

The Beginnings of the Original Slovenian Narrative Tradition as Literature for Young and Adult Readers

ANDREJKA ŽEJN

The system of Slovenian narrative prose was initially mainly occupied with translated literature. The systematic differentiation of Slovenian literature from foreign language literature was encouraged by the Enlightenment ideas associated with the socio-political changes in the Austrian Empire at the turn of the 19th century. The first original Slovenian narrative prose, *Sreča v nesreči* (*Fortune in Misfortune*), appeared in 1836. In terms of content and concept, it is based on Biedermeier youth literature, while in the subtitle it specifically addresses “the young and the old”. As early as in the second half of the 19th century, *Sreča v nesreči* was categorised in the system of children’s and youth literature, but throughout the 20th century, Slovenian literary studies emphasised its originality and firmly positioned it in the system of literature for adults. These changes can be observed in the context of the changing view of the role of translation and the place of children’s and youth literature in the development of the (peripheral) national literature.

Keywords: Slovenian literature, narrative tradition, original literature, Janez Cigler, Biedermeier, children’s and youth literature, literature for adults, crossover literature

In der slowenischen narrativen Prosa dominierte anfangs Übersetzungsliteratur. Die systematische Differenzierung zwischen slowenischer und fremdsprachiger Literatur erfolgte durch die Ideen der Aufklärung, in engem Zusammenhang mit den gesellschaftspolitischen Veränderungen im österreichischen Kaiserreich an der Wende zum 19. Jahrhundert. Das erste auf Slowenisch erschienene Prosawerk, *Sreča v nesreči* (*Glück im Unglück*), erschien 1836. Inhaltlich und konzeptuell orientiert es sich an der Kinder- und Jugendliteratur des Biedermeier, adressiert aber im Untertitel *expressis verbis* „Jung und Alt“. Bereits früh in der zweiten Hälfte des 19. Jahrhunderts wurde *Sreča v nesreči* als Kinder- und Jugendliteratur eingestuft, doch im Verlauf des 20. Jahrhunderts transferierte die slowenische Literaturgeschichtsschreibung das Buch im Zug der Originalitätsbestrebungen in den Bereich der Erwachsenenliteratur. Diese Verschiebung erweist die veränderte Sicht auf Übersetzungen ebenso wie die Umwertung von Kinder- und Jugendliteratur im Ausformungs- und Entwicklungsprozess (vorgeblich randständiger) Nationalliteratur.

Schlagwörter: slowenische Literatur, Erzähltradition, Originalliteratur, Janez Cigler, Biedermeier, Kinder- und Jugendliteratur, Erwachsenenliteratur, Crossoverliteratur

Introduction

According to current transnational literary and theoretical views, which take into account the conceptions of the world-system according to Immanuel Wallerstein, Franco Moretti and Pascale Casanova, Slovenian national literature, as the literature of a “small nation”, is placed among the peripheral literatures. Although peripheral literatures are positioned on the periphery in relation to central literatures in the world-literary system, they represent an indispensable component of the “world literary republic” (Juvan 2009, 191, 199). One of the typical characteristics of all literary systems, not only peripheral ones, is that in the nascent phase, when they are in the position of “weaker”, “dependent” literatures, they model themselves on central literatures, including, or especially, through translation. Thus, the centre of the literary polysystem in certain socio- and cultural-historical contexts is occupied exclusively or partly by translations, which later, in a future phase of development, are relegated to a secondary position in the literary system (Even-Zohar 1978, 16). However, social and cultural changes in the historical perspective affect not only the status of translated and original texts (Even-Zohar 1990, 50–51, Bassnett 2003, 444), but, inter alia, the evaluation and position of children’s and youth literature in relation to the national literary canon as well (Shavit 1990, 25). Taking the example of the placement of the first original Slovenian narrative prose, *Sreča v nesreči* (*Fortune in Misfortune*, 1836), in the Slovenian literary polysystem, we can observe how, in the period after its publication, i.e., from the second half of the 19th century onwards, the changing view of the role of translation, as well as the role of children’s and youth literature, has been reflected in literary scholarship.

We first provide a brief schematic summary of how Slovenian national literature was formed through translations, which occupied the centre of its literary system for several centuries, until the creation of the first original Slovenian narrative prose, *Sreča v nesreči* (1836), which was specifically intended for children and adults, in the first decades of the 19th century, the period of the most intensive translation of the particular literary genre. In the second half of the 19th century, the centre of the literary system was finally occupied by original literature.

A brief overview of the history of Slovenian literature up to the beginning of the 19th century

Literary-historical reviews place the first documents in the Slovenian language, *Brižinski spomeniki* (*The Freising Manuscripts*), at the beginning of the development of Slovenian literary creation. These Slovenian texts, apparently created on the basis of unknown Latin or German texts, were bound into a Latin codex with various sermons and forms. Originating from shortly before the year 1000, they contain two confessional forms and a sermon on sin and penance. After several centuries of fragmentary and shorter Slovenian manuscripts with liturgical content, Slovenian was established as a literary language in the middle of the 16th century. The dedicated activity of Protestants to promote language development in several genres led to the creation of the first printed books in Slovenian: *Katekizem* (*Catechismus*) and *Abecednik* (*Abecedarium*) (both 1550,

by Primož Trubar), a translation of the entire *Holy Bible* (1584, by Jurij Dalmatin), the first grammar of the Slovenian language (1584, by Adam Bohorič) and a multilingual dictionary (1592, by Hieronim Megiser), as well as legal texts, sermons and church hymnals. Protestant works of the 16th century were translated and compiled from various foreign language works, while their authors often also wrote about the sources for their translations and reflected on their translation work (Ahačič 2007, 257–279).

In the subsequent period of re-Catholicisation in the 17th and 18th centuries, the number of printed works decreased significantly. Due to formal and informal Enlightenment censorship, the (late) Baroque Slovenian literary tradition, through which the Catholic sacred canon and the literary canon of antiquity entered Slovenian literature (Ogrin 2012, 222), was preserved and disseminated in manuscripts (Ogrin 2020). As elsewhere in Europe, the activities of the Jesuits and Capuchins – their preaching, folk devotions, theatrical performances and passion processions – were especially important for the development of Slovenian literature and culture (Štih et al. 2008, 169). Due to translations and adaptations of texts, especially from German, the genres of the Slovenian literary system expanded, with the inclusion of drama, meditative and philosophical prose, biographies of saints, hymnals and rhetorical prose. The latter was dominated by sermons, which also represent a large share of the book editions of this period.

Slovenian literature in the context of establishing a unified national identity

At the turn of the 19th century, the multifaceted changes that were characteristic of a large part of Europe began to take place in the Slovenian lands, leading to a significant transformation of the Slovenian literary polysystem. The deliberate transformation and formulation of so-called cultural languages commenced, based on two principles: an awareness of the unity of language, and an awareness of differentiation, and thus delineation, with regard to other languages (Kloss 1978, 24–25). This period marks the beginning of processes whereby the local regional as well as professional and religious identities of the population began to be replaced by the idea of a special Slovenian community, which ultimately led to the creation of the modern Slovenian nation (Kosi and Stergar 2016, 475). These processes, which led to the formation of “imagined communities” (after Anderson 1983), gradually gained momentum and continued throughout the 19th century and even into the 20th century, but they reached their peak in Slovenian history in the second half of the 19th century.

At the end of the 18th century, the modern ideas and tendencies of contemporary European national movements penetrated Slovenian society and culture through Enlightenment-oriented individuals (Vidmar 2010, 134). The nascent need to cultivate the Slovenian language led to the emergence of Slovenian secular drama and poetry in the 1870s and 1890s, with the beginnings of both genres located on the border between translation and original.¹ In the development of the Slovenian language, the first half

1 The comedies *Ta veseli dan ali Matiček se ženi* (*This Happy Day or the Marriage of Matthew*) and *Županova Micka* (*Micka, the Mayor's Daughter*), both 1790 by the Slovenian Enlightenment author Anton Tomaž Linhart, were based on German and French originals, which were also listed on the cover of both works

of the 19th century is marked by the establishment of a unified Slovenian literary norm, which eventually replaced several provincial literary variants in the middle of the 19th century. This process also took place through translations into Slovenian intended to create a model for genres in Slovenian literary and written language and to disseminate and consolidate the innovative characteristics of the written language² (Prunč 2005, 19). Translation was a means of demonstrating the equal value and capacity of the national language compared to other more dominant languages. At the same time, it was an act of the demarcation and emancipation of language and literature from the dominant literature and culture.

Among the most frequently translated texts into Slovenian, along with a few other German authors, were the short and longer narrative works of the Bavarian priest, educator and writer Christoph Schmid, one of the main German representatives of Biedermeier youth literature. Between 1815 and 1850, some 26 book editions with translations of Schmid's works appeared, more than half of them in the 1830s. It was in this context of numerous translations of narrative prose that the first original Slovenian narrative, *Sreča v nesreči*, was published in the 1830s. With this work, its author, priest Janez Cigler, transformed the motifs, themes, discourse and ideas of German Biedermeier literature into an original story and created a Slovenian version of this genre. In doing so, he was most likely inspired not only by Schmid, but also by other Biedermeier authors from the southern German and Austrian regions, such as Leopold Chimani (1774–1844), Gustav Nieritz (1795–1876), Christian Gottlob Barth (1799–1862) and Joseph Sigismund Ebersberg (1799–1854), although their works were not translated into Slovenian.

The 1820s and 1830s also mark the beginnings of the deliberate introduction of an aesthetically autonomous national literature, understood as the ultimate expression of the nation's subjectivity, which unfolded through the creative classification of the young literary field into European and world literature. The main actors of this process, marked by currents of cultural nationalism, were the philologist, literary historian and librarian Matija Čop and the Romantic poet France Prešeren (Juvan 2012, 38–39).

In the 1860s, the Slovenian narrative tradition gained a new impetus, accompanied by the first national literary programmes and marked by an expansion of genres. Although the first original Slovenian narrative, *Sreča v nesreči*, was used as an example of the Slovenian narrative tradition in the programmatic reflections of the middle and the second half of the 19th century, this pattern, explicitly linked to the spirit of the time in which it was created, did not fill the gap in the system of the local narrative tradition, which was initially occupied by the peasant, folk or domestic tale. With the emergence of the Slovenian bourgeoisie, however, the literary system was further developed by the bourgeois novel. In the second half of the 19th century, when the centre of the Slovenian literary system was increasingly occupied by purely original works, originality became the criterion for the formation of the Slovenian literary canon and translation

in Slovenian. In literary history, they were rarely conceived as translations, more often being referred to as "adaptations" or even as independent works of art (Šrīmpf 2018). In the poetry almanac *Pisanice* (*Writings*, 1779–1781), the first collection of secular Slovenian poetry, translations appear alongside original Slovenian poetry without explicit classification into translation and original.

2 In the text, the translators added alternatives for the translation of certain words in brackets, often concerning synonymous citation of loanwords and originally Slavic vocabulary.

acquired a negative connotation; it became a symbol of concealing one's own lack of creativity, a substitute for creativity, a rival, a threatening foreign object, a controversial foreign commodity, and was undoubtedly an unpleasant proof of literary and thus cultural underdevelopment and subordination, even dependence on foreign achievements (Stanovnik 2005, 10–11). Favoured by politically supported efforts for a unified Slovenian national consciousness, this view of translation was maintained in the system of Slovenian literature well into the 20th century, forming the basis of hypotheses about the backwardness of Slovenian literature and its dependence on foreign literature, which in recent decades have been surpassed by the more current views mentioned in the introduction.

The development and characteristics of Biedermeier literature

One of the main factors in the development of Biedermeier literature was the introduction of compulsory schooling and the resulting expansion of literacy. In 1774, compulsory education was introduced throughout the Austrian Empire, including the present-day Slovenian national territory, in order to strengthen the economic and political power of the Empire. Slovenian was initially used as an introductory language in German classes at lower levels, especially in rural areas, while at higher levels Latin and German were the languages of instruction, with German gradually replacing Latin. The teaching of Slovenian received a boost during the period of the Illyrian provinces (1809–1813), when it was introduced as a subject and language of instruction in primary and lower secondary schools. After the establishment of chairs for the Slovenian language at the lycées in Graz (1812) and Ljubljana (1817), it became an independent subject at the lycées for the first time, with the aim of meeting the needs of civil servants and priests (Štih et al. 2008, 261).

With the beginning of compulsory education in the second half of the 18th century, the Austrian Ministry of Education introduced official bilingual primers and readers. Slovenian-German textbooks were published as early as in the 1770s. According to official rules, the scope of the Slovenian text had to match the scope of the German text. These textbooks contained short moral stories or stories of the Enlightenment exemplifying basic moral laws or rules of conduct. They were written by leading German philanthropists, including Christian F. Weisse, the founder of German children's and youth literature, as well as Friedrich E. von Rochow and Joachim Campe (Kobe 2009, 131–132). Christoph Schmid transferred the model of the Enlightenment short story based on exemplification in the spirit of philanthropy to the 19th century, drawing on his own experience as a teacher. In addition, he played an active role in the organisation of compulsory education in Bavaria and the selection of appropriate content (Meier 1991, 82–83). Schmid's short stories were included in German textbooks and readers (Pech 1990, 143), and were also published in Slovenian translations in the 1930s. Stories from his *Lehrreiche kleine Erzählungen für Kinder* (*Educational Short Stories for Children*, published 1824–1827), which are typical representatives of this model, were translated by future Slovenian priests in the seminary in Klagenfurt in the 1820s as exercises for language instruction in Slovenian (Jevnikar 1939, 190–191).

Although these translations were published as stand-alone book editions and not as official textbooks, they undoubtedly also served as school reading or as gifts for diligent young students at the time.

In the next, final phase of the development of the philanthropic moral short story into Biedermeier literature, the instructive examples were expanded into a longer narrative, with more and more scenes and characters, more complex events, more dialogue that appeared less artificial, and more depictions of nature. Direct storytelling and the introduction of new narrative techniques and structures made their way into children's literature (Pech 1990, 142; Brunken et al. 1998, 52), and the primary purpose – or even the sole purpose – was no longer just Enlightenment instruction, but also an element of entertainment and the pursuit of literary quality (Kümmerling-Meibauer 2003, 271). In these extended narratives, two types can be discerned: in the first, a child character is still central, and it is through this character that education and its consequences in adult life are presented; in the second, the stories of individual characters, members of a family, are connected into a single story with a so-called family frame (Wild 1990, 78).

The events of the first decades of the 19th century made a strong impression on Biedermeier literature, as is evident in typical motifs such as the Napoleonic Wars, persecutions, flight and battle, the Russian war campaign, adventures in exotic lands and winter deprivation, but these works were also marked by the emerging national cultural consciousness (Brunken et al. 1998, 101–102). Typical Biedermeier motifs are linked in the narrative to discourses that reveal the appearance of the social idyll and harmony of the Restoration period in the decades following the Napoleonic Wars (Pech 1990, 144), when tensions arose between the values that upheld the old order and the harbingers of the new social order (Brunken et al. 1998, 101). This is characterised by straightforward and clear social stratification and the corresponding simple division of protagonists into good and bad. The rigid system of norms, which does not know transitions, changes or conflicts between value systems, corresponds to the social, even political ideas of the Restoration period. The idyllic image of society is superimposed on the idyllic image of the family and the harmonious relationships within it. Popular themes are persecution of the innocent, children honouring their parents, and evildoers converting to Christianity, while salvation from adversity comes through prayer and trust in God. This idyll is implicitly problematised by extraordinary, even miraculous occurrences, which emphasise the fictional nature of events (Pech 1990, 142, 144, Brunken et al. 1998, 45, 47).

The audience of Biedermeier literature

While the Enlightenment story of exemplification, even in its revised 19th-century version, was aimed only at children, Biedermeier literature addressed not only the child or adolescent reader, but also “the common people” or the non-bourgeois, the lower strata of the population (Wild 1990, 78), which in the 19th century contained most of the young people who were literate (Jevnikar 1939, 193). Historically, we can speak of a common system of children's and youth literature and literature for adults, which was formed in specific social circumstances, even before the dichotomous separation of the two systems was established (Grenz 1990, 69–70). Studies of contemporary children's

and youth literature conceive of literature that blurs the boundaries between two audiences – literature that crosses from the child to the adult reader or *vice versa* – as crossover literature or dual audience literature³ (Beckett 2009, 3–4, 9–10, Falconer 2004, 557).

Sreča v nesreči by Janez Cigler

The typical features of Biedermeier literature are evident in *Sreča v nesreči*. The story unfolds in the period during and immediately after the Napoleonic Wars and focuses on the Svetin family – father France, mother Neža and twin sons Janez and Pavle – who live near Ljubljana, today the capital of Slovenia. Soon after the birth of the children, the father is forced to join the Austrian army and enter the war against Napoleon. The mother raises the children within Christianity, teaches them to read and write, and sends them to school. After three years, however, the family becomes impoverished and finally breaks up: Janez goes to live with a relative and works as a shepherd, Pavle is taken by a neighbour to Trieste, while their mother Neža gets a job with the wealthy widow Kordula. The latter's son had joined the French army some years before, after which all trace of him had been lost. Later we successively follow the stories of Pavle, Janez and their father. The shepherd Pavle is taken to Graz (in today's Austria) by a baron and baroness in gratitude for his helping them in an accident. There he enters school again. Among his classmates is Auguštin Zorman from Vienna, who becomes impoverished and sick after the death of his parents, prompting Pavle to secretly bring him food. When Auguštin recovers, he regains his parents' property and returns to his home. Just before Pavle finishes school, he is forced to leave due to the death of his stepparents. He sets out for Vienna, where, with the help of his friend Auguštin, he finishes school, becomes a priest and is finally ordained as a bishop. By chance, he meets the Frenchman Bazilij and Karlo Gap, the son of the widow Kordula, for whom his mother Neža works. This leads to the reunion of Pavle and his mother. The second son, Janez, goes to Trieste to work as a baker. One day he helps a wealthy merchant to recover some money, and in gratitude the merchant takes him under his wing. Janez then goes to France with another merchant, Teodor. In his new job, he proves to be a capable and honest worker, and is therefore popular with the family, but his colleague Ludvik Bodin hates him. Ludvik plants stolen money on Janez, who is consequently imprisoned and sentenced to death. Just before the execution of the sentence, Ludvik unwittingly betrays himself and is forced to confess his guilt. Finally, we learn the father's story. France Svetin's military group was captured by the French in Italy and taken to France. There he finds work, but just when he intends to go home he has to join the French army in Spain. Svetin becomes the personal valet of a French general and miraculously saves his life. On the way back to France, the boat on which Svetin is travelling is captured by pirates and all of the captives are sold as slaves in Algeria. Svetin escapes and travels to New

3 For other terms that have become established since the mid-1990s, see Beckett 2009, 7, Falconer 2004, 557. It is a term with a very broad and multifaceted definition, with several types of possibilities of dual audiences or crossing between audiences.

York, where he is again sold as a slave. By good fortune, the French general whose life Svetin had saved visits the latter's new master on business. Together the general and Svetin return to France. There they are invited to the wedding of the merchant Teodor's daughter, where it is revealed that France Svetin is in fact the groom's father. One of the guests, the Frenchman Bazilij, recounts how a few years before he had witnessed a similar reunion of mother and son, and it turns out that they were Neža and Pavle Svetin. The whole family thus re-establishes contact. They write to each other and tell "their strange sad and joyous stories".

The story is thus set in a family framework that connects the individual successive stories of the initially separated and finally happily reunited family members into a complete story that at some points tends towards the improbable, even the miraculous. Every hardship is resolved through prayer and trust in God. The relationships between the family members are idyllic and the characterisation is black and white; evil is punished, while good is rewarded. In addition to values consistent with the conservative order, the clear social advancement of the two children is also shown as a harbinger of the new social order.

The author Janez Cigler clearly defined the intended audience of *Sreča v nesreči* in the subtitle, which reads: *Podučenje starim in mladim, revnim in bogatim (Instruction of the old and the young, the poor and the rich)*. Thus, he explicitly addresses the narrative to children or young people as well as to adults,⁴ reinforcing this with a selection of characters that enables both addressees to identify with them: we accompany the main characters from childhood to adulthood; the "adult" characters coming their way play various "adult" roles – parents, guardians, benefactors, superiors. In addition, different layers of action and messages of the plot appeal to different addressees. For young people, *Sreča v nesreči* demonstrated exemplary behaviour and appealed to them with simple yet exciting stories with fairy-tale elements. For adults, on the other hand, it was an example of "successful" child rearing, while also touching upon national impulses and the issue of society in the aftermath of the Napoleonic Wars. Both audiences are mentioned at certain points in the narrative itself, although the book contains neither an introduction nor an afterword, and there are no other paratexts in which Cigler elaborates on the audience.

The more explicit separation between children's and youth literature and literature for adults was promoted by Romanticism with the introduction of the concept of literary and aesthetic autonomy as a key norm of literature and the consequent conception of literature as discourse intended primarily for aesthetic perception.⁵ This led to a distinction between "aesthetic" literature and literature whose fundamental or at least dominant function was didactic-educational (Juvan 2011, 122), usually also religious. Moreover, in connection with children's literature as a renewed version of folk

4 As is evident from autobiographies published in the second half of the 19th century (cf. Žejn 2021), books were mostly mediated through younger literate family members in the first half of the 19th century.

5 The focus on the aesthetic function in Slovenian Romanticism in the 1830s and 1840s is characteristic of the poetry of France Prešeren. Following the examples of more developed European literatures, he consciously modified very different verse, stanza and poetic forms and adapted them to Slovenian poetic usage, thus establishing his own poetry alongside European Classical and contemporary Romantic poetry (Dolinar 2012, 268).

literature, Romanticism emphasised its adaptation to children's behaviour and understanding. From the perspective of literary history, children's literature was equated with educational (pedagogical) literature. The term "pedagogical authors" was already used in the 19th century for authors of children's and youth literature (Kümmerling-Meibauer 2003, 271–271), and the treatment of this literature was still the domain of pedagogy in the 20th century (Grenz 1990, 7). Under the auspices of literary studies, however, it was relegated to an inferior position compared to literature for adults and placed alongside popular and trivial literature outside the literary canon (Even-Zohar 1978, 19; Kümmerling-Meibauer 2003, 1). Although literary theories since the 1960s have positioned children's and youth literature within the literary polysystem as an equal component, subject like all others to the laws of a particular model (Even-Zohar 1978, 19; Shavit 1990, 26), within the mainstream of Slovenian literary studies as late as in the 1970s, we can still find thinking that positions children's literature in opposition to or outside of "high literature", viewing it as a reduction of literature from all its possible breadth and depth to a smaller, limited scope (Glazer 1979, 8). Children's and youth literature has been considered an integral part of the system of Slovenian literature primarily by researchers whose main object of research is children's and youth literature (cf. Saksida 1991, 24).⁶

The importance of the originality and the intended audience of *Sreča v nesreči* in Slovenian literary history

The distinction between the once common system of children's and youth literature and literature for adults is reflected in the reprint of *Sreča v nesreči* in the first Slovenian collection of youth literature, *Knjižnica slovenske mladini* (*The Slovenian Youth Library*) in 1882, thirteen years after Janez Cigler's death. In his brief introduction to the edition, editor Ivan Tomšič, himself an educator, teacher and author of several works for children and young adults, explicitly states that the book is intended for young people, and does not even mention the adult audience or the book's preeminence in the history of Slovenian literature in terms of originality. Equally revealing for the evaluation of translation and of children's and youth literature is the publication of *Sreča v nesreči* one hundred years after its first publication in the collection *Cvetje iz domačih in tujih logov* (*Flowers from Home and Abroad*), which is said to include "the most important works in the history of Slovenian literature". At the beginning of the accompanying text, the editor, the literary historian Rudolf Kolarič, refers to *Sreča v nesreči* as "the first original Slovenian narrative text". In the continuation, however, he mainly lists the work's shortcomings, such as poor (internal) structure, weak characterisation, preachy, somewhat outdated language and poor style. In addition, we note that the subtitle indicating the book's intended audience is missing from the cover and inside front cover,⁷ while Kolarič's accompanying text states that Cigler wrote the book for "the people" (Kolarič

6 The first time youth literature was included in a survey of Slovenian literature was in 2001.

7 The full subtitle does, however, appear on the facsimile of the original cover that is located at the beginning of the narrative text in this edition.

1936, 9). Discussions from the 1960s onwards, when interest in the narrative tradition had increased in Slovenian literary studies in accordance with narrative theories of the time, also emphasise the position of *Sreča v nesreči* at the beginning of “artistic narrative literature” (Kmecl 1965, 50). In 1974, *Sreča v nesreči* was published in the prestigious Slovenian collection of Slovenian and canonical world literature, *Knjižnica Kondor* (Kondor Library), along with an in-depth analysis. In this edition, as in the 1936 edition, the audience is identified as the “peasant audience” (Kmecl 1974, 112), thus providing a social classification rather than an age definition.

Later editions of *Sreča v nesreči* – in the collections *Hram (Repository)* from 1984, *Slovenska povest (The Slovenian Tale)* from 1991, the year of Slovenian independence, and the digital collection *eKlasiki* from 2013 – mostly summarise findings from the 1970s. Moreover, it has been argued that *Sreča v nesreči* cannot be an example of the beginnings of Slovenian youth prose because it is “not expressly” intended only for young readers (Glušič 1993, 191). On the other hand, *Sreča v nesreči* has not been adequately considered even in research on the development of Slovenian children’s and youth literature either, which exceptionally speaks of *Sreča v nesreči* as literature for a “dual audience” (cf. Glazer 1979, 8). As a work that addresses a dual audience, it can also be defined according to the more current categories of modes of address in children’s literature, as it represents the equal, clear and highly self-conscious cultivation of two distinct and separate audiences, addressing both children/youth and adults. This model was particularly characteristic of the 19th century and is rarely found today (Wall 1991, 35-36). Authors who address readers according to this model are also crossover authors in the strict sense (Beckett 2009, 7). Although the term was introduced only in the mid-1990s in reference to literature that was created from the 1990s onwards, researchers emphasise that the tendency towards hybridising the categories of children’s and youth literature and literature for adults actually dates far back in history, to Aesop and Perrault, even to Don Quixote at the beginning of the 17th century. Moreover, crossover literature had a strong presence in the 19th century, when it was thought to serve the purpose of conveying religious, patriotic and moral values to children (Beckett 2009, 19). Although crossover literature is not a specific genre with a particular set of themes or motifs (Falconer 2009, 27), its main areas are nonetheless the genres of magical and epic fantasy, science fiction or historical legend. In the past, productive crossover genres included religious allegory, spiritual literature, dystopias and family or school stories (Falconer 2004, 562). However, given the significance of the historical circumstances that shaped audiences in the early decades of the 19th century, we cannot speak of the same concept of dual audiences or crossover literature that is characteristic of the 21st century, as crossover literature must be judged in the light of cultural and economic changes (Falconer 2004, 269; 2009, 41). Crossover literature of the 21st century arises in the context of the blurring of intergenerational lifestyle boundaries (Falconer 2004: 569), while also representing an important marketing category (Beckett 2009, 14) and an attempt to innovate and challenge the conventions and norms that have traditionally defined children’s and youth literature (Beckett 1999, xvii). Cigler’s Biedermeier narrative work, on the other hand, arose primarily from the synchronous needs for narrative prose. These needs stem from the introduction of education in the Slovenian language, which created a new child reader, even from the lower classes. At the same time, it had

to correspond to the values that adults were expected to pass on to their children. Last but not least, the difference between *Sreča v nesreči* and the crossover literature of the 21st century is represented by its very position in the developmental arc of the relationship between the systems of children's and youth literature and literature for adults. In the case of Cigler, the common system represents the starting point from which two separate systems split in the further development of original Slovenian narrative prose, whereas today's crossover literature is based on the transition between two already relatively firmly formed systems.

Conclusion

As Biedermeier literature, and explicitly with the inscription in the subtitle, *Sreča v nesreči* was intended for a dual audience: young people and adults. In the reproductions, it was initially classified in the system of children's and youth literature, but in the course of the 20th century, Slovenian literary studies highlighted its originality, its "untranslatedness", among the predominantly translated narrative prose from the beginning of the 19th century, and on this basis it was positioned in the Slovenian literary canon. At the end of the 19th century, *Sreča v nesreči* was included in the canon without proper recognition of its intended audience, which was a clear product of the period in which it was written. When it is claimed that the audience of the first original Slovenian narrative is "the people" or "the peasant audience", it cannot be completely ruled out that this also includes the child or youth audience, although the child audience is not mentioned in the discussions of literary studies that focus on literature for adults. We can, however, conclude that the implicit placement of *Sreča v nesreči* (only) in the system of adult literature was influenced by the generalisation of the dichotomy between adult literature and children's and youth literature into a universal valid norm and the lower evaluation of the latter.

List of references

- Ahačič, Kozma (2007): *Zgodovina misli o jeziku in književnosti na Slovenskem: Protestantizem*. Ljubljana: Založba ZRC, ZRC SAZU.
- Anderson, Benedict: *Imagined Communities. Reflections on the Origin and Spread of Nationalism*. London: Verso 1983.
- Bassnett, Susan (2003): *The Translation Turn in Cultural Studies*. In: Petrilli, Susan. (Ed.). *Translation Translation*. Amsterdam-New York: Rodopi, 433–449.
- Beckett, Sandra L. (1999): *Introduction*. In: Beckett, Sandra L. (Ed.). *Transcending boundaries: Writing for a dual audience of children and adults*. New York-London: Garland, xi–xx.
- Beckett, Sandra L. (2009): *Crossover Fiction: Global and Historical Perspectives*. New York, NY: Routledge.
- Brunken, Otto / Hurrelmann, Bettina / Pech, Klaus-Ulrich (1998): *Einleitung*. In: Brunken, Otto / Hurrelmann, Bettina / Pech, Klaus-Ulrich. (Eds.). *Handbuch zur Kinder- und Jugendliteratur. Vom 1800 bis 1850*. Stuttgart: Metzler, 1–116.
- Dolinar, Darko (2012): *Slovenska romantika, svetovna književnost, primerjalna književnost*. In: Juvan, Marko. (Ed.). *Svetovne književnosti in obrobja*. Ljubljana: Založba ZRC, ZRC SAZU, 263–276.
- Even-Zohar, Itamar (1978): *Papers in Historical Poetics*. Tel Aviv: The Porter Institute for Poetics and Semiotics.
- Even-Zohar, Itamar: *Polysystem Studies*. *Poetics Today* 11 (1990), 1.

- Falconer, Rachel (2004): Crossover literature. In: P. Hunt (Ed.). *The international companion encyclopaedia of children's literature*. London: Routledge, 556–575.
- Falconer, Rachel (2009). *The crossover novel: Contemporary children's fiction and its adult readership*. New York: Routledge.
- Glazer, Alenka: Vprašanje periodizacije mladinske književnosti. In: *Otrok in knjiga* 8 (1979), 5–19.
- Glušič, Helga (1993): Oblikovne značilnosti slovenske mladinske proze. In: Hladnik, Miran. (Ed.). *Zbornik predavanj / XXIX. seminar slovenskega jezika, literature in kulture*, 28. 6. –17. 7. 1993. Ljubljana: Center za slovenščino kot tuji ali drugi jezik pri Oddelku za slovanske jezike in književnosti Filozofske fakultete, 191–197.
- Grenz, Dagmar (1990): E. T. A. Hoffmann als Autor für Kinder und für Erwachsene. Oder: Über das Kind und die Erwachsenen als Leser der Kinderliteratur. In: Grenz, Dagmar. (Ed.). *Kinderliteratur – Literatur auch für Erwachsene? Zum Verhältnis von Kinderliteratur und Erwachsenenliteratur*. München: Fink, 65–74.
- Jevnikar, Martin: Krištof Schmid v slovenskih prevodih. In: *Slovenski jezik* 2 (1939), 188–212.
- Juvan, Marko (2012): World literature in Carniola: transfer of Romantic cosmopolitanism and the making of national literature. In: Talvet, Jüri (Ed.). *World Literature and National Literatures*. Tartu: Tartu University Press, 27–49.
- Juvan, Marko. Romantika in nacionalni pesniki na evropskih obrobjih: Prešeren in Hallgrímsson. Uvod in tematski sklop. In: *Primerjalna književnost*, 34 (2011), 1, 119–126.
- Juvan, Marko: Svetovni literarni sistem. In: *Primerjalna književnost* 32 (2009), 2, 181–212.
- Kloss, Heinz (1978): *Die Entwicklung neuer germanischer Kultursprachen seit 1800*. Düsseldorf: Pädagogischer Verlag Schwann.
- Kmecl, Matjaž (1965): Epika ali pripovedništvo. In: Glušič, Helga / Kmecl, Matjaž / Skaza, Aleksander / Zadravec, Franc: *Lirika, epika, dramatika*. Murska Sobota: Pomurska založba, 39–60.
- Kmecl, Matjaž (1974): Ciglerjeva Sreča v nesreči. In: Janez Cigler: *Sreča v nesreči*. Ljubljana: Mladinska knjiga, 91–114.
- Kobe, Marjana (2009): Prvi prevodi tujega posvetnega mladinskega slovstva v 18. stoletju. In: Ožbot, Martina / Dolinar, Darko / Smolej, Tone. (Eds.). *Odrpta okna: Komparativistika in prevajalstvo*. Majdi Stanovnik ob 75. rojstnem dnevu. Ljubljana: Društvo slovenskih književnih prevajalcev – Založba ZRC, ZRC SAZU, 131–140.
- Kolarič, Rudolf (1936): Uvod. In: Janez Cigler: *Sreča v nesreči*. Celje: Družba sv. Mohorja. [5]–35.
- Kosi, Jernej / Stergar, Rok: Kdaj so nastali „lubi Slovenci“? In: *Zgodovinski časopis* 70 (2016), 3–4, 458–488.
- Kümmeling-Meibauer, Bettina (2003): *Kinderliteratur, Kanonbildung und literarische Wertung*. Stuttgart-Weimar: J. B. Metzler.
- Meier, Uto J. (1991): *Christoph von Schmid: Katechese zwischen Aufklärung und Biedermeier*. St. Ottilien: EOS.
- Ogrin, Matija (2012): Navezave na evropska literarna obzorja v baročnem slovenskem slovstvu. In: Juvan, Marko. (Ed.). *Svetovne književnosti in obrobja*. Ljubljana: Založba ZRC, ZRC SAZU, 221–232.
- Ogrin, Matija (2020): Poznobaročni slovenski rokopisi – literarna tradicija v spoprijemu z razsvetljenko cenzuro. In: Vidmar, Luka. (Ed.). *Cenzura na Slovenskem od protireformacije do predmarčne dobe*. Ljubljana: Založba ZRC, 119–150.
- Pech, Klaus-Ulrich (1990): Vom Biedermeier zum Realismus. In: Wild, Reiner. (Ed.). *Geschichte der deutschen Kinder- und Jugendliteratur: Mit 250 Abbildungen*. Stuttgart: J. B. Metzler, 139–178.
- Prunč, Erich (2005): Hypothesen zum Gattungsprofil deutsch-slowenischer Übersetzungen im Zeitraum 1848–1918. In: Pokorn Kocijančič, Nike / Prunč, Erich / Riccardi, Alessandra. (Eds.). *Jenseits der Äquivalenz = Oltre l'equivalenza = Onkraj ekvivalence*. Graz: Institut für Theoretische und Angewandte Translationswissenschaft (ITAT), 19–38.
- Saksida, Igor: Nekaj vprašanj iz teorije mladinske književnosti. In: *Otrok in knjiga* 31 (1991), 23–42.
- Shavit, Zohar (1990): Systemzwänge der Kinderliteratur. In: Grenz, Dagmar. (Ed.). *Kinderliteratur – Literatur auch für Erwachsene? Zum Verhältnis von Kinderliteratur und Erwachsenenliteratur*. München: Fink, 25–33.
- Šrmpf, Urban (2018): *Vloga prevajalca v razsvetljenstvu in prevodno vzpostavljanje književnih zvrsti*. [Unpublished doctoral dissertation.] Ljubljana: Univerza v Ljubljani, Filozofska fakulteta, Oddelek za prevajalstvo.
- Stanovnik, Majda (2005): *Slovenski literarni prevod: 1550–2000*. Ljubljana: Založba ZRC, ZRC SAZU.

- Štih, Peter / Simoniti, Vasko / Vodopivec, Peter (2008): Slovenska zgodovina: Družba – politika – kultura. Ljubljana: Inštitut za novejšo zgodovino: Sistory. <https://www.sistory.si/11686/902>
- Vidmar, Luka (2010): Zoisova literarna republika: Vloga pisma v narodnih prerodih Slovencev in Slovanov. Ljubljana: Založba ZRC, ZRC SAZU.
- Wall, Barbara (1991): Narrator's Voice: The Dilemma of Children's Fiction. London: St Martin's Press.
- Wild, Reiner (1990): Aufklärung. In: Wild, Reiner (Ed.). Geschichte der deutschen Kinder- und Jugendliteratur: Mit 250 Abbildungen. Stuttgart: J. B. Metzler, 45–99.
- Žejn, Andrejka (2021): Izhodišča slovenske pripovedne proze: dvestoletna tradicija slovenske pripovedne proze: od sredine 17. do sredine 19. Stoletja. Ljubljana: Založba ZRC. [Online Book] <http://ispp.zrc-sazu.si>

Andrejka Žejn is a research associate with the ZRC SAZU Institute of Slovenian Literature and Literary Studies and an assistant professor at the ZRC SAZU Graduate School. The focus of her research is on the development of Slovenian narrative prose up to the first half of the 19th century. Her methodological approach is interdisciplinary, informed by linguistic methods and analysis of the development of literature against the background of broader social, cultural, and political factors. She incorporates current methods of digital humanities and computer tools into literary research.

Contact: andrejka.zejn@zrc-sazu.si