

40 let slovenščine



v Nottinghamu

*Celebrating 40 years of the Slovene Language Teaching  
at the University of Nottingham*

Wednesday 11<sup>th</sup> March 2015



CENTER ZA SLOVENŠČINO  
KOT DRUGI/TUJI JEZIK



FILZOVSKA  
FAKULTETA



The University of  
Nottingham

UNITED KINGDOM • CHINA • MALAYSIA



REPUBLIC OF SLOVENIA  
MINISTRY OF FOREIGN AFFAIRS  
EMBASSY OF SLOVENIA IN LONDON



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The Department of Russian and Slavonic Studies, School of Cultures,  
Languages and Area Studies, the University of Nottingham  
The Centre for Slovene as a Second/Foreign Language at the Faculty of Arts,  
the University of Ljubljana  
The Embassy of Slovenia in London



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## ORDER OF EVENTS

### **16:30 GUESTS ARRIVE**

*Tea and coffee*

### **17:00 WELCOMING REMARKS**

Maja Rančigaj, Slovene Language Teacher at the University of Nottingham

Dr. Vladimir Zorić, Head of the Department of Russian and Slavonic Studies, The University of Nottingham

Prof. Judith Still, Head of the School of Cultures, Languages and Area Studies, The University of Nottingham

Prof. Roger Woods, Associate Pro-Vice-Chancellor for Internationalisation (Europe), The University of Nottingham

Prof. Branka Kalenić Ramšak, Dean of the Faculty of Arts, The University of Ljubljana

HE Tadej Rupel, Slovenian Ambassador to the United Kingdom of Great Britain and Northern Ireland

### **17:30 A MOSAIC OF SLOVENE LANGUAGE AT NOTTINGHAM**

Dr. Mojca Nidorfer Šiškovič: 'Slovene Studies at the University of Nottingham as part of the Slovene at Foreign Universities Programme'

Olivia Hellewell: 'The Dual, Dictionaries, and Many More Reasons to be Cheerful'

Dr. David Denton: 'Luck, ill-luck and the Battle for Existence: the Life and Works of Ciril Kosmač'

Dr. Polly McMichael: 'Kantavtorstvo in Slovenia'

### **18:30 RECEPTION WITH SLOVENE WINE AND POTICA CAKE**

*Hosted by the Slovene Ambassador*

### **19:00 CONCERT WITH THE SLOVENE MUSICIAN VLADO KRESLIN**

*Featuring the female University voice choir, Coro Sorelle, directed by Alen Krajnc and Clare Fowler*

## PROGRAM PRAZNOVANJA

### 16:30 PRIHOD GOSTOV

*Kava in čaj*

### 17:00 POZDRAVNI NAGOVORI

Maja Rančigaj, lektorica slovenskega jezika na Univerzi v Nottinghamu

Dr. Vladimir Zorić, predstojnik Oddelka za ruske in slovanske študije, Univerza v Nottinghamu

Prof. dr. Judith Still, vodja Šole za kulture, jezike in področne študije, Univerza v Nottinghamu

Prof. dr. Roger Woods, prorektor za mednarodne zadeve (Evropa), Univerza v Nottinghamu

Prof. dr. Branka Kalenić Ramšak, dekanja Filozofske fakultete, Univerza v Ljubljani

Nj. eksc. mag. Tadej Rupel, slovenski veleposlanik v Združenem kraljestvu Velike Britanije in Severne Irske

### 17:30 MOZAIK SLOVENŠČINE V NOTTINGHAMU

Dr. Mojca Nidorfer Šiškovič: *Slovenistika na Univerzi v Nottinghamu kot del programa Slovenščina na tujih univerzah*

Olivia Hellewell: *Dvojina, slovarji in ostali razlogi za veselje*

Dr. David Denton: *Sreča, nesreča in boj za obstanek: življenje in dela Cirila Kosmača*

Dr. Polly McMichael: *Kantavtorstvo v Sloveniji*

### 18:30 POGOSTITEV S SLOVENSKIM VINOM IN POTICO

*Gostitelj: slovenski veleposlanik*

### 19:00 KONCERT SLOVENSKEGA KANTAVTORJA VLADA KRESLINA

*Nastopil bo tudi univerzitetni deklški pevski zbor Coro Sorelle pod vodstvom Alena Krajncja in Clare Fowler*

**WELCOMING REMARKS FROM THE HEAD OF THE  
DEPARTMENT OF RUSSIAN AND SLAVONIC STUDIES, THE  
UNIVERSITY OF NOTTINGHAM**

Your Excellency, ladies and gentlemen,

We have gathered here to celebrate a very special anniversary in the history of the Department, forty years since the first Slovene lector Ljubica Črnivec came from Ljubljana to teach Slovene. A period of four decades implies a mature vantage point in an individual human life but it often brings even more insight when rolled out in the turbulent history of academic institutions. While typically defining the temporal span of a productive academic career the forty-year period puts no constraints on the development of a field which has to pass the trial of cross-generational solidarity. The longest serving Head of Department, the indefatigable Slovene Janko Lavrin, worked over thirty four years, from his appointment in 1918 to his retirement in 1952, to consolidate Slavonic Studies at Nottingham against the backdrop of the economic crisis, the war and the Iron Curtain. In the early 1970s, building on Lavrin's sound foundations, the Department established a highly auspicious partnership with the University of Ljubljana to set up a nest for Slovene studies within the British university system. The following decades saw changes no less momentous than those witnessed by Lavrin: the transition of Slovenia into an independent state and its accession to EU membership with all concomitant challenges; at the same time, the department's size and fortunes varied as British universities switched to a market-oriented modular system of tuition. It is this transitional period that strengthened the compact of friendship between Nottingham and Ljubljana. Alongside Serbian/Croatian, the Department relied on Slovene to diversify its offer and create a distinctly Slavonic teaching and research environment. The University of Ljubljana's Centre for



Slovene as Second/Foreign Language assisted the Department with great dedication and expertise and was always prepared to go an extra mile in raising the awareness of Slovene as a small and thereby very special language. Working together, we have developed Slovene language provision to the level of minor degree; we have set up a postgraduate degree in Slovene and generally promoted research in that language; we have made this cosmopolitan university one of the nationally recognised foci of Slovene culture by organising literary events, concerts and screenings for students and the general public. Nevertheless, one should not forget that this success is not merely a product of pragmatic concerns of two lead institutions. It is also – and rather crucially so – an upshot of a quiet, competent and committed work of several generations of Slovene teachers – fifteen of them so far - and of no less than forty cohorts of fabulous students for whom the study of Slovene meant challenging hierarchies, expanding vistas and often boosting careers. The success is also due to the fact that ever since Janko Lavrin Slovene had its champions among the permanent staff of the Department: people who brought it in and promoted it as part of their research portfolio and those who became interested and started it from scratch. Today, our debt of gratitude for the four decades of Slovene at the University is owed primarily to their joint efforts and unflagging enthusiasm. The Department is very proud to be home to and the hub of Slovene language and culture in the United Kingdom: we want to leave our doors open for you to come here many more times.

Dr. Vladimir Zoric

Head of the Department of Russian and Slavonic Studies

## **WELCOMING REMARKS FROM THE DEAN OF THE FACULTY OF ARTS, THE UNIVERSITY OF LJUBLJANA**

Ladies and gentlemen,

It is a great pleasure for me to be able to greet you on behalf of the Faculty of Arts, University of Ljubljana where we have been promoting the Slovene language to the world since the university and faculty were founded in 1919.

We are gathered here in Nottingham today to celebrate the 40th anniversary of Slovene studies. On this occasion, I would like to extend my thanks to the academic and governing authorities of the University of Nottingham who have in a milieu of today's lingua franca been supportive of a language which has only 2 million native speakers with a distinctly different history from English, belonging to a different Indo-European language branch and playing a complementary role in today's European union.

During these 40 years, the teachers of Slovene have been on an educational and diplomatic journey to reveal the intricacies of the Slovene language, the depths of Slovene literature and to captivate the English with Slovene culture! Language, literature and culture are those fields which bring nations together, imparting knowledge and mutual respect of each other's linguistic and cultural identities, enabling a true understanding and insight of other nations.

Distinguished representatives of the university, let me thank you for all the past endeavours in spreading the Slovene language and culture to the English-speaking environment, with special thanks to your Slovene language teacher, Maja Rančigaj, who has done an excellent job in organising this celebration meeting.

I wish you every success in the future and look forward to a further strengthening of the ties between our two nations.

Professor Branka Kalenić Ramšak

Dean of Faculty of Arts, University of Ljubljana

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## **POZDRAVNI NAGOVOR DEKANJE FILOZOFSKE FAKULTETE UNIVERZE V LJUBLJANI**

Spoštovani!

Pozdravljam vas v imenu Filozofske fakultete Univerze v Ljubljani, kjer slovenščino širimo v svet že od leta 1919, ko je bila ustanovljena ljubljanska univerza in z njo tudi Filozofska fakulteta.

V Nottinghamu danes praznujemo še okroglih 40 let poučevanja šlovenščine. Zahvaljujem se Univerzi v Nottinghamu in njihovim odgovornim, da ste že štiri desetletja v okolju najbolj razširjenega svetovnega jezika, današnje lingve franke, pozorni do jezika, ki je materni jezik dvema milijonoma ljudi s povsem drugačno zgodovino od angleškega jezika, saj sodi v drugo jezikovno indoevropsko družino in ima v današnji evropski skupnosti drugačno vlogo.

Učitelji slovenščine so v teh štiridesetih letih opravljali izobraževalno-diplomatsko poslanstvo in Angležem odkrivali skrivnosti slovenščine, jim odstirali širino in globino slovenske književnosti ter jih navduševali nad slovensko kulturo. Jezik, književnost in kultura so tista področja, ki narode zbližujejo, vendar nam šele poznavanje in spoštovanje lastne jezikovne in kulturne identitete omogoča resnično razumevanje in vrednotenje drugih narodov.

Spoštovani predstavniki univerze, zahvaljujem se vam za vsa dosedanja prizadevanja pri širjenju slovenščine in slovenske kulture v angleškem okolju. Še posebej se zahvaljujem lektorici Maji Rančigaj za organizacijo tega slavnostnega srečanja.

Želim vam še veliko uspehov v prihodnosti in se veselim nadaljnje krepitve vezi med našima narodoma.

Red. prof. dr. Branka Kalenić Ramšak,  
dekanja Filozofske fakultete Univerze v Ljubljani

## **A MOSAIC OF SLOVENE AT NOTTINGHAM**



## **MOZAIK SLOVENŠČINE V NOTTINGHAMU**

## **SLOVENE STUDIES AT THE UNIVERSITY OF NOTTINGHAM AS PART OF THE SLOVENE AT FOREIGN UNIVERSITIES PROGRAMME**

Dr. Mojca Nidorfer Šiškovič  
University of Ljubljana, Faculty of Arts  
Department of Slovene Studies, Centre for Slovene as a  
Second/Foreign Language

Slovene Studies at the Department of Russian and Slavonic Studies, School of Cultures, Languages and Area Studies at the University of Nottingham is the only programme of its kind in the United Kingdom, where different aspects of Slovene Studies are incorporated into university degree courses. In Slovenia, it forms part of the network of Slovene language teaching posts supported by the Slovene at Foreign Universities Programme, administered by the Centre for Slovene as a Second/Foreign Language, in the Department of Slovene Studies, Faculty of Arts, at the University of Ljubljana. With the support of teachers and leaderships from both institutions, we have established firm cooperation in the teaching and research of Slovene language, literature and culture.

The University of Nottingham's Department of Russian and Slavonic Studies has been closely connected with Slovene and Slovenia since 1918, when Janko Lavrin, a Slovene, started teaching Russian at the university (Glonar 1932: 624). He set strong foundations for Slavonic and Slovene studies, not only ensuring their continued development but also establishing cooperation with the University of Ljubljana, which was established in 1919. Therefore during this academic year 2014/2015, we celebrate the 40th anniversary of the Slovene *lektorat*; 40 years since the first teacher of Slovene came to the University of Nottingham from Slovenia on the basis of an official agreement between universities and the Slovene Ministry for Education. At the same time we also celebrate nearly 100 years since the beginning of Janko Lavrin's teaching at Nottingham.

Janko Lavrin (1887-1986) worked at the University of Nottingham in the field of Russian and Slavonic Studies. He worked as a professor of Slavonic Studies from 1923 until his retirement in 1952, except for a stint during World War II, when he was preparing broadcasts for the occupied Europe on the BBC. He was a literary historian, essayist, writer, poet and editor, as well as a corresponding member of the Slovene Academy of Sciences and Arts from 1956. He contributed towards the establishment of the Department of Slavonic Studies and the first doctorate in the field at the University of Nottingham by Monica A. Partridge. Lavrin was described by Rado L. Lenček as 'the most eloquent interpreter of Slovene literature in the English speaking world,' when he was made an honorary member of the Society for Slovene Studies on 8th February 1985 (Lenček 1985).

The Slovene *lektorat* was started in the academic year 1974/75 on the initiative of the then- Head of Department Monica A. Partridge, as a result of her strong liaison with the University of Ljubljana and with Slovene language. She was supported by the Slovene government which positioned a teacher, namely Ljubica Črnivec, to the University of Nottingham. Slovene had been an optional subject for the students of Slavonic studies until the year 1992/1993, after which it was taken in the form of modules due to changes at the university. This also meant that students of other degree programmes at the university could study Slovene. Since then, the number of students rose from 5 or 6 to 15 in 1999, and the number remained approximately the same for the following years, as evidenced by the language teachers in their annual reports.

In addition to linguistic courses, during recent years the Slovene language teachers have also taught the module *Introduction to Slovenia, its Language and Culture*, and with the academic year 2012/2013 Slovene was included in the Translation Studies master's degree, which included a module on literary translation. This module enables more in-depth study of Slovene language and literature, and provides the opportunity for cooperation in Slovene translation projects.

The teachers of Slovene come to the University of Nottingham through the Slovene at Foreign Universities Programme, which connects 58 Slovene language teaching posts around the world. The mission of the programme is 'to take care of the organisation of Slovene *lektorat* and Slovene degree studies at universities around the world, make connections and keep in touch with teachers and universities with Slovene study programmes, to organise teacher training, provide working conditions in which teachers can work professionally, and to prepare teaching materials. The support provided by the programme has the aim of helping Slovene Studies to achieve high standards, and to promote Slovene culture, language and literature around the world'.

At the Faculty of Arts at the University of Ljubljana, there are 30 teachers of Slovene who are employed to teach Slovene at the universities around the world, organise different translation, literary and cultural projects, take care of cooperation between universities, encourage research and promote better knowledge about the Slovene language, literature and culture, and who are connected through the programme with professional gatherings and projects.

During 40 years of the Slovene *lektorat* at Nottingham there have been 15 teachers of Slovene working at the Department for Russian and Slavonic Studies: the first was Ljubica Črnivec in 1975, followed by Srečko Fišer, Božena Činkole, Tone Perčič, Jože Iskra, Ksenija Slabe, Metka Čuk, Adriana Krstič, Sabina Grahek, Alenka Jensterle Doležal, Andreja Ponikvar, Ivana Petric Lasnik, Jernej Ključevšek, Matej Klemen and Maja Rančigaj.

An important aspect of the Slovene at Foreign Universities programme is the co-creation and support of translation, literary and film projects, which have taken place every year or two since 2004, and include all the teachers of Slovene at more than 50 foreign universities. The projects are coordinated by the Centre for Slovene as a Second/Foreign Language, and the teachers at foreign universities translate literary and other promotional materials, organise literary and film evenings, events with different authors, and



achievements are always presented to both the university and a broader public audience.

All seven of these projects organised by the programme have been carried out by the Slovene *lektorat* at Nottingham so far: *Translations of Slovene Literary Texts* (*Prevajanja slovenskih literarnih del*, 2004), *International Promotion of Slovene Films* (*Svetovni dnevi slovenskega filma*, 2005), *World Festival of Slovene Literature* (*Svetovni dnevi slovenske literature*, 2006), *World Festival of Slovene Literature on Film* (*Svetovni dnevi slovenske literature na filmu*, 2008), *World Festival of Contemporary Slovene Literature* (*Svetovni dnevi sodobne slovenske literature*, 2010), *World Festival of Slovene Documentary Films* (*Svetovni dnevi slovenskega dokumentarnega filma*, 2012), and *World Festival of Slovene Language* (*Svetovni dnevi slovenskega jezika*, 2014), and they organised several more on their own. Thanks to cooperation on both sides some prominent Slovene writers, film directors and songwriters especially of a younger generation have been guests at the Department to present their works (for example Polona Glavan, Nejc Gazvoda, Boštjan Narat, Gabriela Babnik, Jani Kovačič ...). As part of the projects, and with the mentorship of the Slovene teachers and close supervision at the Department by David Denton, Polly McMichael, and Olivia Hellewell, students have also published their translations. They gathered valuable experience, not only in the organisation of different events and the teaching of Slovene, but also in other areas, such as translating the subtitles for (documentary) films.

Of special and particularly valuable importance is the pedagogical work and research contributions of lecturers at the Department of Russian and Slavonic Studies in the field of Slovene Studies: a doctorate degree *The Life and Works of Ciril Kosmač* (*Življenje in delo Cirila Kosmača*) by David Denton in 1984; an extensive descriptive Slovene grammar for English speakers, *Slovene: A Comprehensive Grammar* by Peter Herrity, a specialist of comparative Slavonic linguistics, published in 2000, and the research of Polly McMichael in the field of Slovene popular music and Slovene culture. The lecturers from the Department have often participated at the international

conference for Slovene specialists *Obdobja (Epochs)* in Ljubljana. More than ten students of the Slovene studies have so far graduated or received master's degree in Slovene besides their major subject. Olivia Hellewell was the first to receive a master's degree in 2013 in the new Translation Studies and Slovene programme; the title of her project was *Translating Goran Vojnovič's Jugoslavija, moja dežela: a Foreignizing Approach (Prevajanje romana Gorana Vojnoviča Jugoslavija, moja dežela: pristop tujevanja)*, and she continues with her doctoral studies in the field of Slovene studies. Every year since 1965 the students, alumni and lecturers of the Nottingham University are offered professional support at the summer two- or three-week *Seminar of Slovene Language, Literature and Culture*, organised for foreign specialists of Slovene by the teachers and coordinators from the Centre for Slovene as a Second/Foreign Language with scholarships granted to participants for the whole programme. Grants from the Jana Zemljarič Miklavčič Scholarship Trust and Erasmus, the European Union mobility programme, offer further opportunities for attendance at other Slovene language courses. On the basis of the Erasmus mobility contract signed between both universities, there have also been some guest lecturers in Slovene studies from the University of Ljubljana, including Marko Stabej in Milena Mileva Blažić, to name but a few.

Slovene Studies at Nottingham holds great national importance for Slovenia. With their lecturer Ivana Petric Lasnik, students of Slovene were once invited as guests of the Slovene President Dr. Danilo Türk at The Royal Society when the president donated a facsimile of the collection *Iconotheca Valvasoriana* by Janez Vajkard Valvasor (1641–1693), who was a member of the Royal Society himself. They talked to the president in Slovene on the occasion. The *lektorat* has been frequently featured in the media, as well as the students and teachers who have also featured on Slovene national radio and television on many occasions.

Despite all the achievements and support from the University of Ljubljana and the University of Nottingham, there is a citation from the year 1999, written by one of the teachers Sabina Grahek, that

continues to be relevant: 'Because of the reduced funding, there is a threat that the whole Slavonic Department at the University of Nottingham will close, especially the *lektorat*. At the same I would like to stress that the Head of Department P. Herrity is fighting very hard to preserve the existence of the Slovene *lektorat*...' (Grahek 1999: 4, translated by the author). Large amounts of pressure to reduce the cost of university study programmes, and students being continually counted to check that numbers are met, means that as a consequence, vulnerable studies of languages such as Slovene will sooner or later be automatically erased from university programmes. In the academic year 2013/2014 there were 25 students enrolled for different modules of Slovene in total, which was more than in any previous year, but not enough for some individual modules.

On the other hand the story has a brighter side, as all of the heads of Department, namely Dr. David Norris in recent years, are putting their best efforts together with us in Ljubljana to maintain the presence of Slovene studies and to ensure their survival and growth through the crisis. Moreover, these efforts help to ensure that the Slovene *lektorat* at the University of Nottingham remains the centre for Slovene culture in the United Kingdom; the place where Slovene literary, translation and film events happen regularly, the place with the largest amount of modern Slovene professional and fiction literature. We sincerely wish to continue to contribute to the work of the Department, which is recognised as a leading centre for Russian and Eastern European Studies in the United Kingdom.

With this thought I would like to express my deep gratitude to the Department of Russian and Slavonic Studies in the School of Cultures, Languages and Area Studies at the University of Nottingham on behalf of all my colleagues at the University of Ljubljana, and wish to congratulate you on this anniversary. At the same time I hope that Slovene will live long and prosper. We look forward to further cooperation.

## Resources

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<http://archiveshub.ac.uk/data/gb159-jl>; accessed February 15, 2015.

## **SLOVENISTIKA NA UNIVERZI V NOTTINGHAMU KOT DEL PROGRAMA SLOVENŠČINA NA TUJIH UNIVERZAH**

Slovenistika, ki deluje na Oddelku za ruske in slovanske študije Šole za kulture, jezike in področne študije na Univerzi v Nottinghamu, je edina na univerzah v Veliki Britaniji, kjer je slovenščina s samostojnimi predmeti vključena v študijske programe. Na slovenski strani pa je del mreže slovenistik na tujih univerzah, za katero skrbi program Slovenščina na tujih univerzah Centra za slovenščino kot drugi/tuji jezik pri Oddelku za slovenistiko na Filozofski fakulteti Univerze v Ljubljani. S sodelovanjem učiteljev in ob podpori vodstev na obeh institucijah se je z leti vzpostavilo plodno sodelovanje na pedagoškem in raziskovalnem področju v jezikoslovju, književnosti in kulturi. S slovenščino je Oddelek za ruske in slovanske študije Univerze v Nottinghamu povezan vse od leta 1918, ko je na takratnem univerzitetnem kolidžu začel poučevati ruščino Slovenec Janko Lavrin (Glonar 1932: 624) ter postavil temelje slovanskim študijam in slovenskemu jeziku ter jima s svojim delovanjem zagotovil kontinuirano delovanje, obenem pa tudi sodelovanje z Univerzo v Ljubljani, ki je bila ustanovljena leta 1919. Zato v študijskem letu 2014/2015 obeležujemo 40-letnico ustanovitve lektorata slovenščine, ko je na podlagi uradnega dogovora na Univerzo v Nottingham odšel prvi lektor slovenskega jezika iz Slovenije, hkrati pa tudi skorajšnjo 100-letnico začetka poučevanja Janka Lavrina.

Janko Lavrin (1887-1986) je delal na nottinghamski univerzi na področju ruskih in slovanskih študij od leta 1918, od leta 1921 kot profesor slovanskih študij in ves čas do upokojitve leta 1952, razen v času 2. svetovne vojne, ko je pripravljala oddaje na radiu BBC za okupirano Evropo. Bil je literarni zgodovinar, esejist, pisatelj, prevajalec, pesnik in urednik ter dopisni član Slovenske akademije znanosti in umetnosti od leta 1956. Pripomogel je k ustanovitvi oddelka za slovanske študije in k prvemu doktoratu na tem področju na nottinghamski univerzi, ki ga je pripravila Monica A. Partridge. Bil je »mojstrski interpret slovenske književnosti v angleško govorečem

svetu«, kot ga je označil Rado L. Lenček ob sprejetju Lavrina med člane Slovene Studies Society 8. februarja leta 1985 (Lenček 1985).

Lektorat slovenskega jezika je bil ustanovljen z akademskim letom 1974/75 na pobudo predstojnice oddelka Monice A. Partridge kot plod njene močne povezanosti s slovenščino in njenega sodelovanja z univerzo v Ljubljani, ki mu je prisluhnila tudi slovenska država ter napotila prvo lektorico Ljubico Črnivec na Univerzo v Nottinghamu. Slovenščina je bila vse do leta 1992/93 nato izbirni predmet za študente slavistike, nato pa so lahko novo oblikovane predmete (module) iz slovenščine vpisovali tudi študenti drugih študijskih smeri nottinghamske univerze. Takrat se je število študentov povečalo s pet ali šest na 15 v letu 1999 ter v tem okviru ostalo tudi kasneje, kot so v svojih poročilih zapisali lektorji slovenščine. Poleg lektorskih vaj v zadnjih letih lektorji v angleščini izvajajo predmet *Uvod v Slovenijo, njen jezik in kulturo*, z akademskim letom 2012/13 pa je bila slovenščina uvrščena tudi v magistrski študij prevodoslovja, in sicer s predmetom *Literarno prevajanje*, ki je študentom omogočil še bolj poglobljen študij in sodelovanje pri izvedbi številnih slovenističnih prevajalskih projektov.

Lektorji slovenščine odhajajo na Univerzo v Nottinghamu preko programa Slovenščina na tujih univerzah, ki povezuje 58 slovenistik po svetu. Program je namenjen »skrbi za organizacijo in delovanje lektoratov ter študijev slovenistike na univerzah po svetu, vzpostavljanju in vzdrževanju stikov z učitelji in univerzami v tujini s slovenističnimi študijskimi programi, stalnemu izobraževanju učiteljev, zagotavljanju delovnih pogojev, ki učiteljem na delu v tujini omogočajo strokovno delo, ter pripravi ustreznih učnih gradiv. Celovita podpora, ki jo zagotavlja program, ima za cilj podpirati kakovostni študij slovenščine ter promocijo slovenske kulture, jezika in literature po svetu«. Tako je na Filozofski fakulteti Univerze v Ljubljani zaposlenih 30 učiteljev slovenščine, ki poučujejo slovenščino na univerzah po svetu, izvajajo različne prevajalske, literarne in druge kulturne projekte, skrbijo za meduniverzitetne stike, spodbujajo raziskovanje in vedenje o slovenskem jeziku, literaturi in kulturi,

preko programa pa jih med seboj povezujemo s srečanji in skupnimi projekti. V 40 letih se je na Oddelku za ruske in slovanske študije nottinghamske univerze zvrstilo 15 lektorjev: prva je bila leta 1975 Ljubica Črnivec, nato so sledili Srečko Fišer, Božena Činkole, Tone Perčič, Jože Iskra, Ksenija Slabe, Metka Čuk, Adriana Krstič, Sabina Grahek, Alenka Jensterle Doležal, Andreja Ponikvar, Ivana Petric Lasnik, Jernej Ključevšek, Matej Klemen in Maja Rančigaj.

Pomembna dejavnost programa Slovenščina na tujih univerzah so skupni prevajalski, literarni in filmski projekti, ki potekajo na eno oziroma dve leti od leta 2004, vanje pa so vključeni vsi učitelji in študenti na več kot 50 tujih univerzah. Projekte koordiniramo na Centru za slovenščino kot drugi/tuji jezik, lektorji in učitelji na tujih univerzah pa prevajajo, pripravijo gostovanja, literarne in filmske dogodke, dosežki pa so vedno predstavljeni univerzitetni in širši javnosti. Na slovenistiki v Nottinghamu so doslej sodelovali v vseh sedmih skupnih projektih: *Prevajanja slovenskih literarnih del* (2004), *Svetovni dnevi slovenskega filma* (2005), *Svetovni dnevi slovenske literature* (2006), *Svetovni dnevi slovenske literature na filmu* (2008), *Svetovni dnevi sodobne slovenske literature* (2010), *Svetovni dnevi slovenskega dokumentarnega filma* (2012) in *Svetovni dnevi slovenskega jezika* (2014) in pripravili veliko svojih. S sodelovanjem obeh strani so v preteklih letih na oddelku gostovali ugledni slovenski pisatelji, režiserji, kantavtorji zlasti mlajše generacije s kakovostnim avtorskim opusom (Polona Glavan, Nejc Gazvoda, Boštjan Narat, Gabriela Babnik, Jani Kovačič ...). Ob projektih je s sodelovanjem slovenskih lektorjev nastalo veliko študentskih prevodov, in sicer pod budnim očesom in mentorstvom sodelavcev na oddelku: Davida Dentona, Polly McMichael ter Olivie Hellewell. Študenti so si na ta način pridobili dragocene delovne izkušnje – prevajalske, pedagoške in organizacijske, med drugim tudi s podnaslavljanjem (dokumentarnih) filmov.

Posebne pomena in zelo dragoceni so pedagoško delo in znanstveni prispevki učiteljev slovenščine na Univerzi v Nottinghamu: doktorska disertacija z naslovom *Življenje in delo Cirila Kosmača (The Life and*

*works of Ciril Kosmač*) Davida Dentona leta 1984, obsežna opisna slovenska slovnica za angleško govoreče *Slovene: A Comprehensive Grammar* Petra Herrityja, strokovnjaka za primerjalno slovansko jezikoslovje, ki je izšla leta 2000, ter raziskovalno delo Polly McMichael na področju slovenske popularne glasbe in slovenske kulture. Učitelji so v preteklih letih s prispevki večkrat sodelovali tudi na znanstvenem simpoziju *Obdobja* v Ljubljani, približno deset študentov na nottinghamski univerzi pa je v preteklih letih pod njihovim mentorstvom diplomiralo ali magistriralo tako, da so poleg glavne smeri vpisali tudi slovenščino. Olivia Hellewell je v letu 2013 kot prva magistrirala iz prevodoslovja s slovenščino, naslov njenega zaključnega prevajalskega projekta je bil *Translating Goran Vojnović's Jugoslavija, moja dežela: a Foreignizing Approach* (Prevajanje romana Gorana Vojnovića *Jugoslavija, moja dežela: pristop tujevanja*), študij pa nadaljuje z doktorskim študijem na slovenistično temo. Vsa leta od 1965 dalje nudi podporo študentom, diplomantom in učiteljem nottinghamske slovenistike in slavistike strokovni dvotedenski *Seminar slovenskega jezika, literature in kulture*, ki ga vsako leto pripravimo sodelavci in učitelji s Centra za slovenščino kot drugi/tuji jezik in Oddelku za slovenistiko Filozofske fakultete Univerze v Ljubljani ter podelimo štipendije za udeležbo, dodatno možnost strokovnega izpopolnjevanja omogočajo štipendije iz sklada Jane Zemljarič Miklavčič za udeležbo na Poletni šoli Centra za slovenščino ter štipendije programa Erasmus Evropske unije. S predavanji so na podlagi podpisane pogodbe Erasmus na oddelku večkrat gostovali učitelji slovenistike z Univerze v Ljubljani, med drugim Marko Stabej in Milena Mileva Blažić.

Slovenistika na Oddelku za ruske in slovanske študije Univerze v Nottinghamu ima na slovenski strani velik pomen tudi na državni ravni. Tako so bili študenti slovenščine skupaj z lektorico Ivano Petric Lasnik gostje ob obisku predsednika Slovenije dr. Danila Türka v prostorih Britanske kraljeve družbe, ko ji je ob praznovanju 350. obletnice njene ustanovitve podaril faksimilirano izdajo zbirke *Iconotheca Valvasoriana* Janeza Vajkarda Valvasorja (1641–1693), člana Kraljeve družbe, s predsednikom pa so se pogovarjali slovensko.



Prav tako je bil lektorat na slovenski strani pogosto deležen medijske pozornosti, študenti in učitelji so se v Sloveniji večkrat predstavili v oddajah slovenskega nacionalnega radia in televizije.

Navkljub vsem dosežkom in prizadevanjem na ljubljanski in nottinghamski univerzi je vedno znova aktualen citat iz leta 1999, ki ga je zapisala lektorica Sabina Grahek: »Zaradi čedalje manjšega dotoka denarnih sredstev je celotni slavistični oddelek na nottinghamski univerzi v nevarnosti, da ga skrčijo, posebno lektorati. Pri tem je treba poudariti, da se predstojnik oddelka P. Herrity iz leta v leto bori za obstoj slovenskega lektorata ...« (Grahek 1999: 94). Močni pritiski, da se na univerzah znižujejo stroški študijskih programov in preštevajo študenti, katerih številčnost med drugim tudi pri slovenščini pogosto ne dosega standardov, imajo za posledico, da se skoraj samodejno ukinjajo študiji jezikov, kot je slovenščina. Kljub temu, da je bilo v študijskem letu 2013/2014 na različne predmete vpisanih kar 25 študentov, kar je največ doslej, ne ustrezamo kriterijem po številčnosti, čeprav si za to močno prizadevamo. Ob tem pa nas bodri dejstvo, da si vsi predstojniki, v zadnjih letih predstojnik David Norris, skupaj z nami v Sloveniji močno prizadevajo, da bi se prisotnost slovenščine na univerzi ohranila in krepila ter da bi slovenistika ostala središče slovenske kulture v Veliki Britaniji: prostor, kjer se stalno odvijajo slovenski literarni, prevajalski in filmski dogodki, kjer je največ sodobne slovenske leposlovne in strokovne literature. Iskreno si želimo, da bi še naprej lahko prispevali k oddelku, ki je prepoznan kot vodilni center za ruske in jugo-vzhodne evropske študije v Veliki Britaniji.

S to mislijo se učiteljem in vodstvu Oddelka za ruske in slovanske študije Šole za kulture, jezike in področne študije na Univerzi v Nottinghamu v imenu vseh sodelavcev na Univerzi v Ljubljani zahvaljujem, jim čestitam ob jubileju ter hkrati želim, da bi slovenščina pri njih še dolgo uspešno živela in rasla. Veselimo se nadaljnjega sodelovanja.

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## THE DUAL, DICTIONARIES, AND MANY MORE REASONS TO BE CHEERFUL

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As is customary with such occasions, there will be plenty of formalities to be found here upon this special celebration of 40 years of the Slovene *lektorat* at the University of Nottingham. My time at Nottingham covers just a short period of this timeline of Slovene Studies, which is something I ought to remind people of, when they tell me that I've been at university forever. As a relative newcomer to the Slovene party, and thus not being as well-versed in the history of the department, I thought I might make my contribution a light-hearted look at some of the exciting, eclectic and unexpected experiences that have arisen as a direct result of having studied Slovene here since 2010.

This fairly long list of experiences begins with my first ever trip to Slovenia. It was a cold, grey, drizzly time, and I must admit, even though I loved the places that I visited, I was at that point in time wishing I'd learnt a language from more tropical climes. But as most people know, I chose to learn Slovene entirely on the basis of the dual, and nothing else. This first trip did not disappoint grammatically; by the castle at Bled, overlooking the lake, I asked a stranger if he would take a photo of me and my boyfriend. That's right, the two of us. It was a landmark achievement.

That first trip to Slovenia also provided my first experience of a Slovene language course, the Winter School, run by the Centre for Slovene, and I met for the first time with Ljubica Črnivec, who was the first ever Slovene language teacher here at Nottingham. She took me to Škofja Loka and we had coffee and *gibanica*. It was during this first trip that I also bought my first Slovene-English dictionary and the inscription inside, Ljubljana, 25th January 2011, will always be a

reminder of my first time in Slovenia. The following summer, I went to the Seminar of Slovene Language, Literature and Culture (SSJLK), when both the weather and my language skills had improved considerably. I have to say, I am always struck by the amount of dedication and organisation that goes in to making the SSJLK happen; it really is an incredible feat to provide so much excellent teaching, so many activities, all the while maintaining such a positive atmosphere where the common language amongst people from all over the world is Slovene. Thanks to the SSJLK, I have clocked up numerous outdoor adventures around Slovenia; I discovered one of my favourite places to walk in Ljubljana, Šmarna Gora; had the interesting and unusual experience of going down a coal mine in Velenje; have visited the houses of several literary figures, and have even been interviewed by a national Slovene newspaper. I would like to take this opportunity to thank every person that has been involved in the organisation of the Seminar in some way; it is always an incredibly encouraging experience, and one which has been instrumental in the continuation of my studies in Slovene language and literature.

Other trips, without – let's say – a purely educational focus, have also led me to sights I wouldn't normally have seen. Last year I was able to use my Slovene to interpret information about natural wine-making – a traditional vinification culture which has a small but dedicated set of practitioners in Slovenia. I stayed on some vineyards, ate some amazing food, and of course, tried a lot of natural wine. Opportunities like this exemplify the unforeseen perks of language learning and it is something that I never could have imagined when I started the Postgraduate Diploma with Slovene back in 2010.

Aside from these stories of fun and adventures, there is a more serious point that needs to be made here. The existence of Slovene at Nottingham has provided opportunities that would not have been available to me were it not for the *lektorat* here, and the support of the staff in the department. And this is just my story; other students too, have a lot to share. The value of courses such as Slovene, just as with other languages which have to fight for their place, cannot be

measured in class sizes, or in monetary terms. They provide a diversity in education that I would argue is unrivalled in other subjects. Whilst it is of course great that we can celebrate 40 years of Slovene here at Nottingham, I think it's also important to use this occasion to remind ourselves that all of these achievements and contributions are too important to just one day disappear. I think everyone here, on this anniversary, understands this; the next big challenge is making sure that others outside of our immediate circles realise this value too.

## **DVOJINA, SLOVARJI IN OSTALI RAZLOGI ZA VESELJE**

Kot je ob takšnih priložnostih navada, se bo tudi ob tem praznovanju 40-letnice delovanja slovenističnega lektorata na Univerzi v Nottinghamu odvijalo kar nekaj formalnosti. Moj čas v Nottinghamu pokriva le kratko obdobje življenjske dobe slovenistike, na kar bi pravzaprav morala opomniti ljudi, ko mi pravijo, da sem na univerzi že celo večnost. Glede na to da sem na slovenski zabavi relativna novinka in morda ne prav do podrobnosti podkovana v zgodovini tega oddelka, sem pomislila, da bi moj današnji prispevek lahko prinesel nekoliko lahkotnejši pogled na nekaj razburljivih, eklektičnih in nepričakovanih doživetij, ki so vznikla kot neposreden rezultat mojega študija slovenščine od leta 2010.

Ta precej dolg seznam doživetij se začne z mojim prvim potovanjem Slovenijo. Bilo je hladno in sivo obdobje, pršlo je, in moram priznati, da sem – čeprav so mi bili kraji, ki sem jih obiskala, všeč – takrat nekoliko obžalovala, da ne študiram jezika kakšnega bolj tropskega podnebja. A kot je znano večini ljudi, sem se odločila študirati slovenščino prav zaradi dvojine, in ničesar drugega. Prvi izlet me v slovničnem smislu zagotovo ni razočaral; na Blejskem gradu s pogledom na jezero, sem namreč vprašala neznanca, če naju lahko s fantom fotografira. Ja, res je, naju dva! To je bil eden izmed prelomnih trenutkov.

Prvo potovanje v Slovenijo je prineslo mojo prvo izkušnjo s tečajem slovenskega jezika – Zimsko šolo, ki jo organizira Center za slovenščino, spoznala pa sem tudi Ljubico Črnivec, ki je bila prva učiteljica slovenščine v Nottinghamu. Peljala me je v Škofjo Loko, kjer sva pili kavo in jedli gibanico. Ob tem obisku Slovenije sem tudi kupila svoj prvi slovensko-angleški slovar in zapis v njem – Ljubljana, 25. januar 2011 – me bo vedno spominjal na moje prvo potovanje v Slovenijo. Naslednje poletje, ko sem odšla na Seminar slovenskega jezika, literature in kulture (SSJLK), so se tako vreme kot tudi moje jezikovne sposobnosti občutno izboljšali. Vedno sem navdušena nad vso predanostjo in organizacijo, ki ju v Ljubljani vložijo v izvedbo SSJLK. Neverjeten dosežek je, da vsako leto zagotovijo tako odlično poučevanje, toliko različnih dejavnosti in hkrati ohranijo tako pozitivno vzdušje, pri čemer je skupen jezik ljudi z najrazličnejših koncev sveta slovenščina. Zahvaljujoč SSJLK sem doživela številne pustolovščine po Sloveniji; odkrila sem enega izmed svojih najljubših mest za sprehod blizu Ljubljane; Šmarno Goru; obiskala nenavadno zanimiv premogovnik v Velenju; obiskala hiše številnih literarnih osebnosti, slovenski nacionalni časopis pa je z mano opravil celo intervju. Ob tej priložnosti, bi se rada zahvalila vsem, ki so na kakršenkoli način povezani z organizacijo seminarja; to je vedno neverjetno spodbudna izkušnja, in ki je bila tudi ključnega pomena za nadaljevanje mojega študija slovenskega jezika in književnosti.

Tudi ostali izleti, ki niso bili posebej izobraževalno orientirani, so me pripeljali do stvari, ki jih drugače ne bi videla. Lani sem tako lahko znanje slovenščine uporabila za tolmačenje informacij o naravni pripravi vina – tradicionalnem vinarstvu, ki ima v Sloveniji majhno, ampak zavzeto skupino pridelovalcev. Obiskala sem nekaj vinogradov, jedla odlično hrano in seveda poskusila veliko naravnega vina. Priložnosti, kot je ta, so primer nepričakovanih prednosti študija jezikov. Kaj takega si leta 2010, ko sem začela s podiplomskim študijem slovenščine, zagotovo ne bi mogla predstavljati.

Poleg zabavnih zgodb in dogodivščin pa je treba izpostaviti še resnejši vidik študija slovenščine. Slovenščina v Nottinghamu mi je zagotovila

številne priložnosti, kar brez lektorata slovenščine in brez podpore oddelka tukaj ne bi bilo mogoče. To pa je samo moja zgodba; verjamem, da bi tudi drugi študenti lahko povedali veliko. Pomena predmetov kot je slovenščina, kakor tudi drugih jezikov, ki se morajo za svoj obstanek boriti, ni mogoče meriti po številčnosti razredov ali nanje gledati zgolj v denarnem smislu. Takšni predmeti namreč zagotavljajo raznolikost izobraževanja, s katero se po mojem mnenju drugi programi težko primerjajo. Seveda je odlično, da danes praznujemo 40 let slovenščine tukaj v Nottinghamu, hkrati pa menim, da je ob tej priložnosti treba tudi opomniti, da so vsi ti dosežki in prispevki lektorata slovenščine preveč pomembni, da bi lahko dopustili, da bi nekega dne slovenščina v Nottinghamu preprosto izginila. Mislim, da se vsi zbrani na tem praznovanju tega predobro zavedamo, naslednji in večji izziv pa bo o tem prepričati tudi ljudi izven naše sredine.



## **LUCK, ILL-LUCK AND THE BATTLE FOR EXISTENCE: THE LIFE AND WORKS OF CIRIL KOSMAČ**

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Ciril Kosmač is without doubt one of the foremost figures in Slovene literature and renowned as the author of the screen play for the first Slovene full-length feature film *Na svoji zemlji*. He is the author of two novels and his three most distinguished works of the 1930's are regarded as some of the finest examples of Slovene Social Realism.

Far from being a prolific writer, Kosmač wrote with unease. Uncertainty about his creative talent, coupled with his incessant striving for stylistic perfection, led to his rather premature literary silence in 1960.

Throughout his literary career Kosmač seldom strayed thematically from the wooded hills of his native Idrijca valley. Despite this, he is far from being a regional writer. His works are characterised by a universal quality and are imbued with personal and collective memory, fantasy and folk wisdom.

In describing the extraordinary fates of the village outcast, simpleton or fool, Kosmač portrays the themes of birth, death, suffering, love and man's yearning for happiness. His characters are taken directly from his personal experience and are deeply-rooted in the Tolminsko soil, yet their lives assume an importance that stretches far beyond the Idrijca valley.

Written in 1936 the short stories *Gosenica* (The Caterpillar), *Sreča* (Luck) and *Kruh* (Bread) represent the high point of Kosmač's literary output in the 1930's. In each of them a fundamental paradox emerges – one that was to re-emerge throughout the writer's career.

In *Sreča* (Luck) the concept of “luck” is associated with its antithesis “ill-luck”; “happiness” is associated with death.

In *Kruh* (Bread) the lonely outcast Okouinokou freezes to death clinging to bread. He dies not of hunger, but of loneliness and spiritual impoverishment.

In *Gosenica* (The Caterpillar), the caterpillar that devours the leaves of the horse chestnut will itself become a thing of beauty. Should the caterpillar be dislodged by an imminent storm, another life force shall prevail.

Death is an integral feature of Kosmač's short stories of the 1930's and by Tantadruj (Tantadruj) (1959) death would become the very object of life. For Tinka and her clawing imbecile daughter Sreča in the work of 1936, death represents the alleviation of suffering and is their last and perhaps only true luck/ happiness.

In the lives of the simple folk of Slap, Kosmač explored the human heart, exploiting folksy aphorisms and the collective wisdom of past generations. Unlike his fellow Social Realists (Voranc, Kranjec and Ingolič) Kosmač is far more than a regional writer. His themes are universal. He established his own narrative technique and style through the use of first-person narration (izpovedna jaz oblika) and recollection of events and characters from his childhood.

*Gosenica* (The Caterpillar) is dominated by the battle for existence (boj za obstanek) between the caterpillar and the horse chestnut leaves. The symbolism is clear: the budding leaves unfurl and reach for freedom toward the light; they are a banner of freedom. Kosmač associates his plight with that of his nation – imprisoned by Fascist oppression. A storm becomes an ally of the remaining leaves as it dislodges the caterpillar. There is good in everything, luck in “bad luck” or adversity, and though “life devours life” (življenje žre življenje) life is sustained, and life and hope ultimately triumph: the leaf will survive or the caterpillar will become a butterfly.

In *Sreča* (Luck) Kosmač returns to the Tolminsko soil and the Social Realist theme of the village, drawing on childhood memories of the ill-starred lives of Strežek, Tinka and her daughter Sreča. Set after the First World War, the story is a mosaic of tragedy, humour and folklore and casts bitter, ironic light upon the concept of luck and good fortune as perceived in the village: “sreča v nesreči” – “luck in ill-luck”. For the villagers with their harsh existence “luck” is but fleeting and exists only in co-existence with its antithesis “ill-luck”. Luck is embodied in the figure of Tinka, the young ethereal girl of Kosmač’s childhood, and in the grotesque and tragic fate of her illegitimate and retarded daughter – the ironically-named Sreča. Throughout the text Tinka’s “father”, the simpleton Strežek, proclaims his imminent luck but is instead gifted with misfortune. His naive optimism serves as a leitmotif throughout the text.

Tinka is a contemporary of the author. He is a little in love with this beautiful, delicate creature – too delicate a flower for the harsh environment and social conditions of Slap. When Tinka gains employment at the local Italian barracks, Strežek rejoices that luck has now visited his “daughter”. The fifteen-year-old girl falls pregnant and gives birth to a lively yet backward, mentally-defective girl who can only howl, scratch and rage like an animal. She is the living personification of “luck” within the village – living proof of “luck” conceived in “ill-luck”. Tinka departs the village to work in Milan as a prostitute where she contracts venereal disease. The story ends with a letter from the author’s father relating events in the village. Sreča, the bitterly ironic personification of luck, has grown ever larger, more fierce and uncontrollable in her biting and scratching, leading Kosmač to remark that “Prevelika sreča je včasih tudi v nesrečo” – namely that too much luck is sometimes also a misfortune.

When Tinka finally returns to the village and Strežek rejoices that luck has now truly befallen him. Ferocious weather strikes the village: Tinka and her daughter Sreča disappear in a flood. They are discovered drowned downstream. Tinka’s body is badly ravaged and bitten by the jaws of her daughter, Sreča. Strežek, wizened and deaf

from Sreča's nocturnal howling, reflects that "to je bila pravzaprav njena edina sreča, da je umrla" – her only good fortune was death. In the Slovene village, ill-luck passes from generation to generation.

In *Kruh* the fate of the shadowy, fearful beggar Okouinokou who dies alone in the icy depths of winter clutching to bread reminds us of the aphoristic adage that the worst hunger is that of the human heart and soul. Kosmač's anecdotal recollections of village life in the years following the First World War focus here on the reclusive Okouinokou (so-called because of the Tolmin dialect pronunciation of "okoli in okoli") who shuns the community and collects the scrap iron remnants of artillery shells – here and there: okoli in okoli. The lonely eccentric who scampers into the forest to avoid human contact is finally forced to beg; his spirit is broken. Having lost all hope and self-respect, he dies not of hunger but of a lack of love and understanding. The timid beggar is buried with honour by the villagers and his memory lives on in the village as testimony to the fact that man does not live by bread alone. The work closes with an optimism characteristic of Kosmač: though beset by physical poverty, the villagers are rich in spirit, love and compassion.

In the years following the Second World War Kosmač wrote two short novels *Pomladni dan* (A Day in Spring) published in book form in 1953 and *Balada o trobenti in oblaku* (Ballad of the Trumpet and the Cloud) which appeared in eight instalments between 1956/57 in the journal *Naša sodobnost* and in book form in 1968.

In *Pomladni dan* the author employs a Proustian "stream of consciousness" and first-person narrative (izpovedna jaz-oblika) to record a series of subconscious memories that awaken within him upon his return to his village after an absence of some fifteen years. The work is lyrical and profoundly autobiographical – a personal response to events and memories of the writer's past. It subjectively chronicles the period between two World Wars (1914–1945) embracing Kosmač's childhood, youth and adolescence. The setting

and events are restricted to his native village and to the lonely homesteads of the Idrijca valley.

The novel has been described as a “telescope upon time” as the author “wanders through a labyrinth of memories”. Kosmač describes his farewell to his father; his mother's illness; his schooling in Gorica; his arrest; his alienation from his brothers and sisters. In conversation with his aunt the writer expresses his literary credo, namely the importance of fantasy, coincidence, subjectivism and the romantic as legitimate expressions of reality. Kosmač asserts the author's right to transform reality, to make the “real” into the “more real” through its depiction in pastel shades of unfettered subjectivism – rather than the politically-expedient black and white of Socialist Realism. In the curiously titled *Balada o trobenti in oblaku* (Ballad of the Trumpet and the Cloud) Kosmač interweaves two themes: heroic self-sacrifice during the National Liberation Struggle (Narodno-osvobodilna borba – NOB) and artistic creation/ the responsibility of the writer. Kosmač had originally intended to write a short thirty-page realistic story about the seventy-year-old peasant Temnikar who sacrifices his life and that of his family in order to save twelve wounded Partisan fighters. But upon his arrival at the Pleterje monastery, his chosen place to write the story, he heard the strange sound of a trumpet and thus the short realistic piece was to be transformed and imbued with elements of fantasy, imagination and symbolism. Kosmač was to create a work which though particular to Slovenia was nonetheless universal and whose literary technique was both sophisticated and modern.

Within *Balada o trobenti in oblaku* the two parallel texts are separated by the use of italics and normal script. The central element of the novel is the fictional story of Temnikar's moral dilemma and battle presented in italics through the creative prism and mind's eye of the autobiographical figure of the writer Peter Majcen. Majcen relates to the morose real-life peasant Črnilogar his artistic plans to write about Temnikar's unsung act of individual heroism. The fictional story, however, transpires to have been a reality – and the cause of

Črnilogar's unease becomes increasingly evident as the latter in identical circumstances had, unlike the fictional Temnikar, chosen his own life and that of his family over the well-being of the collective. Finding themselves in identical situations on Christmas Eve 1943 the two men had chosen very different paths. While Temnikar acts and determines upon self-sacrifice in battle, Črnilogar is mindful of his wife's admonitions that he should not risk his own life. He is thereafter racked and tortured with guilt – guilt kindled anew and flamed by Majcen's tale of heroism.

All three characters, the writer Majcen and the real and fictional peasants Črnilogar and Temnikar, are each presented with a moral and ethical dilemma. In relating Temnikar's story, Majcen unwittingly points to Črnilogar's guilt. For the writer Majcen, the real and the imaginary ultimately become one – with tragic consequences, namely Črnilogar's suicide. Majcen begins to question his creative resolve and ability – together with his responsibility as a writer. He begins, too, to question the relation of reality (Črnilogar) and fantasy (Temnikar).

The novel is full of symbolism, mystery and hidden meaning. Kosmač confessed to the autobiographical nature of the writer Peter Majcen, tortured by doubt as to his ability to create. Throughout his career Kosmač notoriously suffered from perfectionism and writer's block. The surname Majcen is derived from the Slovene "majhen" meaning "small"; the two peasants are linked by the nuances of darkness and shade inherent in their surnames.

The presence of the trumpet and the cloud is all-pervasive. Kosmač defined their meaning in simple terms: "trobenta – smrt; oblak – življenje". The trumpet is a reminder of conscience and a call to duty – it draws Majcen to the typewriter and compels Temnikar to act. The cloud by contrast represents life, family and artistic creation.

With its abundant use of symbol and curious concordance of the real and the imaginary *Balada o trobenti in oblaku* is a highly sophisticated

and unusual work and is rightly regarded as one of the major achievements of post-war Slovene literature.

## **SREČA, NESREČA IN BOJ ZA OBSTANEK: ŽIVLJENJE IN DELA CIRILA KOSMAČA**

Ciril Kosmač je nedvomno ena izmed najpomembnejših osebnosti slovenske literature, poznan pa je tudi kot avtor scenarija za prvi slovenski celovečerni film *Na svoji zemlji*. Poleg tega je tudi avtor dveh novel. Njegova tri dela iz 30. let prejšnjega stoletja veljajo za najboljši primer slovenskega socialnega realizma.

Kosmač je vedno ustvarjal z občutkom neugodja, zato tudi ni bil en izmed najbolj plodovitih avtorjev. Pestili so ga dvomi o svojem ustvarjalnem talentu, ki so se še poglobljali zaradi njegove težnje po stilistični perfekciji, kar je vodilo v prezgodnji zaključek literarnega ustvarjanja leta 1960.

Avtor je v svojih delih le poredko zašel iz gozdnatih gričev doline reke Idrijce, od koder prihaja. Kljub temu še zdaleč ni pokrajinski avtor. Njegova dela so prepojena z osebnim in kolektivnim spominom, fantastiko in ljudsko modrostjo.

Kosmačevo opisovanje nenavadnih usod vaških izobčencev, tepčkov ali posebnežev, je podlaga za obravnavanje različnih tem, kot so: rojstvo, smrt, trpljenje, ljubezen in človeško hrepenenje po sreči. Liki iz Kosmačevih zgodb so vzeti iz njegovega življenja; to so prebivalci Tolminskega, toda pravi pomen njihovih življenj sega preko meja doline reke Idrijce.

Novele *Gosenica*, *Sreča* in *Kruh*, napisane leta 1936, predstavljajo vrh Kosmačevega literarnega ustvarjanja v 30. letih prejšnjega stoletja. V vsaki izmed njih je prisoten bistven paradoks – prav takšen, kot se je kasneje zgodil v pisateljevi karieri.

V noveli *Sreča* se pojem sreče izmenjuje z njegovo antitezo, z nesrečo, saj je sreča za protagonista smrt.

V noveli *Kruh* osamljeni izobčenec Okouinokou zmrzne, stiskajoč v rokah kruh. Ne umre zaradi lakote, ampak zaradi osamljenosti in duhovnega osiromašanja.

*Gosenica* govori o gosenici, ki žre kostanjeve liste, da bi postala nekaj lepega. Ko pa nevihta prežene gosenico iz drevesa, v ospredje stopi drevo z vso svojo življenjsko močjo.

Smrt je sestavni element Kosmačevih novel iz 30. let prejšnjega stoletja. Za *Tantadruja* (1959) je smrt smoter življenja; za Tinko in njeno mentalno prizadeto hčerko Srečo (novela *Sreča*, 1936) smrt predstavlja ublažitev trpljenja ter zadnji in mogoče celo edini pravi trenutek sreče.

Kosmač je uporabil življenja preprostih ljudi iz njegovega rodnega Slapa za raziskovanje človeškega srca, pri tem pa je uporabljal ljudske aforizme in modrosti starejših generacij. Kosmač je za razliko od drugih socialnih realistov, ki so ustvarjali v tem obdobju (Voranc, Kranjec in Ingolič), veliko več kot le pokrajinski pisatelj, saj so njegove teme univerzalne. Svojo pripovedno tehniko in slog je vzpostavil preko pripovedovanja v prvi osebi ednine (izpovedna jaz oblika) ter spominov – dogodkov in oseb – iz svojega otroštva.

Glavna tema *Gosenice* je boj za obstanek, ki se odvija med gosenico in listi divjega kostanja. Simbolika je očitna; mladi, brsteči listi se odpirajo ter segajo proti svetlobi – listi so simbol svobode. Kosmač naveže ta proces na svojo stisko in stisko svojega naroda – v tem času je bil pisatelj aretiran zaradi ukrepov tedanjega fašističnega režima. Nevihta postane zaveznik preostalih še živečih listov, saj prežene gosenico. V vsaki stvari je nekaj dobrega, v nesreči in tegobah se lahko najde sreča, in čeprav življenje žre življenje, se to vseeno ohranja in upa na končno zmago; list bo preživel in gosenica bo postala metulj.



V *Sreči* se pisatelj vrne na domače Tolminsko in k tematikam socialnega realizma. Dogajanje postavi med svoje otroške spomine, glavni liki pa so vaški prebivalci Strežek, Tinka in njena hči Sreča ter njihova nesrečna življenja. Zgodba, ki se dogaja med prvo svetovno vojno, je mozaik tragedije, humorja in folklorne ter meče grenkobno in ironično luč na koncept sreče, ki je prisoten v vasi – pojem »sreče v nesreči«. Za vaščane, ki so vajeni težkega življenja, je sreča zgolj bežen trenutek, ki živi le v soobstoju s svojim nasprotjem, z nesrečo. Srečo poosebljata Tinka, mlado in krhko dekle iz Kosmačeve mladosti, ter tragična usoda njene nezakonske in umsko prizadete hčerke, ki se ironično imenuje Sreča. Tinkin oče, vaški tepček Strežek, skozi celotno zgodbo razlaga o sreči, ki se mu bo zgodila, a mu je na koncu podarjena le nesreča. Njegov naivni optimizem služi kot vodilni motiv celotne zgodbe. Tinka je pisateljeva sovrstnica. Nekoliko je zaljubljen v to lepo in občutljivo bitje – nežno deklico, ki ni kos krutemu okolju in socialnim pogojem v Slapu. Ko se Tinka zaposli v lokalni italijanski kasarni, Strežek pravi, da je sreča obiskala njegovo hčer. Petnajstletnica nato zanosi in rodi živahno, a mentalno prizadeto deklico, ki zmore le kričati, praskati in noreti kot žival. Njeno življenje je poosebitev »sreče«, kot to dojemajo v vasi – živi dokaz »sreče« ustvarjene v »nesreči«. Tinka potem zapusti svojo družino in odide v Milano, kjer dela kot prostitutka. Kasneje tudi zboli za spolno prenosljivo boleznijo. Zgodba se zaključi s pismom Kosmačevega očeta, v katerem posreduje zadnje novice z vasi. Deklica Sreča, grenkobno-ironična poosebitev sreče, je postala še večja, bolj divja in neobvladljiva pri grizenju in praskanju, kar Kosmač komentira z mislijo »Prevelika sreča je včasih tudi v nesrečo« – torej je preveč sreče včasih lahko tudi nesreča. Ko se Tinka ponovno vrne v vas, se Strežek vzradosti, saj meni, da ga je sreča končno doletela. Takrat pa vas zajame velika nevihta, po kateri Tinka in Sreča izgineta. Najdejo ju v reki; Tinkino telo je iznakaženo, saj jo je Sreča močno pogrizla. Strežek, ki je zdaj že zgrbančen in oglušel zaradi Srečinega nočnega vpitja, nastalo situacijo komentira s »To je bila pravzaprav njena edina sreča, da je umrla«. V tipični slovenski vasi velja, da se nesrečna usoda prenaša iz generacije v generacijo.

Novela *Kruh* pripoveduje o usodi mračnega in strašljivega berača po imenu Okouinokou, ki sam umre sredi hude zime, oklepajoč se kruha – ta zgodba spominja na ljudski rek, ki pravi, da je najhujša lakota prav lakota človeškega srca in duše. Kosmačevi spomini o vaškem življenju v letih po prvi svetovni vojni, strnjeni v anekdote, so osredotočeni na življenje samotarskega posebnega po imenu Okouinokou, ki se izogiba vsem stikom s skupnostjo in zbira železne ostanke granat; tu in tam, *okoli in okoli*. Osamljeni posebnega, ki se zateče v gozd, da bi se izognil ljudem, je na koncu prisiljen prosjačiti; tedaj je njegova duša poteptana. Ko izgubi vse upanje in samospoštovanje, umre – a ne zaradi lakote, temveč zaradi pomanjkanja ljubezni in razumevanja. Osamljenega berača vaščani spoštljivo pokopljejo in njegov spomin živi naprej kot živi dokaz, da človek ne živi samo od kruha. Zgodba se zaključi z optimistično idejo; čeprav vaščane pesti revščina, so bogati v duhu ter zmožni ljubezni in sočustvovanja.

Po drugi svetovni vojni je Ciril Kosmač napisal dva kratka romana. *Pomladni dan*, ki je izšel kot samostojno delo leta 1953, in *Balado o trobenti in oblaku* (Ballad of the Trumpet and the Cloud), ki je bila objavljena v osmih številkah revije *Naša sodobnost* med letoma 1956 in 1957, v knjižni obliki pa leta 1968.

V delu *Pomladni dan* se pisatelj poslužuje metode »toka zavesti« Marcela Prousta ter pripovedovanja v prvi osebi ednine (izpovedna jaz oblika), da bi si zabeležil svoje podzavestne spomine, ki so se prebudili v njem ob vrnitvi v svojo rodno vas po petnajstih letih. To delo je lirično in močno avtobiografsko – je osebni odgovor na dogodke in spomine iz pisateljeve preteklosti. Na subjektiven način kronološko opisuje obdobje med svetovnima vojnama ter zaobjema Kosmačevo otroštvo, mladost in adolescenco. Dogajanje je omejeno na pisateljevo rojstno vas in osamljene kmetije doline Idrije.

Roman opisujejo kot časovni teleskop, saj pisatelj »tava po labirintu svojih spominov«. Kosmač opisuje slovo od svojega očeta, materino bolezen, svoje šolanje v Gorici in aretacijo, ter odtujitev od svojih bratov in sester. V pogovoru s svojo teto pisatelj obrazloži svoje

literarne nazore, poudarja predvsem pomembnost fantazije, naključij, subjektivizma in romanticizma kot legitimnega izražanja resničnosti. Zavzema se za pisateljevo pravico do preoblikovanja realnosti, da iz »resničnega« nastane še bolj »resnično« zaradi uporabljanja palete pastelnih odtenkov neomejenega subjektivizma – za razliko od črno-belega in politično sprejemljivega načina izražanja v socialnem realizmu.

V noveli z nenavadnim naslovom *Balada o trobenti* in oblaku se prepletata dve temi, junaško samožrtvovanje med narodno-osvobodilno borbo ter umetniško ustvarjanje v povezavi z odgovornostmi pisca. Kosmač je v začetku nameraval napisati kratko, trideset strani dolgo zgodbo o sedemdesetletnemu kmetu Temnikarju, ki je žrtvoval svoje življenje in življenja svoje družine, da bi rešil dvanajst ranjenih partizanov. Ko pa je prišel v samostan v Pleterjah, kjer je nameraval napisati roman, je zaslišal nenavaden zvok trobente in se odločil, da bo sicer realistično delo preoblikoval ter vanj vključil elemente fantazije, domišljije in simbolizma. Kosmač je tako ustvaril delo, ki je sicer značilno slovensko, a vseeno univerzalno ter vključuje prefinjeno in moderno literarno tehniko.

Znotraj novele *Balada o trobenti* in oblaku najdemo dva vzporedni besedili, ki se že na prvi pogled med seboj razlikujeta – zaradi uporabe poševnega ali običajnega tiska. Glavni element romana je izmišljena zgodba Temnikarjeve moralne dileme, ki je skozi kreativno prizmo in vizualni spomin pisatelja Petra Majcna, skozi katerega Kosmač upodobi samega sebe, obrazložena v poševnem tisku. Majcen pripoveduje o nekoliko zamorjenem, a pravem kmetu Črnilogarju ter o njegovih umetniških načrtih – želi si pisati o Temnikarjevih do tedaj še neopevanih junaških dejanjih. Na koncu se izkaže, da je ta izmišljena zgodba pravzaprav resnična. Vedno bolj postaja jasno, da je razlog za Črnilogarjevo nelagodje dejstvo, da je »izmišljena« usoda doletela prav njega in njegovo družino. Temnikar in Črnilogar se na božični večer leta 1943 znajdetta v enaki situaciji, a izbereta dve povsem različni poti. Temnikar izbere samožrtvovanje v bitki, Črnilogar pa upošteva nasvete svoje žene in ne tvega svojega življenja.

Kasneje ga zelo muči občutek krivde, ki ga še spodbuja Majcnovo pripovedovanje o zgodbi o junaštvu.

Vsi trije protagonisti, pisatelj Majcen, resnični kmet Črnilogar in namišljeni Temnikar, imajo svojo moralno in etično dilemo. Ko Majcen pripoveduje Temnikarjevo zgodbo, nevede nakazuje na Črnilogarjev občutek krivde. Za Majcna resnično in namišljeno kmalu postaneta eno, kar ima tragične posledice – Črnilogarjev samomor. Majcen začne dvomiti o svojih ustvarjalnih sposobnostih in se spraševati o svoji pisateljski odgovornosti. Poleg tega v njem/ začnejo porajati vprašanja o povezavi med resničnostjo (Črnilogar) in domišljijo (Temnikar).

Novela je polna simbolizma, skrivnosti in skritih pomenov. Delo je tudi nekoliko avtobiografsko, saj Peter Majcen in Ciril Kosmač delita številne skupne lastnosti, med drugim tudi dvom o svojih ustvarjalnih sposobnostih. Med svojo pisateljsko kariero je Kosmač namreč vedno težil k perfekcionizmu in trpel zaradi ustvarjalnih blokad. Močna simbolika je tudi v izbiri priimkov glavnih likov; Majcen izhaja iz pomena *majhen*; povezavo med kmetoma pa najdemo v odtenkih teme in sence, na katere se navezujeta njuna priimka.

Trobenta in oblak sta simbola, ki sta prisotna skozi celotno novelo. Kosmač je njun pomen razložil na preprost način: »*trobenta – smrt; oblak – življenje*«. Trobenta je prispodoba za vest in za poziv k dolžnosti – Majcna prisili k pisanju, Temnikarja pa spodbudi k aktivizmu. Oblak pa je simbol življenja, družine in umetniškega ustvarjanja.

*Balada o trobenti in oblaku* je zaradi bujne simbolike in nenavadne konkordance med resničnim in izmišljenim nadvse prefinjeno in nenavadno delo ter zato upravičeno spada med najpomembnejše dosežke slovenske povojne literature.

## KANTAVTORSTVO IN SLOVENIA

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My topic today is kantavtorstvo in Slovenia, and in my title I chose to leave the Slovene term untranslated. *Slovar slovenskega knjižnega jezika*, the standard academic dictionary of the Slovene language, gives the definition of a kantavtor as “skladatelj in pevec lastne skladbe” (“a composer and singer of one’s own works”). In English we would call the musician responsible for this kind of music a singer-songwriter.

Singer-songwriters are a recognisable phenomenon in popular music of different cultures, though it’s hard to pin down as a genre something that is stylistically so very diverse. When I hear the word singer-songwriter in English my first association is probably with Bob Dylan, Leonard Cohen and Joni Mitchell. In French the genre known as *chanson* occupies the equivalent space (though in French there is only quite a clumsy way of describing this kind of performer, as an “auteur-compositeur-interprète”); Francophone *chanson* encompasses Jacques Brel, Georges Brassens and Serge Gainsbourg. The parallel tradition in Russia is probably “авторская песня” / *avtorskaia pesnia* (literally “author’s song”), founded in the 1950s by figures like Vladimir Vysotskii and Bulat Okudzhava – who were known to their audiences as “барды” / *bardy* (“bards”).

In the European and Anglophone contexts I’m able to look at these musicians often appear somehow out of their time. Despite sometimes leading to stardom on a national or international scale, this music-making seems fundamentally shaped by a notion – even if only present as an ideal – of sincere and intimate communication between performer and audience. Singer-songwriters as a rule do not project an image of being in it for the money; rather, they give the impression of being individuals who are compelled to create and to

express their thoughts, to expose their souls to their listeners. They stand in front of microphones, perhaps with only their own acoustic guitar as accompaniment, and we listen to someone's voice sing his or her own words. This feeling of individuality and personality – together with an emphasis on words and stories – means that in the popular imagination singer-songwriters preserve older traditions like folk song and poetry.

I want to turn briefly to the context of Slovene culture and to the origins of kantavtorstvo there. The word kantavtor is a borrowing into Slovene from the Italian "cantautore", a word created from "cantare" (the verb "to sing") and "autore" ("author"). This word has quite a specific origin: the term cantautore was coined by the RCA record company in promotional materials at the end of the 1950s. The recording of kantavtorstvo has a rather different history in Slovenia, though. The first album by a kantavtor was *Odpotovanja* ("Departures"), recorded in 1973 by Tomaž Pengov, the first of his three influential records which collectively measure how we interpret the genre. *Odpotovanja* is the kind of album about which legends circulate: Pengov himself said that he recorded it with no idea that it would have a public release, intending it only for a close circle of friends. It is often claimed that one half of the recording was made in the lavatory of Pengov's apartment, chosen for its excellent acoustics. Pengov accompanies himself on each song on twelve-stringed acoustic guitar and lute. The poet and novelist Milan Dekleva has written that Pengov's music "spominja na minuli svet" ("is reminiscent of a past world"). Pengov died in February 2014 at the age of sixty-four, never losing the poetic and timeless aura that his first recording captured.

I'd like to conclude by mentioning that during just the past few years we have had visits to Nottingham from prominent exponents of the tradition of kantavtorstvo in Slovenia: Boštjan Narat in 2010, Jani Kovačič in 2013, and Katarina Juvančič and Dejan Lapanja in 2014. Today we have the huge privilege of hearing a concert by Vlado Kreslin, whose songs have been translated by our students in honour of the anniversary.

## KANTAVTORSTVO V SLOVENIJI

Moja današnja tema je slovensko kantavtorstvo. Odločila sem se, da v naslovu ohranim termin v izvirnem jeziku. Definicija kantavtorja, ki jo najdemo v *Slovarju slovenskega knjižnega jezika*, je: »skladatelj in pevec lastne skladbe«. V angleščini glasbenika te vrste imenujemo »singer-songwriter«.

Kantavtorji so znan fenomen popularne glasbe različnih kultur, a jih je kljub temu zaradi njihove stilne raznolikosti zelo težko opredeliti kot žanr. Ko slišim besedo kantavtor v angleščini, najprej pomislim na Boba Dylana, Leonarda Cohena in Joni Mitchell. V francoščini je ekvivalent temu žanru *šanson* (čeprav v francoščini za takšnega izvajalca obstaja precej neroden opis – »auteur-compositeur-interprete«); Frankofonski šanson obsega Jacquesa Brela, Georgesja Brassensa in Sergeja Gainsbourga. Paralelna tradicija v Rusiji je verjetno »авторская песня/*avtorskaia pesnia* (ali dobesedno »avtorska pesem«), ki je bila osnovana leta 1950 in sta jo med drugimi ustanovila Vladimir Visocki in Bulat Okudžava, občinstvu poznana kot »барды/*bardy* (barda).

V evropskih in anglofonskih kontekstih, ki jih lahko razumem, se ti glasbeniki pogosto kažejo kakor, da bi bili nekako izven svojega časa. Čeprav kantavtorji dosežejo slavo tudi na nacionalni ali mednarodni ravni, se zdi, da njihov način glasbenega ustvarjanja temelji na ideji – četudi le-ta predstavlja zgolj ideal – iskrene in intimne komunikacije med izvajalcem in občinstvom. Kantavtorji praviloma ne dajajo vtisa, da ustvarjajo glasbo za denar, ampak prej vtis posameznikov, ki so prisiljeni ustvarjati, izražati svoje misli in pokazati svoje duše poslušalcem. Tako stojijo pred mikrofoni, morda le z akustično kitaro za spremljavo, in mi jih poslušamo, ko opevajo svoje lastne besede. Občutek individualnosti in osebnosti – skupaj s poudarkom na besedah in zgodah – pomeni, da v zavesti ljudi kantavtorji ohranjajo starejše tradicije, kot so ljudske pesmi in poezije.

Na kratko bi se želela dotakniti konteksta slovenske kulture in izvora slovenskega kantavtorstva. Beseda kantavtor izhaja iz italijanske besede »cantautore«, ki je sestavljena iz »cantare« (glagol »peti«) in »autore« (»avtor«). Ta beseda ima precej specifičen izvor: izraz cantautore izhaja iz leta 1950, ko ga je založba RCA uporabila v svoji promocijski potezi. Snemanje kantavtorskih pesmi pa ima precej drugačno zgodovino snemanja v Sloveniji. Prvi kantavtorski album *Odpotovanja* Tomaža Pengova je bil posnet leta 1973 in je eden od njegovih treh najvplivnejših albumov, ki skupaj tvorijo merila za interpretacijo tega žanra. *Odpotovanja* je eden od tistih albumov, o katerih se širijo legende: Pengov sam je rekel, da ob snemanju ni vedel, da bo album javno dostopen, saj ga je prvotno ustvaril le za ožji krog prijateljev. Pogosto krožijo govorice, da je bila zaradi odlične akustike polovica albuma posneta na stranišču Pengovega stanovanja. Pengov se pri vseh pesmih spremlja na dvanajst strunski akustični kitari in lutnji. Pesnik in pisatelj Milan Dekleva je napisal, da Pengova glasba »spominja na minuli svet«. Pengov je umrl februarja 2014, star štiriinšestdeset, pri čemer nikoli ni izgubil svoje poetične in večne avre, ki je vzbudil s svojim prvim albumom.

Na koncu bi želela omeniti še, da nas je samo v zadnjih nekaj letih v Nottinghamu obiskalo kar nekaj predstavnikov tradicije slovenskega kantavtorstva: Boštjan Narat leta 2010, Jani Kovačič leta 2013 in Katarina Juvančič ter Dejan Lapanja leta 2014. Danes pa imamo velik privilegij, saj bomo lahko prisluhnili koncertu Vlada Kreslina, čigar pesmi so ob tej posebni obletnici prevedli naši študenti.



## **MEMORIES OF TEACHING SLOVENE AT NOTTINGHAM**



## **SPOMINI UČITELJEV SLOVENŠČINE V NOTTINGHAMU**

## Ljubica Črnivec

*Lektorica v Nottinghamu / Slovene Language Teacher at Nottingham  
1974–1977*

V tistih časih je bil svet je še brez vse tehnologije, edini učbenik Toporišičev Zakaj ne po slovensko, pa še ti niso pravočasno prispeli, jaz pa sem imela 6 študentov. Ampak vse se je dobro izteklo. Po dveh letih sem se vrnila nazaj v Ljubljano, ampak ker ni bilo kandidata, ki bi šel v Nottingham za lektorja, sem se še enkrat vrnila nazaj. Takrat je bil med mojimi študenti David Denton, s katerim odtlej veliko skupaj prevajava.

Vsa tri leta sem živela Ninghtingale hall. Tam nas je bilo »pospravljenih« večina tujk, bila sem tudi tutorica bruckam. Od kolegov mi je v najprijaznejšem spominu ostal v spominu prof. Peter Herryty in seveda takratna predstojnica prof. Monica Partridge /.../ Peljala me je v Oxford in tudi v Wales za nekaj dni ter mi ponosno razkazovala Anglijo /.../. Sicer pa sem uživala v »beef sandwiches«, v kuhanju, kajti domska hrana je bila povprečno slaba. Obenem sem stakala še vedno trajajoča prijateljstva z obema hrvaškima lektoricama iz tistih časov, nekaj, brez česar bi bilo moje življenje precej bolj siromašno. Študenti so takrat kot drugi slovanski jezik izbirali med slovenščino in hrvaščino, zato smo si bile »konkurentke«.

Presenetilo me je, da je izpit iz jezika že po enem letu veljal kot diplomski. Nenavadno se mi je zdelo tudi, da so se izpiti opravljali v enem tednu, v velikih telovadnicah ali podobnih prostorih, kjer smo študente čuvali kot kaki pazniki, in da so »moral« nekateri od treme, strahu ali izpitne panike izpite opravljati v zdravstvenem centru, seveda tudi pod nadzorom. In da so s seboj prinašali medvedke in druge srečoprinašajoče predmete, ki so si jih posadili predse. Za mene takrat nepredstavljivo. Izpit iz slovenščine so vendarle vsi uspešno opravili, kar je za učitelja vedno zelo potrdjujoče.

Na svoja tri nottinghamska leta imam prelepe spomine in ker sem po tem na Filozofski fakulteti v Ljubljani 8 let med drugim delala kot tajnica komisije za pospeševanje slovenščine, ki je imela na skrbi lektorate, sem seveda poznala oz. poznam tudi vse moje lektorje oz. lektorice naslednike. Vsem vam želim prijetno obeležitev 40-letnice delovanja lektorata.

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In those days it was a world without technology, the only textbook was Toporišič's *Zakaj ne po slovensko*, which didn't even arrive on time, and I had six students. But everything worked out ok. After two years I returned to Ljubljana, but as there wasn't a candidate who would go to Nottingham as my replacement, I went back again. Among my students then was David Denton, and since that time we have worked on many translations together.

For those three years I lived in Nightingale Hall. The majority of us foreigners were tidied away there, and I was also a hall tutor for the first year students. Of all my colleagues I have the fondest memories of Prof. Peter Herrity, and of course the then-Head of Department Monica Partridge. She took me to Oxford and to Wales for a few days, and proudly showed me around England.

Other things that I enjoyed were beef sandwiches and cooking, as the food in halls was usually bad. At the same time, I wove lifelong friendships with the two Croatian language teachers, without which my life would have been considerably poorer. The students at the time were able to choose between either Slovene or Croatian as a second Slavonic language, so we were 'rivals'.

It surprised me that the first year language exams were conducted in the same way as final year degree exams. I also found it unusual that the exams took place in one week, in large gymnasiums or similar-looking spaces, where we watched the students like wardens, and that some of them, because of nerves, fear, or exam panic 'had to'

take their exams in the health centre, also under surveillance, of course. And that they also brought soft toys and other lucky mascots that they sat down next to them. To me at the time it was unimaginable. However, everyone did well in their Slovene exam, which is always very reassuring for the teacher.

I have wonderful memories of my three years in Nottingham, and as I worked for eight years afterwards as a secretary for the Comission for the Advancement of Slovene, which was responsible for the *lektorat*, I naturally knew – or I know – all of my successors. I wish you all a pleasant celebration of 40 years of the Slovene lectorate.

### **Srečko Fišer**

*Lektor v Nottinghamu / Slovene Language Teacher at Nottingham  
1977–1979*

Prosim, vas da vse »tam zgoraj« lepo pozdravite; a seveda, kot mi pove spletna stran, ni na oddelku več nikogar od tistih, s katerimi smo si delili tea-room in ki so bili resnično prijetna družba – Malcolm Jones, Peter Herrity, Cynthia Marsh in Wendy Rosslyn. Pozdravite jih v mojem imenu, prosim! Žal ne morem več – vsaj po tej poti ne – sporočiti svojih pozdravov Monici Partridge, ki je bila pravi *spiritus agens* oddelka, zraven pa odlična šefica, mentorica in tudi prijateljica meni zelencu. Želim vam dobro delo in prijetno življenje v mestu, na katero imam lepe spomine – menda sem tam tudi pustil kakšen drobec svoje substance. Človek zapade melanholiji!

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Please give my best wishes to all 'over there'; of course, as the website tells me, the colleagues with whom I shared the 'tea room' and who were truly pleasant company, are no longer in the department – Malcolm Jones, Peter Herrity, Cynthia Marsh and Wendy Rosslyn. Please say hello on my behalf. It is a shame that I am no longer able to – at least in that way – send my regards to Monica

Partridge, who was a real *spiritus agens* of the department, as well as an excellent leader, mentor and also a friend to me as a newcomer. I wish you all well in your work and a happy life, in the city of which I have fond memories, and where I also left a little part of myself. One can succumb to melancholy!

### **Tone Perčič**

*Lektor v Nottinghamu / Slovene Language Teacher at Nottingham  
1984–1985*

Rečem lahko le, da je bil čas v Nottinghamu prelep – tako zame kot za moje študente. Bilo je tudi zabavno.

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I can only say that my time at Nottingham was magnificent – as much for me as it was for my students. It was also great fun.

### **Metka Čuk**

*Lektorica v Nottinghamu / Slovene Language Teacher at Nottingham  
1990–1993*

Kadar pomislim na univerzo v Nottinghamu se spomnim sebe kot mlade ženske, ki je prišla v novo okolje s številnimi napačnimi predstavami o Angliji in Angležih. S pomočjo prijaznih in sposobnih študentov ter dobronamernih kolegov, posebej profesorja dr. Petra Herrityja, mi je uspelo veliko le-teh spremeniti. Ko sem po treh letih poučevanja slovenščine odhajala, sem odšla z zelo lepimi spomini.

Študentje na oddelku za slovanske jezike so me nenehno presenečali s svojimi zmožnostjo, da se lahko toliko naučijo v tako kratkem času. V prvem letu jih je bilo le nekaj, ko pa je zaradi zanimanja profesorja dr. Herrityja slovenščina dobila večji poudarek, se je njihovo število precej povečalo. V zadnjem letu sem učila skupino, ki je bila dovolj

velika za majhen zbor, ki je na prireditvi ob koncu leta zapel slovensko pesem!

Imela sem veliko srečo, da sem se lahko vpisala na magisterij na oddelku za lingvistiko, medtem ko sem bila zaposlena na univerzi. Sicer se mi je bilo zelo težko prilagoditi na drugačen način razmišljanja o jeziku in na drugačen izobraževalni sistem, vendar mi je pridobljen magisterij pomagal, da sem dobila drugo zaposlitev v Avstraliji in s tem spremenil moje življenje. Hvala, univerza v Nottinghamu!

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When I think of Nottingham University I remember myself as a young woman who had arrived in a new environment with many wrong assumptions about England and the English people. With the help of my smart friendly students and my supportive colleagues, especially Professor Peter Herrity, I managed to change most of them. When I left after three years of teaching Slovene there, I left with very fond memories. My students in the Department of Russian and Slavonic Studies never ceased to amaze me with their ability to learn so much in such a short period of time. In my first year there were just a few, but as Slovene gained more recognition due to Professor Herrity's interest, their numbers increased quite significantly. In my last year, the group was big enough to form a small chorus and even sang a Slovenian song at a function at the end of the year! I was very lucky to be allowed to enrol in a master's degree in linguistics while working at the University. It was quite hard for me to adjust to a completely different way of thinking about language and to a very different education system but the acquired degree helped me find another job in Australia and effectively changed my life. Thank you, Nottingham University!

## **Sabina Grahek**

*Lektorica v Nottinghamu / Slovene Language Teacher at Nottingham  
1997–2000*

V kratkem sestavku je nemogoče povzeti tri leta življenja in dela v Nottinghamu, izpostavila pa bi nekaj stvari, ki so zaznamovale delovanje slovenskega lektorata med leti 1997 in 2000.

Slovenija takrat še ni bila članica Evropske unije, bila pa je samostojna država, zato je bilo med študenti kar precejšnje zanimanje za slovenščino, kar se je kazalo tudi v povečanem številu študentov: v prvem letu je bilo na slovenskih predmetih vpisanih 15, v drugem 11, v zadnjem pa kar 16 študentov. Med njimi je bilo tudi vedno več študentov družbenih ved, na primer sociologije, politologije in ekonomije, ki jih ni zanimal zgolj jezik, ampak jim je bil ta predvsem sredstvo, da so se lažje seznanili z družbenimi razmerami, gospodarstvom in politično situacijo nove države.

V teh letih je internet sicer že obstajal, a je bil še v povojih in informacije o Sloveniji in slovenščini niso bile lahko dosegljive. Študentje slovenščine na začetku večinoma niso vedeli ničesar o Sloveniji, kaj šele o jeziku ali kulturi, ker nobeden od njih ni bil slovenskega porekla ali na kakršenkoli način povezan s Slovenijo. Zato je bilo zelo pomembno, da smo od Filozofske fakultete v Ljubljani pa tudi od drugih organizacij in posameznikov redno dobivali promocijski material, revije, časopise in angleške prevode slovenskega leposlovja. To zadnje je bilo še zlasti pomembno, kajti študentje po enem ali dveh letih učenja slovenščine še niso mogli brati slovenskih knjig v izvirniku, zato je bil to edini način, da so se seznanili s slovenskimi avtorji in njihovimi deli. Študentje so se večinoma zelo navdušili nad Slovenijo, k čemur so pripomogla tudi redna neformalna srečanja, ponavadi v lokalnem »pubu«, s študenti in Slovenci, ki so se iz kakršnegakoli razloga takrat nahajali v Nottinghamu.

S pomočjo študentov sem v študijskem letu 1998/1999 sestavila manjši priročnik z naslovom Slovenski glagoli, ki je vseboval spregatvene oblike najpogostejših glagolov. Izkazal se je za zelo uporabnega in je bil edini tovrstni učni pripomoček še naslednjih nekaj let.

V letih, ko sem poučevala v Nottinghamu, je tedanji predstojnik oddelka Peter Herrity zaključeval svojo slovensko slovnico, ki je še danes najobsežnejša opisna slovnica slovenskega jezika v angleščini. Imela sem privilegij, da sem lahko brala in korigirala zadnja poglavja, ki so takrat nastajala, in na koncu tudi pregledala celotno besedilo in opremila slovenske primere z naglasi.

Poleg študentov imam v zelo lepem spominu vse sodelavce slavističnega oddelka, ki so s svojo kolegialnostjo in odprtostjo veliko pripomogli k temu, da je bilo poučevanje slovenščine na nottinghamski univerzi izredno pozitivna izkušnja. Veseli me, da je slovenski lektorat v Nottinghamu prestal vse finančne in politične izzive in preizkušnje in da se slovenščina tu poučuje nepretrgoma že 40 let, kar je zasluga tako ljubljanske univerze kot tudi nottinghamskega slavističnega oddelka, ki se iz leta v leto bori za obstanek lektorata in se vedno znova zna odzvati na posledice različnih organizacijskih in varčevalnih ukrepov v britanskem visokem šolstvu. V posebno veselje mi je tudi, da z lektoratom še zmeraj sodelujem kot zunanji ocenjevalec slovenskih predmetov.

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It's impossible to sum up three years of life and work in Nottingham in a short sentence, but there are a few things I'd put forward as highlights of my time as Slovene language teacher between the years 1997 and 2000.

At that time, Slovenia wasn't yet a member of the European Union; it was an independent country, and for this reason there was quite a bit of interest in Slovene language amongst students. This showed in the



increased number of students that enrolled: in the first year, 15 students were signed up to Slovene modules, in the second, 11, and in the last year some 16 students. Amongst them were also increasing number of students of the social sciences; for example sociology, politics and economics, who weren't just interested in the language, but for whom Slovene was a means of easily acquainting themselves with the social conditions, economy, and political situation of a new country.

During those years the internet did exist, but was still in its infancy, and information about Slovenia and Slovene wasn't easily accessible. At the beginning, students of Slovene for the main part didn't know anything about Slovenia, let alone about the language or the culture, as none of them were of Slovene descent or were in any way connected to Slovenia. For that reason it was very important that we, from Faculty of Arts in Ljubljana, as well as other organisations and individuals, regularly got hold of promotional materials, reviews, newspapers and English translations of Slovene literature. The latter was especially important, as after one or two years of teaching the students of Slovene were not yet able to read Slovene literature in Slovene, and therefore translations were the only way for them to familiarise themselves with Slovene authors and their work. Students were generally really enthused by Slovenia, something which was also aided by regular informal meet-ups, usually in the local pub, between the students and Slovenes who, for one reason or another, were based in Nottingham at that time.

During the academic year 1998/1999, with the help of my students I prepared a small phrasebook entitled *Slovenski glagoli* (Slovene Verbs), which comprised of the conjugations of the most commonly used verbs. It proved to be very useful and remained the only teaching aid of its kind for some years afterwards.

During the years that I was teaching at Nottingham, the then Head of the Department Peter Herrity completed his Grammar of Standard Slovene, which to this day is still the most comprehensive written

grammar of the Slovene language in English. I had the privilege of being able to proof-read the final chapters, which were still in the final stages of completion at the time, and at the end I also read through the whole text, marking the word stresses in the Slovene examples.

Aside from the students, I also have really fond memories of all my co-workers from the Department of Russian and Slavonic Studies, who with their collegiality and openness made the teaching of Slovene at the University of Nottingham an incredibly positive experience. I am pleased that Slovene at Nottingham has survived the financial and political tests and challenges, and that Slovene has been taught here continuously for 40 years. This is credit to the University of Ljubljana as it is to the Department of Russian and Slavonic Studies at Nottingham, who year after year fight for the survival of the teaching of Slovene at Nottingham and who time and time again know how to react to the consequences of various organisational and financial measures in the British higher education system. I am particularly happy, too, that to this day I collaborate with the department as an external examiner for Slovene courses.

## **Alenka Jensterle Doležal**

*Lektorica v Nottinghamu / Slovene Language Teacher at Nottingham  
2000–2001*

Lektorica slovenščine v Nottinghamu sem bila samo eno leto (2001–2002). Obdobje je zelo hitro minilo in je bilo prekratko, da bi lahko poglobljeno razmišljala o lektorskem delu v angleško govorečih deželah. Delo se mi je zdelo odgovorno: imela sem veliko število začetnikov, s katerimi sem se morala zelo truditi (lektorsko delo je potekalo drugače v primerjavi s tem v Krakovu, kjer sem poučevala pred tem), da so študenti počasi osvojili začetna znanja slovenščine. Na oddelku mi je pomagal prof. Peter Herrity, ki sem ga zelo občudovala kot strokovnjaka (prav tisto leto je izdal primerjalno slovnico slovenskega jezika v angleščini) in prepričanega slovenista. Spominjam se, da je pogosto prihajal k meni na pogovor v kabinet in da je skupaj z mano razmišljal o jezikovnih problemih v slovenščini. Imela sem tudi dve skupini študentov nadaljevalcev. Ti so bili že slovenščine bolj vešči, zanimali so se tudi za slovensko kulturo. Presenečena sem bila, kako zelo so bili motivirani. Imela sem tudi uro s študentko Liso (priimka se ne spomnim več), ki je prihajala na najino uro z naročjem knjig, ki jih je komaj držala. Slika vestne študentke s »skladovnico« knjig, ki jih hoče preštudirati in prebrati, se mi je vtisnila v spomin kot primer dobrega študenta.

Na žalost sem na koncu študijskega leta morala oditi, saj sem imela dva majhna otroke in za najmanjšo punčko nisem imela pravega varstva: obvestilo, da so jo sprejeli v univerzitetni vrtec, sem dobila prepozno. Preselila sem se v Prago. Še dolgo sem »nujen odhod iz Nottinghama« obžalovala. Zelo dobro sem se namreč vživela v novo življenje v Angliji, delo mi je odgovarjalo in angleška kultura mi je bila zelo všeč. Obiskala sem vse muzeje in kulturne točke v Nottinghamu. Izleti na angleške gradove, v tematske parke in vasi mi bodo ostali v trajnem spominu, prav tako tudi prijateljstvo z g. Moniko Savage ...

Po Nottinghamu sem se prijavila na razpis Filozofske fakultete v Pragi. Začela sem poučevati slovensko književnost in slovanske literature, kar delam še danes. Nottingham mi je v tem smislu pomenil prelomnico.

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I was the Slovene language teacher at Nottingham for just one year (2001-2002). It went very quickly and was too short for me to be able to think in depth about language teaching in Anglophone countries. I thought it was a responsible job; I had a large number of beginners, with whom I had to really work hard (the job worked out differently in comparison with the post that I previously held in Krakov) so that they slowly mastered a beginner's level of Slovene. In the department I was helped by Professor Peter Herrity, who I much admired as an expert (just that year his comparative English and Slovene Grammar was published) and an assured Slovenist. I remember that he would often come to my office for a chat, and we'd ponder about linguistic problems in Slovene. I also had two groups of intermediate level students. Their Slovene was already more accomplished, and they were also interested in Slovene culture. I was surprised at how motivated they were. I also had one hour with a student, Lisa (I can't remember her surname) who would come to our lesson with an armful of books that she could barely carry. The picture of this conscientious student with a pile of books, which she wanted to study and read, has been imprinted in my memory as an example of a good student.

Unfortunately at the end of the academic year I had to leave, as I had two small children and I wasn't able to find proper day care for my youngest little girl: the confirmation that she'd been accepted at the university nursery came too late. I moved to Prague. For a long time I've regretted the 'necessary' departure from Nottingham. I settled really well into my new life in England, I found the job satisfying and I

really liked English culture. I visited all the museums and cultural spots of Nottingham. Trips to English castles, theme parks and villages will stay with me for a long time, as will my friendship with Monika Savage.

After Nottingham I applied for a position at the Faculty of Arts in Prague. I started to teach Slovene and Slavonic literatures, which I still do to this day. In that sense, Nottingham signified a turning point in my life.

### **Andreja Ponikvar**

*Lektorica v Nottinghamu / Slovene Language Teacher at Nottingham  
2001–2005*

Spomin na leta, ki sem jih preživela kot lektorica slovenščine na Univerzi v Nottinghamu, je po desetih letih še zelo živ in prijeten. Zelo sem vesela, da sem imela priložnost delati na tako dobri univerzi, kot je nottinghamska, kjer sem spoznala veliko prijaznih kolegov in vrhunskih strokovnjakov za slovanske študije ter vedoželjnih študentov. Vedno se bom s ponosom spominjala svojih dveh odličnih študentk, ki sta takoj po končanem študiju slovenščine na nottinghamski univerzi dobili zaposlitev v inštitucijah Evropske unije kot prvi prevajalki iz slovenščine v angleščino. Lektoratu slovenščine v Nottinghamu želim, da bi imel še veliko odličnih študentov in še mnogo jubilejev.

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Memories of the years that I spent as Slovene language teacher at the University of Nottingham are, after ten years, still very vivid and fond. I'm really pleased that I had the opportunity to work at such a good university, as Nottingham is, where I met many kind colleagues and leading experts in the field of Slavonic Studies, as well as keen students. I will always remember with pride two excellent students of mine, who immediately after completing their studies at Nottingham

gained positions in the European Union as the first Slovene to English translators. I wish the Slovene language teachers at Nottingham many more excellent students and even more anniversaries.

### **Ivana Petric Lasnik**

*Lektorica v Nottinghamu / Slovene Language Teacher at Nottingham  
2005–2010*

Vedno, ko pomislim na Nottingham, se pred mojimi očmi zavrti pisan kaleidoskop ljudi, dogodkov in krajev. O spominih na svojih pet angleških let bi lahko napisala roman, ampak naj bo tokrat dovolj kratek sestavek, ki bi ga lahko naslovila z Moj (nenavaden) dan v Nottinghamu (da se še sama preizkusim v pisanju – to pa je bil namreč eden od prvih naslovov domače naloge mojih študentov začetnikov). Nekako takole bi šlo ...

Včeraj sem vstala zgodaj. Moj mož mi v posteljo ni prinesel kave, ampak čaj, pa sem si vseeno vzela pol ure časa za druženje s svojimi trenutno aktualnimi literarnimi junaki – gospodičnima Elizabeth in Jane Bennet ter gospodoma Bingleyjem in Darcyjem. Po odličnem zajtrku, popečenem kruhku z rahlo soljenim maslom, sem šla v službo. Ne z avtobusom, ne s kolesom, ampak peš. Sonce se je pravkar prikazalo izza oblakov, ko sem vstopila v svoj kabinet. Na hitro sem odgovorila na e-maile in že je bil tu moj najljubši del dneva – delo s študenti. V skupini začetnikov je bil čas za utrjevanje besedišča; spet smo se igrali spomin. Študentje so se dobro zabavali in se bo tem vsi naučili pravilno izgovoriti tudi takšne glagole kot sta pospravljati in pripravljati, pa še njuna pomena so si zapomnili. V drugem letniku smo delali konverzacijo – študentje so morali pripraviti televizijski oglas za neko angleško turistično znamenitost. Dejavnost je res uspela; strašno iznajdljive študente imam v tej skupini, za imitacijo TV-sprejemnika so uporabili kar staro odsluženo škatlo, ki so jo slučajno našli v razredu. Pri svojih predstavitvah pa so bili tako prepričljivi, da že delam načrte za svoj naslednji izlet. V tretjem letniku imam malo študentov in kmalu sem videla, da je eni od študentk hitro

pošla koncentracija; na koncu ure je priznala, da se je njeno študentsko delo natakarcice v enem od premnogih klubov zavleklo do jutranjih ur, ampak slovenščine pa res ni hotela zamuditi, zato se je odpovedala spancu (aja, vse to je povedala po slovensko!). Tako se moj dan v službi počasi končuje. S kolegico, profesorico ruščine, sem dogovorjena za večerjo in zelo se veselim najinega klepeta (v slovenščini seveda, ki se je je naučila v zavidanja vrednem kratkem času) o vseh mogočih stvareh, povezanih z najinim delom, pa tudi ne. Zvečer sem prišla domov prijetno utrujena in zelo zadovoljna z dnevom, ki je za mano – kako tudi ne bi bila, ob meni so bili meni ljubi ljudje, v službi sem delala, kar me strašansko veseli, in dan končala v prijateljski družbi!

Tako je bil videti moj prenekateri dan v Nottinghamu – zame je bilo bivanje in delo v Angliji, ne glede na to, da nanj gledam skozi očala nostalgije, neprecenljiva življenjska, strokovna in osebnostna izkušnja!

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Whenever I think of Nottingham, a kaleidoscope of people, events and regions spins before my eyes. I could write a novel about the memories of my five English years, but this time a small composition, which I'll entitle My (Unusual) Day in Nottingham, will have to do. I'm testing myself in writing this – it was actually one of the first pieces of homework that I gave to my beginner's students. It goes something like this...

Yesterday I got up early. It wasn't coffee that my husband brought me in bed, but tea, but anyway, I took half an hour to spend some time with my current literary heroes – Misses Elizabeth and Jane Bennet, and Masters Bingley and Darcy. After an excellent breakfast of toast and slightly salted butter, I left for work. Not by bus, not by bike, but on foot. Just as I stepped into my office, the sun came out from behind the clouds. I quickly replied to some emails and by then it was time for my favourite part of the day: working with the students. In

my beginner's group it was time to refresh some vocabulary; we played memory games again. The students had fun, and then they'd all learn how to correctly pronounce certain verbs such as pospravljati (to tidy up) and pripravljati (to prepare), and then memorise their meanings. In the second year we worked on conversation – the students had to prepare a television advert for an English tourist attraction. This activity was a big success; I have terribly inventive students in this group! For an imitation TV set they used an old box that they happened to find in the classroom. Their presentations were so convincing that I'm already making plans for my next outing. In the third year I don't have many students, and before long I saw that one of my students quickly lost concentration. At the end of the hour she admitted that her part-time job as a waitress in one of the numerous clubs went on until the early hours of the morning, but she really didn't want to miss Slovene which is why she had relinquished her sleep (yes, she explained all of that in Slovene!). With that my day at work slowly comes to an end. I've arranged to go for dinner with my colleague, a lecturer in Russian, and I really look forward to our chats (in Slovene, of course, which she learnt in an enviably short amount of time) about anything possible, connected to our work, but also not. I arrive home in the evening pleasantly tired and very satisfied with the day behind me – how could I not be, when surrounded by people dear to me, when at work I did what makes me incredibly happy, and when my day ended in the company of friends!

That's what many of my days in Nottingham looked like – for me, life and work in England, regardless of the fact that I'm looking at them through a nostalgic lens, was an invaluable life, professional and personal experience!



## **Jernej Ključevšek**

*Lektor v Nottinghamu / Slovene Language Teacher at Nottingham  
2010–2011*

Učitelj slovenščine na Univerzi v Nottinghamu sem bil v šolskem letu 2010/11. Študentov je bilo okrog deset, mogoče kakšen več, spomnim se jih po tem, da so bili zelo prizadevni in motivirani.

Konec jesenskega semestra smo pripravili literarno-glasbeni večer s slovenskim glasbenikom Boštjanom Naratom. Na dan dogodka je v Španiji potekal tudi nogometni »El Clasico« med Barcelono in Real Madridom. Ker je Boštjan velik ljubitelj nogometa, smo v enem od beestonskih pubov povprašali, če si bo mogoče tekmo kje ogledati ob vrčku piva. Natakarnam je z mešanico presenečenja, posmeha in zgroženosti razložil, da gotovo ne, saj je istočasno na sporedu veliki lokalni derbi med Nottingham Forest in Derby County. Ko smo zapuščali pub, pa smo zaslišali še njegov zgražajoči »foreigners!«.

Boštjan je prigodo o nogometni naivnosti med nastopom delil s poslušalci in nasmejali smo se do solz.

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I was the Slovene language teacher at the University of Nottingham for the 2010/11 academic year. There were around 10 students, perhaps a few more, and I remember them as being really hard-working and motivated.

At the end of the autumn semester we organised a musical/literary evening with the Slovene musician Boštjan Narat. On the day of the event, the "El Clasico" match between Barcelona and Real Madrid was taking place in Spain. As Boštjan is a big football fan, we asked in one of the pubs in Beeston if it would be possible to watch the match somewhere and have a pint of beer. With a mixture of surprise, ridicule and indignation, the barman explained to us that we most certainly could not, as the big local derby between Nottingham Forest

and Derby County was scheduled at the same time. When we left the pub we could still hear their disapproving mutters of “foreigners!”.

Boštjan later shared his naïve footballing adventure with his audience during the performance, to which we all cried with laughter.

## **Matej Klemen**

*Lektor v Nottinghamu / Slovene Language Teacher at Nottingham  
2011–2014*

Preden sem prišel v Nottingham, sem si privoščil kratek poletni izlet v Berlin, kjer sem v hostlu naletel na prijazno Angležinjo. Govorila sva o tem in omenil sem ji, kje bom v kratkem začel delati. Navdušeno mi je odvrnila, da je Nottingham mesto, ki ti priraste k srcu. Ko sem septembra 2011 pozno ponoči prišel v to mesto, se mi je to zdelo skoraj nemogoče. Ne ravno prijazno vreme, ne ravno prijazen taksist, ne ravno dober angleški zajtrk v nečem, kar bi se težko imenovalo hotel, v ne ravno najbolj živahnem Beestonu – za začetek. K sreči se je stvar kmalu obrnila na bolje. Našel sem prijetno stanovanje v Parku, se začel voziti z avtobusom s prijaznimi šoferji in šoferkami, si celo kupil kolo, sam sem si začel kuhati in se lotil peke, odkril sem pube z dobrim pivom in celo vreme – no, vreme je kar ostalo muhasto.

Ko sem začel učiti, sem bil prijetno presenečen, kako so študenti motivirani in se pripravljani učiti. Zlahka so zrušili mit o slovenščini kot težkem jeziku. Seveda jim je včasih težave povzročal rahlo svobodni, pa po drugi strani spet ne tako naključen besedni red z naslonkami, prvim in drugim mestom, pomožnimi glagoli in deležniki itd., včasih so iznašli celo nove koncepte, na primer *slaščališče*, ki je seveda *slaščičarna* in *gledališče* v enem, vendar so me vedno presenetili s kakovostjo svojega dela. Neredko sem se znašel v zadregi, ko sem tuhtal, ali jih bom slišal od svojih kolegov, ker sem celi skupini študentov dal smešno visoke ocene.

Zdelo se mi je, da je treba takim študentom poleg pouka jezika in le enega predmeta o slovenski kulturi in družbi ponuditi še kaj več. Lektorat slovenščine na Oddelku za ruščino in slovanske študije ima bogato tradicijo organiziranja različnih prireditev. S pomočjo kolegov in študentov nam je v mojih treh letih uspelo pripraviti čez 25 dogodkov od filmskih večerov, koncertov, predavanj, bralne skupine do prevajalskih delavnic in literarnih večerov s slovenskimi literati, če omenim le nekatere ter pustim ob strani martinovanje in bolj sproščena druženja v the Conventu.

Prevajalske delavnice so bile za študente verjetno najintenzivnejši stik s slovenščino in prav te so bile tudi meni posebej v veselje. Po navadi smo se zbirali ob petkih v času kosila in se lotili literarnih besedil. Ko smo iskali besede, analizirali skladnjo, primerjali različne strukture v angleščini in slovenščini in zraven pritegnili znanje še drugih slovanskih jezikov, vneto razpravljali o tem, katera beseda najbolje ujame izvirnik, poskušali uganiti pomen, ki se skriva med vrsticami, smo se ogromno naučili o slovenskem jeziku in sodobni slovenski literaturi ter seveda tudi o angleščini. Pogosto se spomnim na Gazvodov stavek, ki smo ga postavili na platnico knjižice s prevodi njegovih kratkih zgodb in ki verjetno namigne tudi na rahlo naivnost, s katero smo se včasih lotevali zahtevnega prevajalskega dela: »Ko je človek mlad, ima občutek, da je večnost nekaj, kar dejansko obstaja.« Ali pa nabrite krate pesmi Katje Perat, za katero nas je osem, čeprav je dolga le skromnih sedem besed, potrebovalo več kot dvajset minut, da smo se končno zedinili glede prevoda: »Blagor rudarjem. / Njim ni treba pisat pesmi.« Prevode smo objavili v knjižici in jih javnosti predstavili na literarnih večerih. Tako so s pomočjo študentov slovenščini na Univerzi v Nottinghamu v angleščini zaživela besedila Nejca Gazvode, Gabriele Babnik, Gorana Vojnovića in Katje Perat.

Eno prijetnejših opravil po literarnih večerih in drugih kulturnih dogodkih je bilo pomivanje kozarcev v čajni kuhinji v drugem nadstropju. Pogosto smo se tam znašli s Polly in Olivijo, ki sta ogromno pripomogli k izvedbi dogodkov. Takrat smo si lahko oddahnili in bili smo veseli, da je ves organizacijski stres za nami ter

da je prireditev dosegala svoj namen približati slovenski jezik in kulturo angleškemu občinstvu.

To, da sem prišel v Nottingham, je bila ena najboljših stvari, ki so se mi zgodile. Ko sem za nazaj pregledoval fotografije, sem se šele zavedel, kako bogata so bila ta tri leta. Globoko sem hvaležen vsem, ki sem jih srečal, jih učil ali sodeloval z njimi. Veliko sem se naučil od vas in tako imel priložnost, da sem rasel ne le strokovno, ampak tudi osebno. Nottingham bo prav zaradi vas vedno z mano. Tista Angležinja v Berlinu je imela prav: prirastel mi je k srcu.

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Before coming to Nottingham, I spent a few summer days in Berlin where I met a nice Englishwoman. I told her where I was just about to start my new job, and she replied by saying that Nottingham is a city that grows on you. Arriving in East Midlands' capital late at night in September 2011, I gave it but little chance. Not particularly nice weather, not a particularly nice taxi driver, not a particularly nice English breakfast for three weeks in a not particularly nice hotel in not particularly exciting Beeston – for starters. Thank God the tide soon turned. I found a nice apartment in the Park, started using the bus, even bought a bike, started cooking my own food and got into baking, discovered pubs with good beer, and even the weather – well, that kept its constantly changing mood.

When I started teaching, I was pleasantly surprised by the students' motivation and eagerness to learn. They defied the myth about Slovene as a difficult language. There were some hurdles on their way to mastering it such as the terribly unpredictable yet quite definite word order with its clitics, first position, second position, auxiliary verbs and participles etc., sometimes they would invent some new concepts, for example *slaščališče*, obviously a patisserie (*slaščičarna*) and a theatre (*gledališče*) in one place, but they would constantly surprise me with the quality of their work. It was not a rare occurrence that I thought I might get in trouble with the exam board for giving the whole group ridiculously high marks.

Having such keen students and with there being only one Slovene content module available for them to take every other year, I felt there should be more opportunities for them to get in touch with the language and Slovene culture also outside the classroom. The Department had a rich tradition of holding various Slovene events. With help of my colleagues and students we managed to organise over twenty-five extracurricular activities in my three years in Nottingham including films screenings, concerts, lectures, reading group, translation workshops and literary events with Slovene authors; to leave the *martinovanje* and other less formal events taking place in the Convent to one side.

Translation workshops were for students probably the most intense contact with Slovene and the ones I enjoyed most. We would usually gather on Friday afternoons and embark on the translation boat. By searching for words, analyzing the syntax, comparing different structures in English and Slovene, including the knowledge of other Slavonic languages, having a passionate discussion about which word best suits the original, and trying to guess the hidden meanings of literature we all learned a lot about Slovene language and contemporary Slovene literature and also about English. I often think of Nejc Gazvoda's sentence which we put on the cover of a booklet with the translations of his short stories which could also bear a hint of the slight naivety and innocence with which we sometimes approached the translation process: "When a man is young, he has the feeling that eternity is something that actually exists." Or the witty short poem by Katja Perat which despite being only seven words long in original took eight people over twenty minutes to agree on the final translation: "Blessed are the miners. / They don't need to write poems." We would put the translations into a little booklet and present them to public at the literary evenings. Nejc Gazvoda, Gabriela Babnik, Goran Vojnović, Katja Perat – they all got new voices in the translations by the students of Slovene at the University of Nottingham.

One of the most satisfactory jobs was washing the wine glasses in the small staff kitchen on the C floor after such literary evenings. I often

did it together with Polly and Olivia, who both massively helped me with preparing the events. At that point, we were happy that the organisational stress was over and that the event had achieved its goal of bringing Slovene language and culture closer to the English public.

Coming to Nottingham was definitely one of the best things that happened to me. When I flick through some photos I realise how rich these three years in Nottingham were. I am eternally grateful to everyone I met, taught or worked with. I learned so much from you and thus had the opportunity to develop not only professionally but also personally. Because of you all, Nottingham will always be with me. That woman in Berlin was right: it grew on me.

### **Maja Rančigaj**

*Lektorica v Nottinghamu / Slovene Language Teacher at Nottingham  
2014–*

V Nottingham sem prišla v tem akademskem letu, zato se je moja zgodba tukaj pravzaprav šele dobro začela. Poučevanje slovenščine na Univerzi v Nottinghamu je zame izredno zanimiva in pozitivna izkušnja. Vesela sem, da se za študij slovenščine odločajo tako motivirani in nadarjeni študenti ter da ima slovenščina tukaj že dolgoletno tradicijo.

Verjetno me v prihodnosti čaka še mnogo zanimivih doživetij, po katerih si bom zapomnila svoje lektorsko delo v Nottinghamu, eno izmed njih pa bo zagotovo priprava praznovanja 40-letnice lektorata slovenščine. Zapomnila si jo bom predvsem po dobrem sodelovanju študentov slovenščine, sodelavcev v Nottinghamu in Ljubljani ter dobrih stikih s slovenskim veleposlaništvom. Z izkazanim zanimanjem in podporo ste namreč pomembno prispevali k temu, da smo lahko pripravili današnjo slovesnost. Hvala vam. Iskrena hvala tudi podiplomski študentki Olivii Hellewell, ki je ogromno pripomogla k temu, da je knjižnica, ki jo pravkar držite v rokah, zagledala svet.

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I came to Nottingham this academic year, so my story here is only just beginning. Teaching Slovene at the University of Nottingham is an incredibly interesting and positive experience for me. I'm pleased that such motivated and dedicated students have decided to study Slovene, and that there is already a long-standing tradition of Slovene language here.

Many more interesting experiences no doubt await me in the future which will remind me of my time as Slovene language teacher at Nottingham. One of these memories will surely be of preparations for the celebrations of the 40th anniversary of the Slovene lektorat. Above all, I will remember the hard work and cooperation of my students, my colleagues in Nottingham and Ljubljana, and the assistance from the Slovene Embassy. The interest and support that you have shown has been instrumental in preparing for today's celebrations. Thank-you. My sincere thanks must also go to postgraduate student Olivia Hellewell, who contributed enormously to the creation of the booklet that you currently hold in your hands.

**POEMS AND SONGS BY VLADO KRESLIN**



**PREVODI KRESLINOVIH PESMI IN POEZIJE**



## **Družinski prijatelji**

Gledam svojo drobno deco  
in pomislim na ljudi  
ki so me celo otroštvo  
spraševali  
*koga imaš raje*  
*mamo ali očeta?*

## **Family friends**

I watch my little kids  
and think of the people  
who throughout my childhood  
would ask me  
*who do you love more,*  
*your mother or your father?*

*Translated by Iga Pawlowska and Jonathan Trodd*

## **Tam v meglicah nad mursko vodo**

Spomnijo se še stari ljudje,  
da se je rado hodilo v goste.  
da si se ustavil, pobaral al' gre,  
nazdravil še kakšno besedo al' dve.

Včasih pa, ko je sonce zašlo  
spod' goric tja v mursko vodo,  
zaslišal se je tisti cimbalski glas,  
pobožal je loke, pobožal je vas.

Da si znal srečati štiri može  
z violino in brki  
in kar zraven gre.  
In če si ženil si hčerko al' dve,  
gosli in bajs so ti zbrusli pete.

Včasih pa, ko se zvečeri  
in zapiha z veržejske strani,  
baje se jih sliši igrati glasno,  
tam v meglicah nad mursko vodo.

## **There, in the Mist Over the Mura**

The old people still remember,  
that people would visit,  
that they would stop and ask how  
things are,  
and would toast with a word or  
two.

But sometimes when the sun would  
set,  
there, under the hills, into the  
Mura,  
you'd hear that booming voice,  
caressing the meadows, caressing  
the village.

That you could meet four men  
with their violins and moustaches,  
and whatever else they have,  
and if you wed a daughter or two,  
the fiddles and bass would wear  
down your heels.

But sometimes, when it gets dark,  
and the wind blows from Veržej,  
they say that you can still hear them  
play loudly,  
there, in the mist over the Mura.

*Translated by Charlie Bowling  
and Georgina Hudson*

## Angleži v Prekmurju

Najprej sva bila  
kavbojca  
pozneje detektiva  
s svojim izmišljenim jezikom  
*auvančao*,  
*ourajt*.

In potem  
kot mladeniča nekje stran od doma  
naju je nekdo zamenjal za  
Angleža –  
težko bi se nama zgodilo kaj več  
*auvančao*,  
*ourajt!*

Kaj bi zdaj rekel Pištek  
za sto Angležev  
ki so prišli zamenjat svoj  
kolonialni stil  
za blatno hišo  
kakršno si je sam naredil  
že davno tega.

Kaj bi zdaj rekel Pištek  
ko bi v svojem rjavem žametu  
sekal  
in mi razlagal  
da mora angleški lord  
v novi obleki najprej nacepiti drv.

Verjetno bi rekel  
da jih je nanese Mura  
ki nama je itak  
bila druga Temza.

Pa saj sva že takrat vedela  
da bodo nekoč prišli  
s svojimi butlerji in čajem  
iz puščav in goščav  
k nama v močvirsko meglo  
*auvančao*,  
*ourajt*.

## The English in Prekmurje

First we were  
cowboys  
later detectives  
with our made-up language  
*avanchow,*  
*ow-right.*

And then  
as young boys somewhere away  
from home  
someone mistook the two of us for  
English boys  
what more could have happened to  
us?  
*avanchow,*  
*ow-right!*

What would Pištek say now  
to one hundred Englishmen  
who came to swap their  
colonial style  
for a mud hut  
like he made for himself  
long before them.

What would Pištek say now  
who in his brown corduroy  
would chop  
and explain to me  
that an English lord in his new  
clothes must first of all chop the  
wood.

Most likely he would say  
that they were brought by the Mura  
which of course to us two  
was another Thames.

But even then we both knew  
that they would one day come  
with their butlers and tea  
from the deserts and the forests  
to us in our swamp-like fog  
*avanchow,*  
*ow-right.*

*Translated by Olivia Hellewell*

## **Dobri prijatelji**

Dobri prijatelji imajo redko rojstni dan  
dobri prijatelji redko razočarajo  
dobri prijatelji redko zadenejo na tomboli  
dobre prijatelje se redko zadene na tomboli  
dobri prijatelji imajo redko najslabše lastnosti  
dobri prijatelji se redko na smrt skregajo  
dobri prijatelji so redki.

## **Good friends**

Good friends rarely have birthdays  
good friends rarely disappoint  
good friends rarely win tombola  
good friends are rarely won on the tombola  
good friends rarely have the worst qualities  
good friends rarely argue to the death  
good friends are rare.

*Translated by Iga Pawlowska and Jonathan Trodd*

## Dekle moje pojdi z menoj

Dekle moje, pojdi z menoj,  
dekle moje, pojdi z menoj,  
dol ob reki, v tisti beli obleki,  
dekle moje pojdi z menoj!

A se zvezda tam na vodi blešči,  
zvezda tam na vodi blešči?  
Ne, to je venec gizavi na tvoji glavi,  
to ni zveza, ki se v vodi blešči.

Dekle moje, pojdi z menoj,  
dekle moje, pojdi z menoj,  
dol ob reki, v tisti beli obleki,  
dekle moje pojdi z menoj!

Je to mesec, ki tam z roso leži,  
mesec, ki z roso leži?  
Ne, to sta naj'ni postavi,  
v mehki rosni travi,  
to ni mesec, ki z roso leži.

Dekle moje, pojdi z menoj,  
dekle moje, pojdi z menoj,  
dol ob reki, v tisti beli obleki,  
dekle moje pojdi z menoj!

## Come With Me My Girl

Come with me my girl,  
come with me my girl,  
down by the river in that white  
dress,  
Come with me my girl!

Is that a star shining on the water,  
a star shining on the water?  
No, it's a garland sitting proudly on  
your head,  
It's not a star that shines in the  
water.

Come with me my girl,  
come with me my girl,  
down by the river in that white  
dress,  
come with me my girl!

Is that the moon lying in the dew,  
the moon lying in the dew?  
No, it's our two figures  
in the soft, dewy grasses,  
it's not the moon who's lying in the  
dew.

Come with me my girl,  
come with me my girl,  
down by the river in that white  
dress,  
come with me my girl!

*Translated by Kate Martin*

## Cesta

Dolga dolga je cesta  
iz vasi do mesta.  
Dolga dolga je reka  
iz pleníc do človeka.  
Polna lukenj in hrepenenja  
tolmunov, želja in ihtenja  
dolga, kot je lahko le noč  
dolga je ta pot  
od nekje do nekoč.

Tam za cesto so kraji  
tam živijo Masaji.  
Tu ob reki, glej, dekle  
v beli obleki.  
Skrila mi je svet v dlan  
vzela me na svojo stran  
včeraj bil je ves svet klicaj  
zdaj v vsaki kapljici vprašaj.

Pelji me v svet, odpelji  
da vprašanje izvem.  
Pelji me domov, pripelji  
da odgovor povem  
o tej cesti  
o tej reki ...

Dolga, dolga je cesta  
od mesta do mesta  
dolga, dolga je reka  
od človeka do človeka.  
Polna lukenj in hrepenenja  
tolmunov, želja in ihtenja  
dolga, kot je lahko le noč  
dolga je ta pot  
od nekje do nekoč.

## The Road

Long, long is the road  
from the village to the city.  
Long, long is the river,  
from nappies to man.  
Full of holes and longing,  
pools, wishes and sobbing,  
long as only night can be,  
from somewhere to someday.

There are places beyond this road,  
where the Massai have their abode,  
There by the river, see, a girl  
in a white dress.  
She hid me the world in her palm  
she took me to her side  
yesterday the world was an  
exclamation mark,  
now in every drop there's a  
question mark.

Take me far away, take me away  
so I can find the question.  
Bring me home, bring me  
so that I can tell you the answer  
about this road,  
about this river...

Long, long is the road,  
from city to city,  
Long, long is the river  
from person to person.  
Full of holes and longing,  
pools, wishes and sobbing,  
Long as only night can be  
long is this way,  
from somewhere to someday.

*Translated by Rebecca Wright and  
Matthew Ashcroft*



## Poj mi pesem

Poj mi pesem o življenju  
in prešerna naj zveni,  
poj mi še o hrepenenju,  
naj srca nam pomladi!

Poj mi pesem o svobodi,  
ki v lastovki živi,  
poj mi pesem o žlehtnobi,  
ki se v hlapca naseli!

Poj mi pesem o tovarištvu  
naj se vrne od nekod,  
poj mi pesem o fovšljivosti,  
naj pobere se od tod!

Poj mi pesem o odličnosti,  
Naj priložnosti dobi,  
Poj mi pesem o povprečnosti  
in kako se je znebi!

Poj mi pesem o pogumnosti  
in mogočna naj doni,  
poj mi še o ubogljivosti  
in kako se je znebi!

Poj mi pesem o prijatelju,  
ki odpušča slabe dni,  
poj mi pesem še o ljubici  
in kako se jo dobi!

## Sing me a song

Sing me a song about life  
and let it sound merry,  
sing me a song about longing,  
let it make our hearts young!

Sing me a song about freedom,  
which lives in a swallow,  
sing me a song about wickedness,  
which settles in the farmhand!

Sing me a song about comradeship,  
let it return from somewhere,  
sing me a song about jealousy,  
let it be gone from here!

Sing me a song about excellence,  
let it have its opportunities  
sing me a song about mediocrity  
and how to get rid of it!

Sing me a song about courage  
and let it sound strong,  
sing me a song about obedience  
and how to get rid of it!

Sing me a song about a friend  
who forgives the bad days,  
sing me a song about a lover  
and how she can be found!

*Translated by Francesca Askew and  
Sarah Garratt*