronounced openly and of problems only vaguely hinted at. This was the case in literary matters as well.

I wish to conclude my paper on the topic of samizdat literature, taking a closer look at how much the reading of 'tolerated' and 'banned' books differed from each other, finally trying to establish certain patterns of the privately public or publically private reading habits of Hungarians under the Kádár-regime.

Empirične raziskave branja

Branje je ena najbolj kompleksnih človeških dejavnosti, kar dokazujejo številne študije – ki so se odmevneje začele pojavljati od 70ih let 20. stoletja dalje, ko je bila bralcu vrnjena aktivna vloga pri tvorbi pomena – in kažejo, da je bralca možno opisati na tri načine. Prvi pristop je teoretičnega značaja in razmerje med bralcem in besedilom prikazuje s pomočjo različnih modelov hipotetičnih bralcev, kot je implicitni bralec Wolfganga Iserja, modelni bralec Umberta Eca, informirani bralec Stanleyja Fisha, idealni bralec Jonathana Cullerja idr. Ti raziskovalci postavljajo bralca v širši družbeno-kulturni kontekst ter raziskujejo mehanizme produkcije in recepcije, ki usmerjajo bralčevo tvorbo pomena. Bralca prikažejo tudi z vidika posameznika, njegovega dela in užitka pri branju, pri čemer se naslanjajo na spoznanja psihoanalize. Druga možnost je opis bralca iz zgodovinske perspektive – gre za analizo bralcev, njihovih bralnih navad in okusa skozi zgodovino oziroma v določenem zgodovinskem obdobju, in sicer v odvisnosti od družbene sestave, kulturnih in psiholoških navad, političnih in ekonomskih vplivov ipd., pri čemer raziskovalci izhajajo iz različnih arhivskih virov. Tretji, eksperimentalni pristop, izhaja iz teoretičnih spoznanj, ki jih raziskovalci aplicirajo na analizo konkretne publike. Zbiranje gradiva najpogosteje poteka s pomočjo različnih vprašalnikov, intervjujev in meritev bioloških funkcij bralcev, za analizo zbranega gradiva pa pogosto uporabljajo empirično metodo. Tretji pristop je torej tisti, ki daje prednost konkretnemu, vsakdanjemu, neprofesionalnemu bralcu in ne bralcu, ki bi bil model sofisticiranega učenjaka ali pa ahistorični konstrukt, zato Peter Dixon zanj uvede izraz statistični bralec. Primer takšne empirične raziskave, ki na različnih ravneh bralčevega odziva preučuje konkretni stik bralcev z besedilom, bomo prikazali v prispevku.

Empirical research of reading

Reading is one of the most complex human activities. This has been proven by numerous studies, which gained prominence in the 70s, when the reader's active role in the generation of meaning was recognised. These studies show that the reader can be envisaged in three different ways. The first approach is theoretical and it presents the relationship between the reader and the text through various models of hypothetical readers, such as the implicit reader of Wolfgang Iser, the model reader of Umberto Eco, the informed reader of Stanley Fish or the ideal reader of Jonathan Culler. These researchers place the reader in a wider socio-cultural context and delve into the mechanisms of production and reception governing the reader's generation of meaning. The reader is also – with the help of psychoanalytical approaches – analysed as an individual, through his activity and enjoyment as reader. The second way to describe the reader is from a historical perspective: this is an analysis of readers and their reading habits, their literary tastes through history or in a particular historical era, depending for example on the given social structure, cultural and psychological habits, political and economic influences. Here the researchers derive their conclusions from archive material. The third, experimental approach derives from theoretical conclusions which are applied by researchers on the basis of an analysis of a specific readership. Here the data are most often collected through different questionnaires, interviews and measurements of the readers' physical reactions, and they are mostly analysed empirically. The third approach therefore places the emphasis on a concrete, every-day, non-professional reader, as opposed to the reader who is the embodiment of a sophisticated scholar or an ahistorical construction. For this reason Peter Dixon introduced the term "statistical reader". An example of such an empirical study dealing with the reader response on different levels will be presented in this paper.

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“KDO BERE?”

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VIII. Mednarodni komparativistični kolokvij

“WHO READS?”

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