

УДК 821.163.6-31.09:177.74
DOI: 10.30970/sls.2017.66.2072

NARRATIVE EMPATHY IN TWO NOVELS BY IVAN CANKAR

Alojzija ZUPAN SOSIČ

Faculty of Arts, University of Ljubljana
Department of Slovene Studies
e-mail: alojzija.zupan-sosic@guest.arnes.si

Scholarship began systematically to deal with emotions and empathy only at the start of the 20th century; today, narrative empathy is most systematically dealt with in post-classical narrative theory.

With these approaches, I analyse two noted novels by the central Slovene writer Ivan Cankar (1876–1918), *Na klancu* (1902) and *Hiša Marije Pomočnice* (1904). I trace narrative empathy through the three elements of author, text, and reader, and hence deal with the empathy of each. Regarding the empathy of the author I consider three paths: autobiography, heightened authorial empathy, and the aesthetics of production. I find that authorial empathy can be seen in the large share of autobiographical material, the obvious sensitivity toward impoverished workers, disfranchised women and powerless children, and the refined blend of realism, symbolism and impressionism as the aesthetics of production.

I analyse textual empathy through the choice of genre and narrative techniques, e.g. the proletarian novel, the vivid and non-moralising presentation of sexual abuse in the form of a dramatic scene, the creation of a particular narrative rhythm, the child's point of view, and the aesthetics of the ugly. Finally, I present the empathy of the reader, which took quite opposite forms when the two novels were published: the former was praised, the latter was rejected by the critics.

Keywords: narrative empathy, Ivan Cankar, author's empathy.

Her father's friend used to visit. When he came for the first time, he noticed Tončka; he went over to her and stroked her cheeks; his hand was smooth and cold as a fish. "Tončka, you poor thing," he said, and his voice, too, was smooth and slippery as a fish. After that he would come often, even if her father wasn't at home. Sometimes he would take Tončka on his lap, but Tončka was repelled by him; she shuddered at the touch of his smooth and cold hand. Once her fingers flitted across his face and she learned that his face was like his hand and his voice – ancient and loathsomely smooth ... And thus it happened, when the room was all quiet, that he embraced her and pressed her close to him; Tončka could neither beg, nor cry out; his hands, which were shaking, stifled her, and she was unable to budge for fear. He was stuttering, and from his mouth a disgusting drop fell on her cheek. "Tončka! ... Tončka!" ... When he left, she was shaking all over with shame and horror, and she laid down on the bed ... And still he came, day after day, and Tončka could not defend herself, nor dared to call out. He grew ever more terrible, he took complete control of her and she complied with whatever he wanted. Her cheeks fell in and she slept fitfully; often she became frightened, woke up abruptly and felt sick ...

(Excerpt from Cankar's novel *Hiša Marije Pomočnice*, 1902 – Cankar, 1972, p.90)

Social injustice, wars, refugees, gender inequality, the loss of moral compass and ethical criteria ... to list only a few of the wounds and scars of modern society that also already existed in a similar form in the past. The above excerpt from Cankar's novel tells us about some of them, such as false pity and the perverted abuse of power. When you read it, you did not stay cool; you actually experienced disgust, amazement, shame, powerlessness, pain, anger, bitterness, rage, sadness, pity, and more; in one word, empathy. To better understand how empathy appears and is interpreted in a narrative text, I will begin by briefly explaining its meaning and role in literary studies, before connecting these summarised insights into narrative empathy with a study of two of Cankar's novels, *Na klanecu* (On the Slope) and *Hiša Marije Pomočnice* (Ward of Our Lady of Mercy). Why did I settle on two novels by Ivan Cankar¹ (1876–1918), a Slovene classic and one of the most important Slovenian storytellers and playwrights? Am I not running a risk because both novels² have already grown a bit distant to contemporary readers and their empathy? Although more than a hundred years have indeed passed since their printing, they are very topical precisely in our time, as they criticise the (same) flaws of capitalism with incredible subtlety, and suggest a refined insight into the inner life of man through empathic glasses. Despite their empathy, the two novels would not be able to work so strongly on the readers' feelings if they did not have such literary qualities and if empathy were not present in all three elements: the author, the text and the reader.

For contemporary scholarship, it was not enough that society finally began to realize how a concern for the good of all people, not just for the financial and political elite, greatly depends on individuals' and communities' level of empathy; before one could engage profoundly with empathy, the traditional assessment of emotions first had to be changed. In European civilisation, this assessment stems from Plato's account of emotion as the opposite of reason, and even as a potential threat to social progress; this account was long dominant in European philosophy and sciences, and contributed, along with other causes, to a paucity of studies on emotions. The distinction between rationality and emotionality would only change in the 20th century; psychology, psychoanalysis and sociology began systematically to study the inner life of man and to engage with the question of emotions. Modern sociology (Andrieu and Boëtsch, 2010, p.117), for example, stressed a different dimension of emotions: in the emotions expressed, one can read the moral values of an individual, and indirectly, of a whole society; therefore, emotions have not only a communicative but also a cognitive and pragmatic function. Scientists have found, namely, that thinking and feeling are in fact part of the same "package", and some neuroscientists have even coined a new term, "cogmotions" (Keen, 2007, p.27), to highlight the fusion of cognition and emotion, while others have mentioned Rumi's metaphor of "the eye of the heart" which sees far deeper than the "eye of the intellect." Within the broader context of emotions, various sciences have also begun to study empathy; in the field of literary studies, it has been taken on by post-classical narrative theory.

¹Ivan Cankar is a central Slovene artist (alongside France Prešeren), who wrote novels, plays and essays of high quality, and also ventured successfully into poetry. Although his distinct and innovative literary work makes him hard to compare with other writers, I will risk a comparison with Ukrainian writers to make him easier to picture; he is closest to Ivan Franko, who is centrally important to Ukrainian literature just as Cankar is for the Slovene.

²Narrative empathy may also be found in Cankar's other novels, short stories, plays and essays, but for reasons of space and coherence, I will devote this paper to these two novels only. Although both have been the subject of many studies in Slovenia, this is the first such study to analyse them through the modern perspective of narrative empathy.

It is no coincidence that it is precisely post-classical narrative theory that has most systematically devoted itself to empathy, as the narrative turn's³ interest in narrativity and emplotment was also connected to the emotions. There even arose an "empirical passion" for emotions, e.g. empirical research (Keen, 2015, p.160) in laboratories all over the world in studying narrative effect, aesthetic feelings, the emotionality of narrativity, narrative empathy and other phenomena in combination with deep reading. Patrick Colm Hogan writes in *Affective Narratology: The Emotional Structure of Stories* (2011) that emotions are closely tied to storytelling, a universal means of understanding and reflecting on our world and our lives. To him, story structures are a systematic product of human emotion systems, which are of paramount importance for understanding stories. He is even convinced that nearly all aspects of emotions are connected with stories, and that stories, then, are a necessary part of the development of our emotional life. Even before the above-mentioned book, he encouraged narratologists to write studies of emotions, which would open numerous possibilities for the study of story and narrative. The books of Martha Nussbaum have also had a great influence on narratologists and philosophers, especially her emphasis on ethics; thus e.g. in *Upheavals of Thought: The Intelligence of Emotions* (2001) she argues in direct opposition to classical philosophy, which understood emotions only as primary impulses, and in defence of the idea, that the emotions form the centre of the philosophy of ethics, so that every theory of ethics must include a modern understanding of emotions. Of particular interest to narratology is Nussbaum's idea of narrative art, which can transform our psycho-emotional constitution, as emotional intelligence helps us sail between the rocks of sadness, love, anger and fear. Just as concerned with the ethical, though a little less with the emotions, is Adam Zachary Newton's book *Narrative Ethics*. He starts from the basic thesis that we can only get to know ourselves with the help of others, who call on us to respond to them, for they enable us, at least to some extent, to change our "truth" about ourselves, and to get out of the comfortable illusion of our fictional stereotypes.

Empathy, then, is not only connected with emotions, but also with ethics; particularly important to its further study is the "invention" of emotional intelligence.⁴ This is an expression coined in the 1990s for the ability to be aware of one's emotions and manage them properly to stimulate emotional and intellectual growth; it is already used by Nussbaum in the above-mentioned book. The noted scholar Suzanne Keen simply calls the emotions connected with story "narrative emotions", and among them, she devotes the most attention to empathy as a constituent part of emotional and social intelligence. In the following, I will also be dealing mainly with empathy, since this phenomenon includes both fields of action, i.e. feeling and thinking, and encompasses all three elements of literary communication, the author, the text and the reader.

As a more recent term, empathy has almost entirely replaced the former term identification, a similar field of emotional and intellectual activity. Though empathy resembles identification, it nevertheless differs from it: It is a mental perception skill by which people put themselves

³ The narrative turn, also called the boom of narratology (Zupan Sosič, 2013, p.495) was the process in the second half of the 20th century by which narrative became the central literary genre, while its techniques and forms even crossed beyond the borders of literary studies.

⁴ The notion of emotional intelligence foregrounds cognitive components in the sense of mental abilities (perception, evaluation and expression of emotions; emotional stimulation of thought; understanding, analysis and making use of emotional knowledge; reflexive regulation of emotions to stimulate emotional and intellectual growth). On the other hand, emotional intelligence is also defined as a set of non-cognitive capabilities and competences (self-awareness, empathy, impulse control, stress management, flexibilities etc.) that affect the individual's success in life.

in the place of another person, event or narrative element, in order to understand feelings and intentions (Andrieu and Boëtsch, 2010, pp.118–119), though in doing so they do not necessarily feel sympathy, attachment or pity. As empathy has been proven to be connected with story and narrative, it is precisely narrative empathy that has been most studied in the field of literary studies, e.g. in great depth by the above-mentioned Suzanne Keen. In her opinion, narrative emotions are closely connected with the literary characters, as these elements play an important role in the plot, and also belong to the readers, who react to narrative techniques with curiosity, suspense and surprise. At the same time, they are shared through the narrative “performance” of the author, who seeks to evoke or arouse feelings in the readers. In her book *Narrative Form*, Keen (2015, p.155) pithily sums up a definition already established in her previous works as follows: *Narrative empathy is the sharing of feeling and perspective-taking induced by reading, viewing, hearing, or imagining narratives of another’s situation and condition.*

As noted in the previous paragraph, empathy is connected with story and narrative, and therefore I will briefly explain the story of both of Cankar’s novels, i.e. *Na klancu* in *Hiša Marije Pomočnice*. In the former novel, the main character is Francka, and it is through her sad fate that we learn about social injustice, especially on the Slope, the street of the unemployed and disfranchised in Vrhnika, a small Slovene town. In her youth, Francka seeks to make a good life for herself, but despite her hard work, she is always plunged into poverty and loneliness. Nor is she lucky in love; her unemployed husband drinks and runs off abroad, so her only hope is her son Lojze, who is so talented that the townspeople pay for him to go to school. But her suffering and sacrifice are to no avail; her son returns home ill and without an education. Despite the largely pessimistic tone of the novel, the final symbol offers salvation: the disgruntled Lojze sees a light in the teacher’s window and realises that it is after all in education that one can find the power to deliver oneself from insufferable conditions. Escaping the traumatic situation in the second novel, *Hiša*, is even harder: Even knowledge cannot help the fourteen terminally ill girls awaiting their death in the hospital named Ward of Our Lady of Mercy. What is it, then, that can at least partly stand in opposition to death’s victory? Through a close reading we learn that it is love, peace, inner purity, and the entanglement of horror with beauty.

The topicality and literary quality of both novels is closely tied to the presence of empathy in all three elements, as mentioned above. I will start with the empathy of the author, and since this is the least-studied of all the kinds of empathy, I will pay it the most attention. The empathy of the author may be analysed along three paths, which I describe as autobiography, heightened individual empathy, and the aesthetics of production, drawing on the suggestions of Keen (2015, p.156). The first path, studying empathy with the aid of what Keen calls “autobiographical representations”, is well-trodden, since authors of different periods shape their characters based also on their own experiences. Ivan Cankar, the poet, writer, playwright and essayist who is the central name of Slovene literature, is particularly known for having injected a great deal of autobiographical material into his narratives,⁵ and this also characterises the novels analysed here, *Na klancu* and *Hiša Marije Pomočnice*. The former novel portrays, with a realist-symbolist poetics, his growing up in Vrhnika and schooling in Ljubljana, as Lojze possesses a number of the author’s features, while the novel is at the same time a monument to his mother, Neža Cankar, represented in

⁵ The author himself spoke of the share of autobiographical material in several places. Here I quote from the short story marked with the Roman number XIV in his cycle *Moje življenje* (My Life): “A short-story writer cannot write about his own life. If he has any worth, every short story is a piece of himself, a drop of his blood, a feature of his likeness. There is no objective art, nor can there be, as long as art is the work and the breath of man. Any artist only carves his own face upon the rock from beginning to end.” (Cankar, 1971, p.118.)

Francka, the main character. The second novel is also tied to real-life experiences: The main character, the ailing Malči, is modelled on the real-life person Amalija, the younger sister of Cankar's fiancée Štefka Löffler in Vienna, with whom he became very close, and whom he visited at the hospital for the terminally ill more often than anyone else in the family.

Autobiography, the first path to the study of Cankar's empathy, is closely tied to the second path, the empathy of the author. If an author has powerful experiences, he will probably more easily pour them convincingly into narrative. At the same time, he will become more empathetic to the various phenomena around himself and in the text, which will automatically lead him to the other path of uncovering the author's empathy, which I call heightened⁶ authorial empathy. Cankar, namely, grew up in a poor working-man community in Vrhnika. On the street of his birth, which still bears the name Na klanču (On the slope) or Klanec (The slope), Cankar learned the injustices of soulless capitalism at an early age; his father, a tailor, like most other workers lost his job to manufacturing, drank, went abroad and left his wife Nežato care for their large family. The fact that the main characters in both novels are women points to the author's heightened empathy for their gender; at the start of the 20th century, women still had not got their rights, nor did they appear as full-blooded and equals in literary works. It is characteristic of Cankar's texts that he devotes himself with particular subtlety and affection to disfranchised beings, such as women, children, paupers, the unemployed, the homeless, the ill, and animals. Another approach to the study of heightened authorial empathy stems from the thesis that authors have a greater capacity for empathy than other people, which can be verified in their letters, interviews and public activity. Letters and talks with Ivan Cankar provide evidence that the writer possessed a very great deal of empathy towards the "humbled and offended", something he also proved through his civic work. Although he lived in Vienna for about twelve years, he kept informed about social injustice in Slovenia, and as he wanted also to take public action in favour of the lower strata, he ran for the provincial assembly on the social-democrat ticket. His socialist views stemmed from the progressive labour movements of the time and his wish to help people, which was clearly expressed e.g. in the proletarian-programmatic tale *Hlapec Jernej in njegova pravica* (Yerney's Justice), a symbolic parable about the relationship between capitalist property and the proletarian struggle.

The third approach to the study of the empathy of the author, beside autobiography and heightened authorial empathy, is the aesthetics of production, the way in which authors strive to include strategies of narrative empathy in their text so as to reach various target groups of readers and affect their empathy (a little) by means of various narrative techniques and devices. The aesthetics of production, in fact, is that element of the empathy of the author that is directly connected with the empathy of the text and the reader and that most influences the latter two. At the time Cankar wrote the two novels *Na klanču* (1902) and *Hiša Marije Pomočnice* (1904), European literature was characterised by literary realism and neo-romantic movements or secession. It was at this time that Cankar abandoned decadence⁷ and pursued the "enlightenment" of Slovenes through a mix of realism and naturalism, which he later exchanged for a

⁶ Of course, the empathy of the author does not depend only on experiences and empathetic activities in his real life, as a writer can be far more empathetic in his novels than in his own life, or vice versa.

⁷ In a letter to Zofka Kveder, an important Slovene woman of letters, in 1900, Ivan Cankar explained as follows why he opted for realism: "Where decadence is concerned, I ought to explain my view, even if at some length, that you might not misunderstand me. I have lived and breathed it for so long that I have grown tired in the end. It is the city dust, the nervousness of the city [...] The poet has no other work than to rummage through himself. [...] One more thing, – and this is the main reason why the outgrowths of the so-called decadence have come to repel me. A reformation and a revolution is needed down home, in political, social and all public life, and for this reformation, literature must pave the way."

symbolism refined with impressionist technique. All three movements, realism, symbolism and impressionism, already open the door to narrative empathy by themselves: If realism seeks to present true pictures of society and its flaws as accurately as possible, symbolism turns toward the mystical, metaphysical and magical experience of the world and thus opens up the “inner world” of the reader, while impressionism suggests various moods and emotional states through impressions of both the inner and the outer world.

Beside this syncretism of realism, symbolism and impressionism, another feature that falls under the aesthetics of production is the choice of genre: *Na klanecu* mixes the proletarian novel with social criticism, romance, coming of age, and the family novel; *Hiša Marije Pomočnice* is an urban novel of social criticism. It should be mentioned that the former is also the first proletarian novel in Slovenia, dealing as it does with social injustice and the fate of the lower strata, specifically, the workers and craftsmen of the writer's birthplace Vrhnika. The aesthetics of production in Slovenia at the beginning of the 20th century differed somewhat from that in the rest of Europe, so Cankar strove all the more to go beyond the tradition with new movements, genres and narrative techniques, as Slovene publishing at the time was dominated above all by the peasant tale and by historical, adventure, and bourgeois romance novels. To Cankar, transcending tradition did not just mean renewing literary patterns and models, but also influencing the ethical – and we could say the empathetic – face of Slovenianness. Simply put, Cankar endeavoured to wake up the Slovene and European readership, and therefore he used modern narrative devices, which leads us to textual empathy, or the empathy of the text as the second element of literary communication.

Suzanne Keen (2006, 2013) reflects on the special techniques of prose or cinematic narrative, which are in a certain way connected to empathetic effects. These include “manipulations of narrative situation to channel perspective or person of the narration and representation of fictional characters' consciousness [...] and paratexts of fictionality”. Those important for empathy include: “vivid use of settings and traversing of boundaries, metalepsis, serial repetition of narratives [...]” and/or the creation of a special narrative rhythm, “lengthiness, encouraging immersion or transportation of readers, [...] meta-narrative interjections”, broken or changed word order, and “defamiliarization that slow[s] reading pace”. Ivan Cankar used the listed techniques in both novels, and added others not yet mentioned: the use of well-considered symbols (in the novel *Na klanecu*, these are the slope, running after the wagon, the silk scarf, pilgrimage; in *Hiša Marije Pomočnice*: a canary, a sparrow, the color white), a child's perspective, dramatic scenes, condensation and innovation in story and narrative ... To make the interpretation of these techniques easier, I will make use of the excerpt from the latter novel that I provided at the beginning of the discussion.

In this excerpt we meet one of the sick girls, the blind Tončka, before she came to the hospital. We probably ask ourselves how her father's friend could repeatedly come to call on her at home without her parents or any other persons present to help her drive this paedophile intruder away. The sexual abuse could also happen because of Tončka's father, who is a reputable townsman, but is in fact morally depraved, since he abuses his financial and political position and bullies his subordinates; as a wealthy capitalist, he even rapes his female workers. He cares for no-one, only for wealth and fame, so he also does not care for his sick daughter Tončka. And since he himself is corrupted, so are his friends: the rapist from the excerpt is probably an important man who can benefit his career, and so he even ignores the man's sexual abuse of his own daughter. The other girls in the novel *Hiša Marije Pomočnice*, too, have experienced similar abuses or other traumatic experiences, through which Cankar

does not only show the perversion of capitalism, but also seeks, through the tales of these young patients, to create a medium for some higher reality, spirituality, and beauty.

The novel does not just deviate from established literary conventions, it revolts on every level against bourgeois morality and poetics; at the same time, it works on so many levels that our analysis cannot fit it into a singular interpretation, e.g. through an analysis of pathological forms of love and the social condition, as critics have mostly done. I cannot in this short analysis present this masterpiece in all its polysemic and transcendent complexity, but I will try to shed light on the sources of empathy, which express the empathy of the author, the text, and the reader. Cankar also expressed his understanding and sensitivity to injustices and straitened circumstances, and in this novel, he was particularly interested in the powerlessness of children and the exploitation of their inferior position. He realised that only with a special aesthetic could he arouse a broader empathy, and only with innovative methods could he interrogate ethical values. In the excerpt at the beginning of this study, these consist in the vivid and non-moralising presentation of sexual abuse in the form of a dramatic scene, the repetition of narratives and hence the creation of a particular narrative rhythm, a marked word order, a child's perspective, the aesthetics of the ugly, woman as an autonomous being and main character, and the immersion of juvenile "love" in realistic-naturalistic determinism and social fatalism. Let me also note the masterful touch by which he defies thereader's expectations: The visitor first expresses his pity for the blind Tončka, and therefore we do not expect him to develop into a rapist.

This "drama" of sick girls, waiting for death in hospital, is not merely a refined slap in the face of egocentric capitalism, but also a portrayal of pathological states as a new form of beauty and a yearning for spirituality and purity, in opposition to a general decay. This is no doubt still a legacy of decadence, but ethics bleeds through the aesthetics in a way that was hardly known in the European *fin de siècle*. Cankar renewed yet another *fin-de-siècle* feature: he brought the weak woman or *femme fragile*⁸ out of a merely decorative artificiality and sublimated her into a vessel of moral and aesthetic power. He retained her weakness, sensitivity and spirituality, to which he added sexualisation (the *femme fragile* is originally asexual) and incredible empathy. Given the insistent stress on empathy in the cited excerpt, and in the whole novel, it is surprising that the novel was poorly received in the Slovene lands and that the readers showed much more regard for Cankar's largest novel *Na klanecu*; this work received mainly positive reviews, whereas *Hiša Marije Pomočnice* was branded inappropriate reading. What did the critics⁹ mean by labels like unnatural, obscene, morally objectionable? We can most easily decipher them by analysing the various kinds of love in the novel, which also proved the stumbling block in most of the reactions, even though they were not named directly or criticised clearly. No-one had any second thoughts about the pure love of a child and the saintly love of a mother in the novel *Na klanecu*, as these are clearly asexual: in the shorter novel *Hiša Marije Pomočnice*, on the other hand, both take on sexual connotations; mothers no longer fulfil just their altruistic motherly role, they are also passionate lovers and cold, calculating wives, and the sick girls are no longer just obedient children, but also sexual beings.

⁸ The *femme fragile* (Emonds, 1997, pp.165–166) is a cultural construct and phantasm of sexual repression that is typical for the erotic atmosphere of the *fin de siècle*. At the time, women were gaining financial independence and political power, so men constructed a cultural representation of a weak, frail, powerless, asexual and diseased woman.

⁹In a conversation with his cousin Izidor Cankar (ZD, 1972, p.321), the writer said: "One of my books was totally and maliciously misunderstood. That was *Hiša Marije Pomočnice*. I wrote it with a mind as clean as a spring. That is why the criticism angered me, even though it takes great literary scandals to get me angry. The idea of *Hiša* is not swinish, but tragical: fourteen sick girls, waiting for life and health in death."

The central problem with the reception and with the empathy of the readers was probably one of tradition, as the readers expected a similar portrait of mothers' and children's love as in the previous novel, but that was not what they got. Add to this the fact that the majority of the readership at the time was unlearned and generally repressed, and were even disturbed by the portrayals of extramarital, autoerotic and lesbian love that had taken firm root in literature already with realism and naturalism; they even declared platonic and spiritual love, those central harbingers of the fin de siècle, to be an un-Slovene, unnecessary and worn-out companion of decadence (Zupan Sosič, 2017, pp.66–67). Not to mention pathological love in the form of various sexual abuses, which the moralising critics condemned as voluptuousness and pornography, because they failed to discern the subversive potential of social criticism revealing the algolagnia of capitalism. To the bourgeois world at the time of publication, the sexualisation of childhood and motherhood, as well as their demythologisation, were very innovative (and of course undesirable) approaches that weakened and even broke down the bourgeois ethic. The control of human sexuality held a central place in the moral endeavours of the time, which in the bourgeois view could only be secured through the family. When the Catholic Church at the end of the 19th century lost its power in the public sphere (Batista, 2002, p.54), it began to compensate for this loss by acquiring new authority in the family sphere, which it grounded above all in the construction of woman as mother and housewife, thus helping to asexualise women; in Slovenia, for example, Bishop Anton Mahnič described the women's movement as an expression of general depravity and decadence.

The sexualisation of children and mothers becomes more loaded with social criticism when read in the context of the demythologisation of childhood and motherhood as a problematisation of the moral double standards of the bourgeoisie, which idolised the family as a social and moral safe space. Already in his poetry collection *Erotika* (1899), Ivan Cankar was aware that eroticism as a theme is a space of subversion, while he also wanted to channel part of its power to provoke into the creative process itself. The provocative is evident e.g. in the very choice of viewpoint, which partly answers the question why the turn-of-the-century readers were so shocked to read *Hiša*. They were shocked by the ingenuity, sincerity and openheartedness of the portrayal of sexuality and its anomalies, which are characteristic of the child's point of view, as mentioned above. This narrative technique is closely tied to the other above-mentioned narrative innovations, which arouse considerably more narrative empathy in us today, as we have over a hundred years' distance to the novel and it therefore no longer transcends the horizon of expectations – as it did when it was published, thereby impeding the average reader's empathy. The narrative empathy of "average" readers, whether we call them non-expert, non-literary or even trivial readers, may be questionable today as well, and that may be the reason why *Hiša Marije Pomočnice* remains a less popular read: Readers do not want to partake in the affects, feelings, emotions and perspectives triggered by this novel, and therefore do not experience narrative empathy as it has been defined in this paper through the empathy of the author and the text.

Translation: Christian Moe

Literature

- Andrieu, B. i Boëtsch G., ur., 2010. *Rečnik tela*. Beograd: Službeni glasnik.
- Batista, E., 2012. Moralistične konstrukcije ženskega spola in spolnosti v odnosu do modernega leposlovja: analiza Cankarjevih del Gospa Judit in Hiša Marije Pomočnice ter njihovih recenzij V: Mateja Tomiņšek Perovšek et al., ur.: *Slovenke v dobi moderne*. Ljubljana: Muzej novejšje zgodovine Slovenije, c.54–63.
- Cankar, I., 1971a. Iz tujega življenja, Moje življenje, Črtice, Podobe iz sanj. *Izbrano delo, VII*. Ljubljana: Mladinska knjiga.
- Cankar, I., 1971b. Na klancu, Življenje in smrt Petra Novljana. *Zbrano delo, 10*. Ljubljana: DZS.
- Cankar, I., 1972. Hiša Marije Pomočnice, Mimo življenja. *Zbrano delo, 11*. Ljubljana: DZS.
- Emonds, F. B., 1997. Femme Fragile. Friederike Eigler, Susanne Kord (ur): *The Feminist Encyclopedia of German Literature*. Westport: Greenwood Publishing Group, 165–166. [online] <https://books.google.si/books?id=8taL9KiA0ykC&pg=PA166&lpg=PA166&dq=emonds+femme+fragile&source=bl&ots=9IJQH-> [Accessed 20 December 2016]
- Keen, S., 2007. *Empathy and the Novel*. Oxford: Oxford UP. [online] Available at: https://books.google.si/books?id=7KfQS5Pe_moC&printsec=frontcover&hl=sl#v=onepage&q&f=false [Accessed 20 December 2016]
- Keen, S., 2013: Narrative Empathy(definition and explication).*The Living Handbook of Narratology*. Interdisciplinary Centre for Narratology. University of Hamburg. [online] Available at: <http://www.lhn.uni-hamburg.de/article/narrative-empathy> [Accessed 30 August 2017.]
- Keen, S., 2015. *Narrative Form*. New York: St Martin's Press.
- Zupan Sosič, A., 2017. Ljubezen v dveh romanih Ivana Cankarja. In: *SSJLK: Ljubezen v slovenskem jeziku, literaturi in kulturi*, 53. Ljubljana: Znanstvena založba Filozofske fakultete, s.62–70.
- Zupan Sosič, A., 2013. Postklasična teorija pripovedi. V: *Slavistična revija*, 61 (3), s.495–507.

References

- Andrieu, B. and Boëtsch, G., eds., 2010. *Dictionary of the Body*. Beograd: Službeni glasnik. (In Serbian)
- Batista, E., 2012. Moralistic Constructions of Female Gender and Sexuality in Relation to Modern Literature: An Analysis of Cankar's Works *Lady Judit* and *Ward of Our Lady* and their Reviews. In: Mateja Tomiņšek Perovšek et al. eds. *Slovene Women in the Modern Era*. Ljubljana: Muzej novejšje zgodovine Slovenije, pp.54–63. (In Slovene)
- Cankar, I., 1971. From the Strange Life, My Life, Short Stories, Images from the Dreams. *Selected Works, VII*. Ljubljana: Mladinska knjiga. (In Slovene)
- Cankar, I., 1971a. On the Slope, Life and Death of Peter Novljan. *Collected Works, 10*. Ljubljana: DZS. (In Slovene)
- Cankar, I., 1972b. Ward of Our Lady, Passing Past Life. *Collected Works, 11*. Ljubljana: DZS. (In Slovene)
- Emonds, F. B., 1997. Femme Fragile. Friederike Eigler, Susanne Kord, ur. *The Feminist Encyclopedia of German Literature*. Westport: Greenwood Publishing Group, pp. 165–166. [online] Available at: <https://books.google.si/books?id=8taL9KiA0ykC&pg=PA166&lpg=PA166&dq=emonds+femme+fragile&source=bl&ots=9IJQH-> [Accessed 20 December 2016]

Keen, S., 2007. *Empathy and the Novel*. Oxford: Oxford UP. [online] Available at: https://books.google.si/books?id=7KfQS5Pe_moC&printsec=frontcover&hl=sl#v=onepage&q&f=false [Accessed 20 December 2016]

Keen, S., 2013. Narrative Empathy (definition and explication). *The Living Handbook of Narratology*. Interdisciplinary Centre for Narratology. University of Hamburg. [online] Available at: <http://www.lhn.uni-hamburg.de/article/narrative-empathy> [Accessed 30 August 2017.]

Keen, S., 2015. *Narrative Form*. New York: St Martin's Press.

Zupan Sosič, A., 2017. Love in Two Novels by Ivan Cankar. In: *SSJLK. Love in Slovene Language, Literature and Culture*, 53. Ljubljana: Ljubljana University Press, Faculty of Arts, pp. 62–70. (In Slovene)

Zupan Sosič, A., 2013. Post-Classical Narrative Theory. *Slavic Review*, 61(3), pp.495–507. (In Slovene)

НАРАТИВНА ЕМПАТІЯ У ДВОХ РОМАНАХ ІВАНА ЦАНКАРА

Алойзія ЗУПАН-СОСИЧ

Факультет мистецтв,
Люблянський Університет
Кафедра словеністики

e-mail: alozjija.zupan-sosic@guest.arnes.si

Наука почала цікавитися проблемою почуттів й емпатії щойно наприкінці ХХ ст., а нині наративною емпатією найбільш систематично займається посткласична наратологія; саме її підходи автор цієї статті застосовує для аналізу знакових романів одного з найвідоміших словенських письменників Івана Цанкара (1876–1918): “На вулиці бідняків” (1902) та “Будинок Марії Помічницї” (1904). Наративну емпатію у цих творах досліджено у трьох вимірах – емпатія автора, емпатія тексту й емпатія читача. При аналізі емпатії автора беруться до уваги автобіографічність, посилена авторська емпатія й естетика продукту. У ході аналізу встановлено, що емпатія автора виявляється у значній частці автобіографічності, співчутті зубожілим робітникам, безправним жінкам і немічним дітям, а також у витонченому поєднанні рис реалізму, символізму й імпресіонізму як естетичних чинників твору. При дослідженні емпатії тексту звертається увага на вибір письменником жанру (пролетарський роман, романіст, використовуючи елементи драми, живо й без моралізаторства показує статеве насильство) й оповідних стратегій (створює особливий оповідний ритм, вдається до дитячої перспективи, естетики потворного). Наприкінці статті представлена емпатія читача, яка щодо двох романів була різною – перший був оцінений позитивно, а другий – негативно.

Ключові слова: наративна емпатія, Іван Цанкар, емпатія автора.

Стаття надійшла до редколегії 14.09.17

Прийнята до друку 29.09.17