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## An Essay on Ivan Cankar and Slovenian Moderna

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# An Essay on Ivan Cankar and Slovenian Moderna

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Ivan Cankar (1876-1918) is one of the premier writers of Slovenia. In the capital city Ljubljana and his hometown Vrhnika, statues and bas-reliefs of him are scattered throughout the city, and on display shelves, souvenir shops neatly arrange cups related to his story ‘A Cup of Coffee’ (‘Skodelica kave’, 1910)<sup>1</sup>. There are many streets and facilities with the name Cankar. During the beginning of contemporary Slovenian literature, Cankar expanded the horizon of linguistic expression in Slovenian, with vigorous creative motivation, leaving many masterpieces to be read today.

“Slovenian moderna”, Cankar is among them, is described in literature from the late 19th century to the early 20th century and refers to the linguistic arts of the era, ‘especially the literary creations by narrative writers and lyric poets of the period between 1899 and 1918, such as Ivan Cankar, Oton Župančič (1878-1949), Dragotin Kette (1876-1899) and Josip Murn (1879-1901)’<sup>2</sup>. France

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<sup>1</sup> 拙論「スロヴェニア文学事始—イヴァン・ツァンカルを手掛かりに」(國學院大學『國學院雜誌』第119巻第4号、2018年、1~11頁)、とりわけ1~3頁参照。(Vgl. Setsutaro Shishido: Essay on Slovenian Literature: Ivan Cankar as an Example. In: *Kokugakuin Zasshi: The Journal of Kokugakuin University* 119 (2018), H. 4. S. 1-11. Bes. S. 1-3.)

<sup>2</sup> France Bernik: *Ivan Cankar: ein slowenischer Schriftsteller des*

Bernik (1927- ), one of the editors of the complete works of Cankar, explains the enduring importance of Slovenian moderna:

With its variety of styles, the Slovenian moderna has inspired the development of Slovenian literature far beyond the year 1918, even though it is not entirely directional. Many prominent Slovenian story writers and lyric poets in the interwar period wrote under its influence, and even where it is opposed and rejected, it was clear that they relied on Cankar and Župančič. Even after the Second World War, elements of moderna can be found in Slovenian literature, although their thematic, intellectual and formal-stylistic echo is now less suggestive.<sup>3</sup>

Their equivalent in modern Japanese literature is found in Soseki Natsume (1867-1916) and Ogai Mori (1862-1922),

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*europäischen Symbolismus; 1876-1918.* Aus dem Slowenischen von Klaus Detlef Olof. München (Slavica Verlag) 1997. S. 12. „(...) vor allem im literarischen Schaffen der Erzähler und Lyriker Ivan Cankar, Oton Župančič, Dragotin Kette und Josip Murn in der Zeit zwischen 1899 und 1918“.

<sup>3</sup> Ebd. S. 12. „Gerade mit ihrer Stilvielfalt hat die slowenische Moderne noch weit über das Jahr 1918 hinaus die Entwicklung der slowenischen Literatur inspiriert, wenn nicht gar gelenkt. Unter ihrem Einfluß schreiben mehrere markante slowenische Erzähler und Lyriker der Zwischenkriegszeit, und selbst dort, wo sich ihr widersetzen und sie ablehnen, erweist sich ihre Anhängigkeit von Cankar und Župančič. Sogar nach dem Zweiten Weltkrieg finden sich in der slowenischen Literatur Elemente der Moderne, obwohl ihr thematischer, geistiger und formal-stilistischer Wiederhall nun weniger suggestiv ist“.

who were likewise active during the Meiji to Taisho eras. In any case, the place of moderna writers in Slovenian literature remains large to this day.

During this period, Ivan Cankar in Vienna, a foreign land for him, continued to write in Slovenian and led the Slovenian moderna. I will first follow Cankar's footsteps in Vienna, then Cankar in German space and finally Slovenian space.

## 1 . Cankar in Vienna

In the fall of 1896, Cankar passed Matura, a university entrance exam in Ljubljana, and registered with the Technical University in the imperial capital, Vienna. He returned to his hometown in March 1897 to witness the death of his mother, Neža (1843-1897), who raised him almost entirely alone,<sup>4</sup> but in the next year, 1898, he returned to Vienna and stayed there until September 1909.

Cankar walked around the streets in Vienna, sometimes just to forget about hunger,<sup>5</sup> and every week scrounged

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<sup>4</sup> Neža died on September 23, 1897. Cankar got paid for his first collection of poetry, "Erotika" (1899), in advance, and he paid for the funeral expenses with that money (Vgl. Erwin Köstler: Ivan Cankar: Daten zu Leben und Werk. In: Ivan Cankar: *Materialien & Texte*. Zusammengestellt und aus dem Slowenischen übersetzt von Erwin Köstler. Klagenfurt/Celovec (Drava Verlag) 2000. S. 142-145. S. 142).

<sup>5</sup> Vgl. Maria Vera Claricini: Cankars Wien – ein Ausschnitt der Stadt. Das Bild Wiens in der slowenischen Literatur. In: Gertraud Marinelli-König, Nina Pavlova (Hg.): *Wien als Magnet? Schriftsteller aus Ost-, Ostmittel- und Südosteuropa über die Stadt*. Wien (Verlag der Österreichischen Akademie der Wissenschaften) 1996. S. 393-435. S.

together enough money to go to cafes together with his friend Župančič, who had a close connection with Secessionists and Viennese writers.<sup>6</sup> They looked copies for the Viennese newspaper “Die Zeit” (1894-1904) and the Munich magazine “Die Jugend” (1896-1940).<sup>7</sup> For Cankar, the cafe was also a workplace for the first few years, and letters at the time show ‘with pride as a professional writer, mentions of “Cafe Wien”, “Cafe Beethoven” and “Cafe Museum”’<sup>8</sup>.

As is well known, cafes in Vienna also have the role of knowledge hubs, where many intellectuals meet, gather and exchange information. At Cafe Beethoven, it was said that ‘Hugo Bettauer (1872-1925) and Stefan Zweig (1881-1942) met regularly’<sup>9</sup>, and Cafe Museum’s regular customers include Otto Wagner (1841-1918), Adolf Loos (1870-1933), Gustav Klimt (1862-1918), Egon Schiele (1890-1918), Georg Trakl (1887-1914), Joseph Roth (1894-1939), Hermann Broch (1886-1951), Robert Musil (1880-1942), and Peter Altenberg (1859-1919).<sup>10</sup> All were

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<sup>6</sup> Vgl. Moritz Csáky: *Das Gedächtnis der Städte. Kulturelle Verflechtungen – Wien und die urbanen Milieus in Zentraleuropa*. Wien/Köln/Weimar (Böhlau Verlag) 2010. S. 196.

<sup>7</sup> Vgl. Maria Vera Claricini, S. 405.

<sup>8</sup> Ebd. S. 405. „(...), von denen er nicht ohne Stolz, ein Berufsschriftsteller zu sein, das „Café Wien“, das „Café Beethoven“ und das „Café Museum“ erwähnt“.

<sup>9</sup> Felix Czeike: *Historisches Lexikon Wien in 5 Bänden. Band 1*. Wien (Verlag Kremayr & Scheriau) 1992. S. 532. „Hier trafen sich angeblich regelmäßig Hugo Bettauer und Stefan Zweig“.

<sup>10</sup> Vgl. Ebd. S. 539.

Vienna's leading architects, painters, poets and writers from the turn of the century.

Despite being a professional writer, Cankar was unable to earn enough to live on right away, and while he was a creator, he also worked as a journalist. In 1899, Cankar temporarily relocated to the house of Jakob Pukl (1849-1913), a Slovenian living in Maria Enzersdorf in Vienna, and thanks to Pukl's help, he wrote articles for the German magazine "Die Information" and the weekly German newspaper "Der Süden" for the next six years from 1900. Both were edited by 'Osterreichische Korrespondenz', a federation of magazines that were a news intermediary for entrepreneurs interested in the South Slavic economy, and Cankar's job was to leaf through daily political articles on the South Slavic area and put them together.<sup>11</sup> It was 'for him bread-winning work requiring little time'<sup>12</sup>, and the two magazines also included Cankar's essays in German, but unfortunately were published as 'anonymous'<sup>13</sup>.

In mid-November 1899, Cankar moved to the 16th district Ottakring, the labor district on the outskirts of Vienna, and began renting a room at Lindauergasse 26.

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<sup>11</sup> Vgl. Erwin Köstler: Nachwort. In: Ivan Cankar: *Weißer Chrysantheme. Kritische und politische Schriften*. Aus dem Slowenischen übersetzt, mit Anmerkungen und einem Nachwort versehen von Erwin Köstler. Klagenfurt/Celovec (Drava Verlag) 2008. S. 425-448. S. 432.

At the time, Jakob Pukl was in charge of editing "Der Süden" (Vgl. Ebd. S. 432).

<sup>12</sup> Ebd. S. 432. „(...) für ihn wenig Zeit erfordernde Brotarbeit“.

<sup>13</sup> Maria Vera Claricini, S. 406.

The owner was a Czech seamstress with four children, Albina Löffler (1865-1944), a divorcee with two girls, Štefka (1887-1962) and Amalia ( -1902), and two boys, Willy and Alfred. Here Cankar spent almost ten years until the end of his Vienna period.

## 2 . Cankar in German space

Cankar's works were continuously translated into German from 1900.<sup>14</sup> Cankar died in Ljubljana in 1918, and by 1929 in the German-speaking world, he was already a 'discovered' <sup>15</sup> writer, that is, 'he was no longer considered contemporaneous'<sup>16</sup>. After that, 'selective and sporadic'<sup>17</sup> translations and introductions continued for a long time, and finally reached a major turning point in the 1990s.

In 1994, Erwin Köstler (1964- ) translated a collection of Cankar's works from his Vienna period, "Before the Destination" („Vor dem Ziel“, 1994) into German, and published it from Drava, a publisher in Klagenfurt (Celovec), Austria. This resulted in 'a bigger response than expected' <sup>18</sup> , and according to Köstler himself in an

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<sup>14</sup> Vgl. Erwin Köstler: Überblick über die Cankar-Übersetzungen in deutscher Sprache 1900-1999. In: Ivan Cankar: *Materialien & Texte*. S. 132-141. S. 132.

<sup>15</sup> Ebd. S. 132.

<sup>16</sup> Ebd. S. 132.

<sup>17</sup> Ebd. S. 133.

<sup>18</sup> Daniela Trieb: Interview mit Erwin Köstler. Auf: <http://transstar-europa.com/erwin-kostler/>, im Juni 2014. (Last viewed

interview, over 40 book reviews in newspapers, magazines, television and radio resulted.<sup>19</sup> More than two decades later, the former ‘interest in Slovenian literature, the (former) Yugoslavian literature in the first place has receded’<sup>20</sup>, but by 2011, a total of 15 volumes of Cankar’s writing had been translated and published, and the main work of Cankar now can be read almost entirely in German.<sup>21</sup>

The flat copy of “Before the Destination”, published in 1994, mentions some of the obstacles to widespread reception of Cankar in the German-speaking world.

Ivan Cankar has remained practically unknown to German-speaking readers. It is not due to his rank as an author, but to his background. He wrote in a language spoken by a small people, of which little has been known until recently; in a language in which not much had been written before Cankar, which could easily be pushed to the side of the great European literature. In the end, however, in a language for which there were hardly any translators into German. Even though he was a first-class artist, Cankar remained unknown to us.<sup>22</sup>

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March 20, 2020) „(...) ein unerwartet großes Echo“.

<sup>19</sup> Vgl. Ebd.

<sup>20</sup> Ebd. „(...) das Interesse an slowenischer und überhaupt an (ex)jugoslawischer Literatur ist zurückgegangen“.

<sup>21</sup> 拙論「スロヴェニア文学事始—イヴァン・ツァンカルを手掛かりに」9～10頁、註(9)参照。(Vgl. Setsutaro Shishido, S. 9-10. Anm. 9.)

<sup>22</sup> Ivan Cankar: *Vor dem Ziel. Literarische Skizzen aus Wien*. Aus dem

In addition, ‘it can be assumed that the lack of adequate translation has so far prevented a broader reception of Cankar. Cankar, published in German, is mostly old and can only be found in libraries, or it isn’t well translated in the first place’<sup>23</sup>. The obstacles to reception of Cankar are mainly summarized in the small size of the Slovenian-speaking population and the lack of good translations.

We will look later at the issue of the Slovenian population, but in reality there were already good translations of his work in German. Köstler cited one of the outstanding achievements before him, for example, in 1965 by Manfred Jähnichen (1933-2019)<sup>24</sup>. This book, published in East Berlin, is one of the outcome of East Germany’s policy of opening up culture to Yugoslavia in the late 1950s. Jähnichen also has two other anthological achievements of

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Slowenischen und mit einem Vorwort von Erwin Köstler. Klagenfurt/Celovec (Drava Verlag) 1994. „Daß Ivan Cankar deutschsprachigen Lesern praktisch unbekannt geblieben ist, verdankt er nicht seinem Rang als Autor, sondern seiner Herkunft. Er schrieb in einer Sprache, die ein kleines Volk spricht, von dem man bis in jüngste Zeit wenig Kenntnis genommen hat; in einer Sprache zudem, in der vor Cankar nicht viel geschrieben worden war, was sich ohne weiteres neben die große europäische Literatur stellen ließe. Schließlich aber in einer Sprache, für die es kaum Übersetzer ins Deutsche gab und gibt. Wenngleich ein Künstler ersten Ranges, ist er für uns ein Unbekannter geblieben“.

<sup>23</sup> Ebd. „Es ist anzunehmen, daß bisher vor allem das Fehlen adäquater Übersetzungen eine breitere Cankar-Rezeption verhindert hat. Was von ihm in deutscher Sprache erschienen ist, ist meist alt und nur in Bibliotheken zu finden, oder es ist schlecht übersetzt“.

<sup>24</sup> Ivan Cankar: *Am Steilweg*. Herausgegeben und aus dem Slowenischen übersetzt von Manfred Jähnichen. Berlin/Weimar (Aufbau-Verlag) 1965.

collected Yugoslav prose.<sup>25</sup> Jähnichen's translation is also accompanied by an elaborate postscript, which Köstler affirmed as 'the first concrete, intellectual and political background description'<sup>26</sup> of Cankar studies in German.

To explore the image of Ivan Cankar in the German-speaking world, let us take a look at some of the introductions of Cankar before Jähnichen. The following is the beginning of the German translation of the book, "The House of the Merciful Mother of God" ("Hiša Marije Pomočnice", 1904), published in 1930.

Ivan Cankar has often paid visits to a children's hospital in Vienna. The purified, clarified world of sick, small, crippled girls lying there in their white beds and happily awaiting death like a redemption must have touched his soft, sad, Slavic nature deeply.<sup>27</sup>

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<sup>25</sup> Vgl. Erwin Köstler: *Vom kulturlosen Volk zur europäischen Avantgarde. Hauptlinien der Übersetzung, Darstellung und Rezeption slowenischer Literatur im deutschsprachigen Raum*. Bern (Peter Lang) 2006. S. 288.

<sup>26</sup> Ebd. S. 288. „(...) erstmals eine Darstellung des konkreten geistesgeschichtlichen und politischen Hintergrunds“.

<sup>27</sup> Fritz von Haniel: Vorwort. In: Ivan Cankar: *Das Haus zur barmherzigen Mutter des Gottes*. Autorisierte Übersetzung aus dem Slowenischen von G(usti). Jirku. Wien/Leipzig (Niethammer-Verlag) 1930. S. 7-9. S. 7. „Ivan Cankar hat in Wien öfters Besuche in einem Kinderspital abgestattet. Die geläuterte, verklärte Welt der kranken, kleinen verkrüppelten Mädchen, die da in ihren weißen Bettchen liegen und dem Sterben wie einer Erlösung heiter selig entgegensehen, muß seine weiche traurige, slawische Art im Innersten berührt haben“.

Cankar regularly visited this children's hospital to see Amalia from fall 1901 until her death in July 1902. As noted, Amalia was the second daughter of the Löffler family, the owner of his room, and Malči in the novel "The House of the Merciful Mother of God" is modeled on Amalia. It is not hard to imagine that Cankar would have been moved by visiting Amalia and sitting by her bed as she neared death. However, what is Cankar's 'soft, sad, Slavic nature' (weiche, traurige, slawische Art) which 'must have been touched deeply' here?

Shortly after World War II, in 1947, Cankar was introduced as follows:

This strange poet, a person of remark and anguish, who has remained unknown to us in the wide world for a long time, while we immediately became aware of other poets, could not have come to life in any other country than Slovenia. He has strange features that only led him under this one sky; but everything about him, his pious simplicity and life's dim anxiety, the wild hunger for the big world and nostalgia for quiet sources, restlessness and sorrow-filled peace, they are also a reflection of the people to whom he belongs, a people who have kept a pure mind in the dim, beautiful myths of their early days, but who have already begun a journey to a brighter region of the sober spirit.<sup>28</sup>

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<sup>28</sup> Josef Friedrich Perkonig: Ivan Cankar und sein Volk. In: Ivan Cankar: *Aus dem Florianital*. Die Übertragung besorgten Thomas Arko

Poetic and fantastic words line up. But what is ‘a person of remark and anguish’ (ein ungewöhnlicher, leidensfähiger Mensch)? What is ‘his pious simplicity’ (seine fromme Einfalt) or ‘pure mind’ (reines Gemüt)? Like ‘soft, sad, Slavic nature’, here too, there are lonely words with beautiful faces only. The ‘strange features’ (merkwürdige Züge) that Cankar possesses are simply reduced to the ‘people to whom he belongs’ (Volk, dem er angehört), and they are not clearly or rationally explained.

I refrain from judging the quality of the German translation. However, in general, in German-speaking countries before Köstler, there has been little work to analyze, interpret and debate based on text in order to clarify the characteristics of Cankar’s literature. The location of Cankar’s appeal as a linguistic art, including its existence at all, seems to have not been actively discussed.

One of Cankar’s rarely featured works in German-speaking countries is, for example, his poetry in German during his Vienna period. Cankar’s German poetry

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und Josef Friedrich Perkonig. Klagenfurt (Eduard Kaiser Verlag) 1947. S.5-16. S. 5. „Dieser seltsame Dichter, ein ungewöhnlicher, leidensfähiger Mensch, der uns in der weiten Welt lange unbekannt geblieben ist, während wir doch anderer stets sehr bald gewahr geworden sind, hätte in keinem anderen Lande als in Slovenien ins Leben treten können, denn er hat merkwürdige Züge an sich, die ihn nur unter diesen einen Himmel weisen; aber alles an ihm, seine fromme Einfalt und dunkle Lebensangst, der wilde Hunger nach der großen Welt und das Heimweh zu den stillen Quellen, Unrast und nachdenkliche Ruhe, sie sind auch ein Widerschein des Volkes, dem er angehört, eines Volkes, dessen reines Gemüt sich noch bei den dunklen, schönen Mythen seiner frühen Zeit aufhält und das doch schon die Wanderung in die hellere Region des nüchternen Geistes angetreten hat“.

is contained in the second volume of the critical edition of Cankar compiled in Ljubljana from 1967 to 1976. Here at the very least is the free and open-minded poet Cankar who is not easily tied to his 'soft, sad, Slavic nature' or 'his pious simplicity'.

Here are some of the poems that appeared to have been written between 1902 and 1903, according to Cankar's cousin Izidor Cankar (1886-1958).<sup>29</sup>

## RUHEBEDÜRFNIS

(NEED FOR REST)

Ein Gaskandelaber steht einsam  
vor der Oper am Opernring.  
Ihn schläfert; die Tramwayglocken,  
die machen: kling-kling-kling.

(A gas candelabra stands lonely  
in front of the opera at the Opernring.  
He's sleepy; the bells by the tramway,  
they say: ting-a-ling-a-ling.)

Da sagt der Gaskandelaber:

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<sup>29</sup> Vgl. France Bernik: Opombe. In: Ivan Cankar: *Zbrano delo. 2. Erotika 1902 / Neobjavljene pesmi / Nemške pesmi / Dodatek (Pesmi 1895-1914)*. Glavni urednik Anton Ocvirk. Knjigo pripravil in opombe napisal France Bernik. Ljubljana (Državna založba Slovenije) 1968. S. 267-412. S. 363.

Das ist doch wirklich nicht schön,  
daß ihr da fortwährend klingelt,  
ich möchte schon schlafen gehn! —<sup>30</sup>

(Then the gas candelabra says:  
It is not nice, really,  
that you keep ringing there,  
I want to go to sleep already! —)

It consists of two stanzas of four lines each. The first stanza rhymes on the first and third lines, also on the second and fourth lines, and the second stanza rhymes on the second and fourth lines, respectively. The following use the same poetic form:

#### UNNÜTZER VORWURF

(USELESS REPROACH)

Ein Musiker stand vor der Oper  
und höhnte mit Gewicht:  
Viel kannst du, Gaskandelaber,  
doch drehen kannst du dich nicht.

(A musician stood in front of the opera  
and sneered weightily:

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<sup>30</sup> Ivan Cankar: *Zbrano delo*. 2. S. 139.

You can do a lot, gas candelabra,  
But you can't turn around.)

Da sagte der Gaskandelaber:  
Ich bleibe ruhig stehen,  
bin gleich von vorn und von hinten,  
wozu soll ich mich drehn?<sup>31</sup>

(Then the gas candelabra said:  
Still, I'm standin',  
the same from the front and from behind,  
why should I turn?)

As with cafes, one of the symbols of Viennese culture is the opera house facing Ring Straße that attracts people. But what meets Cankar's eyes is not the opera house, but a gas light that standing there unobtrusively.

In 1897, Karl Lueger (1844-1910) becomes the long-awaited mayor of Vienna. Lueger cleverly manipulated anti-Semitism as a political instrument, expanded the Christian Social Party into Austria's largest political power, and had a decisive influence on Hitler's (Adolf Hitler, 1889-1945) political tactics and strategy.<sup>32</sup>

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<sup>31</sup> Ebd. S. 143.

<sup>32</sup> 村山雅人『反ユダヤ主義—世紀末ウィーンの政治と文化』(講談社、1995年)、とりわけ66頁以下、拙著『カネッティを読む—ファンズム・大衆の20世紀を生きる文学者の軌跡』(現代書館、2013年)、とりわけ51頁以下、拙論「ヒトラーのウィーン時代試論」(國學院大學外国語文化学科

After taking office as mayor, Lueger first worked on a complete renewal of the gas business, and at that time, the newest gas supply network was being set up in Vienna at a rapid pace. On October 31, 1899, Ring Straße's lighting was noticeably brighter than before.<sup>33</sup> It is this gas lamp that Cankar saw.

Probably, there are many things that a gas lamp usually thinks about. A restful sleep is always disturbed by the tram. A musician sometimes talks to the gas lamp in front of the opera house: aiming to be at the center of Viennese culture by himself, he triumphantly criticizes the gas lamp. There are also a lot of things to say for the gas lamp, of course. Here, Cankar, as a poet, has turned into a gas lamp and speaks for it.

Peter Ludwig Berger (1929-2017), a sociologist associated with Vienna, and who was in fact born there, wrote in his book, "Redeeming Laughter" (1997), that the comic experience is up to 'the ability to think in more than one dimension'<sup>34</sup>. 'The comic transcends the reality of ordinary, everyday existence; it posits, however

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『Walpurgis 2019』、2019年、55～66頁）参照。（Vgl. Masato Murayama: *Anti-Semitism: Politics and Culture in Vienna at the End of the Century*. Tokyo (Kodansha) 1995. Bes. S. 66ff.; Setsutaro Shishido: *Reading Canetti: The 20th Century of Fascism and the Mass*. Tokyo (Gendanshokan) 2013. Bes. 51ff.; Ders.: An Essay on Hitler's Vienna Period. In: *Walpurgis 2019* (2019). S. 55-66.)

<sup>33</sup> 田口晃『ウィーン 都市の近代』（岩波書店、2008年）109頁以下参照。（Vgl. Akira Taguchi: *Vienna: Urban Modernity*. Tokyo (Iwanami Shoten) 2008. S. 109ff.)

<sup>34</sup> Peter L. Berger: *Redeeming Laughter: the Comic Dimension of Human Experience*. Berlin/New York (Walter de Gruyter) 1997. S. 60f.

temporarily, a different reality in which the assumptions and rules of ordinary life are suspended'.<sup>35</sup> 'The comic, however temporarily, (...) relativizes the paramount reality. Suddenly, the familiar is seen in a new light, becomes strangely unfamiliar'.<sup>36</sup>

In Cankar's poems, there is a humorous and intelligent face of Cankar who can freely move between everyday reality and poetic reality. Moritz Csáky (1936-) says that 'Cankar is a good example of how he knew how to move almost simultaneously in different cultural communication spaces'<sup>37</sup>, that is, 'in the poor, working population of the suburbs, in the space of intellectual communication of artists, writers and journalists and in two different spaces of language communication'.<sup>38</sup>

Let us follow the other footsteps of Cankar, looking at the other language space of Cankar: Slovenian.

### 3 . Cankar in Slovenian space

Slovenia's history as an independent state has only just begun. Slovenia, the most developed Republic of the

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<sup>35</sup> Ebd. S. 205.

<sup>36</sup> Ebd. S. 207.

<sup>37</sup> Moritz Csáky, S. 200. „Cankar ist ein gutes Beispiel dafür, dass er sich in jeweils unterschiedlichen kulturellen Kommunikationsräumen fast zugleich zu bewegen weiß“.

<sup>38</sup> Ebd. S. 200. „(...) in jenem der armen, arbeitenden Bevölkerung der Vorstadt, in einem intellektuellen Kommunikationsraum von Künstlern, Schriftstellern und Journalisten und in zwei differenten sprachlichen Kommunikationsräumen“.

Socialist Federal Republic of Yugoslavia, declared its independence from the former Yugoslavia on June 25, 1991. The following year, in January 1992, EC countries at that time approved independence, and for the first time in history Slovenians formed their own independent state.

However, their language, Slovenian, has a long history. It is estimated that the oldest extant manuscript in Slovenian, “Brižinski spomeniki (Freising Manuscripts)”, was actually written in the 9th century. They were discovered in the Freising Bishop’s Library near Munich in 1803, and are written in Latin letters. Even in medieval manuscripts, documents continued to be written in Slovenian, and in 1582, a full Slovenian translation of the New Testament was published by Primož Trubar (1508-1586), a Slovenian priest who converted to Protestantism. Two years later, in 1584, Trubar’s pupil, Jurij Dalmatin (1547-1589), completed and published an entire translation of the Bible, including the Old Testament. The translation by Martin Luther (1483-1546) made the entire Bible readable in German in 1534, only 50 years later.<sup>39</sup>

Most Slovenian settlements became part of the Habsburg territories in 1282, and were under their control for more than 600 years until 1918. Therefore, not only languages but also educational opportunities and literacy issues were

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<sup>39</sup> 拙論「スロヴェニア文学事始—イヴァン・ツァンカルを手掛かりに」、とりわけ 4 頁以下参照。(Vgl. Setsutaro Shishido: Essay on Slovenian Literature. Bes. S. 4ff.)

determined by education policies in the Habsburg Empire. According to Aleš Gabrič (1963- ), the use of German as a language for education became prominent around the end of the eighteenth century.<sup>40</sup> The start of Slovenian education in earnest is about the same time.

In the late years of Maria Theresia (1717-1780), a series of school reforms took place, ‘based on an educational plan, so that the entire nation could read, write and learn arithmetic that would be useful in agriculture, handicrafts and the military’<sup>41</sup>. In 1774, ‘the first law requiring all boys and girls to receive basic education’<sup>42</sup> was enacted in the inherited territory of the Habsburgs, including almost all Slovenians. The aim was for the people ‘to have loyalty to the Habsburgs, know their place, and contribute to their national power by fulfilling their duties with the consciousness of being a subject’<sup>43</sup>. Nevertheless, as Shuichi Iwasaki (1974- ) stated in “The Habsburg Empire” (2017), the significance of ‘the focus on multiculturalism in

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<sup>40</sup> アレシユ・ガブリチ (アンドレイ・ベケシュ訳)「第 41 章 学校教育——母語による教育が成し遂げた飛躍」(柴宜弘、アンドレイ・ベケシュ、山崎信一編著『スロヴェニアを知るための 60 章』(明石書店、2017 年) 236～241 頁所収) 236 頁参照。(Vgl. Aleš Gabrič (Aus dem Slowenischen von Andrej Bekeš): Chapter 41: School Education: A Leap Achieved by Teaching in Native Language. In: Yoshihiro Shiba, Andrej Bekeš und Shinichi Yamazaki (Hg.): *60 Chapters to Know Slovenia*. Tokyo (Akashi Shoten) 2017. S. 236-241. S. 236.)

<sup>41</sup> ジョルジュ・カステラン、アントニア・ベルナル『スロヴェニア』(千田善訳、白水社、2000 年) 27 頁以下。(Georges Castellan und Antonia Bernard: *Slovenia*. Aus dem Französischen von Zen Senda. Tokyo (Hakusuisha) 2000. S. 27f.)

<sup>42</sup> アレシユ・ガブリチ、236 頁以下。(Aleš Gabrič, S. 236f.)

<sup>43</sup> 岩崎周一『ハプスブルク帝国』(講談社、2017 年) 227 頁。(Shuichi Iwasaki: *The Habsburg Empire*. Tokyo (Kodansha) 2017. S. 227.)

the monarchy and the recognition of education in various languages' <sup>44</sup> is great. Since then, in Slovenian areas, elementary school, which provides basic education, has been conducted in Slovenian.

The start of education in Slovenian, however, did not necessarily lead to an immediate increase in the speaking population of the Slovenian standard language. According to Gabrič, 'since the state did not provide funding for school education, the percentage of children receiving compulsory education only increased very slowly, even though it was called compulsory education. Until the middle of the 19th century, only about a third of children received it. The majority of children began to take compulsory education after school reform in 1869' <sup>45</sup>. Looking at Krain, with Ljubljana (Laibach) as its capital, which is now the heart of Slovenia, the enrollment rate for elementary school in 1851 is only 21.3%.<sup>46</sup> In 1891, the number of children per school was 207.6, and the number of children per teacher 70.3, which was still not always a comfortable environment, but the enrollment rate had risen dramatically to 82.9%.<sup>47</sup> Currently, Slovenia has a population of over 2 million, but the Slovenian population remained at 1.2 million in the 1890s during the

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<sup>44</sup> 同掲書、227頁。(Ebd. S. 227.)

<sup>45</sup> アレシユ・ガブリチ、237頁。(Aleš Gabrič, S. 237.)

<sup>46</sup> 大津留厚『ハプスブルクの実験—多文化共存を目指して』(春風社、2007年) 101頁参照。(Vgl. Atsushi Otsuru: *Habsburg Experiments: Aiming for Multicultural Coexistence*. Yokohama (Shumpusha) 2007. S. 101.)

<sup>47</sup> 同掲書、121頁参照。(Vgl. Ebd. S.121.)

Austria-Hungarian Empire.<sup>48</sup> This is the time when Cankar went to school in Ljubljana and then to Vienna.

Cankar lived and worked in German space for a long time, and even wrote in German. Still, for Cankar, the language of creation was first and foremost Slovenian. This is not just because Slovenian was his native language. ‘From the beginning, it was clear to Cankar that he would write in Slovenian’<sup>49</sup>, says Maria Vera Claricini (1946- ).

He even felt unfamiliar with German, the language of instruction at the science gymnasium in Ljubljana. It spoiled his subjects and distorted the path to German literature and culture. — it is nothing but a disgust that he will be finally released from in his Viennese years — But Cankar also had to produce a Slovenian language, like new literature, later called moderna, which required it.<sup>50</sup>

Cankar participates in cultural events in Ljubljana with

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<sup>48</sup> ジョルジュ・カステラン、アントニア・ベルナル、15 頁参照。(Vgl. Georges Castellan und Antonia Bernard, S. 15.)

<sup>49</sup> Maria Vera Claricini, S. 402. „Für Cankar steht von Anfang an fest, daß er in slowenischer Sprache schreiben werde“.

<sup>50</sup> Ebd. S. 402. „Deutsch, Unterrichtssprache an der Realschule, die er in Ljubljana besucht, empfindet er sogar als fremd; es verleidet ihm die Unterrichtsfächer und verstellt ihm den Zugang zur deutschen Literatur und Kultur – eine Abneigung, von der er sich erst in seinen Wiener Jahren freimachen sollte. – Aber auch eine slowenische Sprache, wie eine neue Literatur, später die Moderne genannt, sie erfordert, muß Cankar erst schaffen“.

‘almost a sense of mission’<sup>51</sup>. In dramas, novels, stories, polemics, essays, etc., ‘he consciously created a new Slovenian literature’<sup>52</sup>.

After completing his basic education in Slovenian in his hometown Vrhnika, Cankar goes to Ljubljana in 1888 to study at the science gymnasium (die Realschule / realka). Like gymnasiums, science gymnasiums are secondary educational institutions for young people seeking higher education at universities. Gymnasiums tend to be elitist and humanistic, whereas science gymnasiums focus on natural sciences and a broad liberal arts education. Among the graduates, there are many well-known people besides Cankar, such as the poet Srečko Kosovel (1904-1926).<sup>53</sup>

Later in his career, Cankar wrote in his essay ‘Science Gymnasium’ (‘Realka’, 1914) a detailed description of the language experience there.

Prišel sem v realko. S poukom so začeli v prostrani dvorani za telovadbo, začeli na ta način, da so nam razložili šolski red. V nemškem jeziku. Stali smo tam v dolgi vrsti, nebogljeni iz vseh krajev lepe kranjske dežele, stali smo tam, gledali resnobni obraz ravnatelja ter nismo razumeli ničesar. Dušila me je dvorana, kolikor je bila prostrana in visoka, begali so

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<sup>51</sup> Ebd. S. 404. „(...) mit einer Unbedingtheit, die an Sendungsbewußtsein grenzt“.

<sup>52</sup> Ebd. S. 405. „(...) er schafft bewußt eine neue slowenische Literatur“.

<sup>53</sup> Vgl. Erwin Köstler: Anmerkungen. In: Ivan Cankar: *Weißer Chrysantheme*. S. 449-501. S. 491. Anm. zu S. 288.

me svečanostni obrazi, ki so se mi zdeli sovražni, na prsa me je tiščal vzduh, težak in tuj. Le toliko sem slišal in bral iz besed, z obrazov, iz samega vzduha, da je na svetu veliko stvari zabranjenih ter da so kazni mnogoštevilne in hude.<sup>54</sup>

(I came to the science gymnasium. They started teaching in the large gym. And in a way that they explained the school regulations. In German language. We stood in a long line, awkward children from all parts of the beautiful province of Krain, we stood there, looked at the principal's serious face and didn't understand anything. I found the hall, big and tall, to be stuffy, celebrating faces that seemed hostile to me confused me, and a heavy and strange air pressed on my chest. I only learned from the words, the faces, the air itself that many things are forbidden in the world

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<sup>54</sup> Ivan Cankar: Realka. In: Ders. *Zbrano delo. 25. Politični članki in satire / Govori in predavanja*. Glavni urednik Anton Ocvirk. Knjigo pripravila in opombe napisala Dušan Voglar in Dušan Moravec. Ljubljana (Državna založba Slovenije) 1976. S. 130-136. S. 130f. Ders.: Die Realschule. In: Ders.: *Weißer Chrysantheme*. S. 313-321. S. 314. „Ich kam an die Realschule. Mit dem Unterricht begannen sie in der großen Turnhalle, und zwar auf die Weise, daß sie uns die Schulordnung erklärten. In deutscher Sprache. Wir standen in einer langen Reihe da, unbeholfene Kinder aus allen Gegenden des schönen Krainerlandes, wir standen da, schauten in das ernste Gesicht des Direktors und verstanden nichts. Die Halle, so groß und hoch sie war, empfand ich als stickig, die Feierstundengesichter, die mir feindlich erschienen, machten mir Angst, auf meine Brust drückte eine schwere und fremde Luft. Ich entnahm den Worten, den Gesichtern, der Luft selbst nur, daß auf der Welt viele Dinge verboten und daß die Strafen zahlreich und schwer sind“.

and that the punishments are numerous and heavy.)

The language of instruction at the science gymnasium was German at the time, as noted by Cankar. Initially, Cankar, a 12-year-old who received elementary school instruction in his native language, didn't understand anything.

V domači šoli sem imel veliko veselje do prirode, do zgodovine in do zemljepisja. To veselje je mahoma ugasnilo. Tujec mi je pripovedoval o ljubih stvareh, pripovedoval mi v napolznanem, mračnem jeziku, postavil je visok plot médse in mene. Priroda je govorila z menoj samo še po nemško, je umrla; zgodovina se je izlila nekam v meglo ter se razblinila.<sup>55</sup>

(At my home school , I felt great joy in nature, history and geography. This joy disappeared at once. A stranger told me about things I loved, told me in a half-known, unclear language. He built a high fence between himself and me. Nature was barely speaking to me in German and died. History drifted somewhere in the fog and dissolved.)

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<sup>55</sup> Ivan Cankar: Realka. S. 131. Ders.: Die Realschule. S. 315. „In der Schule daheim hatte ich eine große Freude an der Natur, an der Geschichte und an der Geographie. Diese Freude erlosch mit einem Mal. Ein Fremder erzählte mir von den lieben Dingen, er erzählte mir in einer halb bekannten, düsteren Sprache, er errichtete einen hohen Zaun zwischen sich und mir. Die Natur sprach mit mir nur mehr auf deutsch, sie starb; die Geschichte mündete irgendwo im Nebel und löste sich auf“.

Still,

Uhó je razumelo, pamet je zapisala; toda srce ni občutilo, lica se niso ogrela. Vsa ta učenost se ni prav nič dotikala življenja, nič mene samega, nič stvari, ki bi jih lahko prijel z roko, objel z dušo.<sup>56</sup>

(The ear picked up and the comprehension worked and wrote; but the heart did not feel, the cheeks did not warm. All this knowledge did not touch life at all, nothing about myself, nothing that I could grasp by hand, catch in the soul.)

Cankar 'created his own world of knowledge' (sem si ustvaril svojo učenost)<sup>57</sup>, and started 'writing poems' (jaz sem pisal verze)<sup>58</sup> in Slovenian. For Cankar, Slovenian was not just a tool, but the singular irreplaceable way to stay oneself and stay connected to the world. Cankar writes elsewhere about Fran Levec (1846-1916) who at that time taught Slovenian at the science gymnasium. 'The only thing that reminds me of those days with joy is the only

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<sup>56</sup> Ivan Cankar: Realka. S. 132. Ders.: Die Realschule. S. 316f. „Das Ohr nahm auf, der Verstand schrieb mit; doch das Herz empfand nicht, die Wangen erwärmten sich nicht. Diese ganze Gelehrtheit berührte überhaupt nicht das Leben, nichts von mir, nichts von den Dingen, die ich physisch begreifen, mit der Seele umfassen konnte“.

<sup>57</sup> Ivan Cankar: Realka. S. 133. Ders.: Die Realschule. S. 317. „(...) ich erschuf mir meine Gelehrtheit“.

<sup>58</sup> Ivan Cankar: Realka. S. 133. Ders.: Die Realschule. S. 317. „(...) ich schrieb Verse“.

gymnasium teachers, especially Fr. Levec, a Slovenian teacher, who taught his students love and respect for the language, rather than tormenting the students with grammar' (Z veseljem se spominjam iz tistih časov edinole na svoje profesorje, posebno pa na učitelja slovenščine, Fr. Levca, ki svojih učencev ni pestil s slovnico, temveč jih je učil ljubezni in spoštovanja do jezika).<sup>59</sup>

From 1893 to 1896, Cankar joined 'Zadruga', a literary circle of gymnasium students. Kette, Murn, Župančič and Cankar got to know each other here. It was said that regular meetings were held, in the form of readings and presentations, followed by debates, and that it was the rule that attendees would critically comment on members' presentations.<sup>60</sup> Already in 1893, Cankar published his first poem in the most important literary magazine of the time, "Ljubljanski Zvon" (1881-1941), described below, under the pseudonym of Ivan Kacijanar.<sup>61</sup>

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<sup>59</sup> Ivan Cankar: *Zbrano delo. 22. Moje Življenje / Grešnik Lenart / Črtice (1914)*. Glavni urednik Anton Ocvirk. Knjigo pripravil in opombe napisal Janko Kos. Ljubljana (Državna založba Slovenije) 1975. S. 288. Ders.: *Materialien & Texte*. S. 13. „Mit Freude erinnere ich mich aus jener Zeit einzig an meine Professoren, besonders aber an den Slowenischlehrer, Fr. Levec, der seine Schüler nicht mit Grammatik sekierte, sondern ihnen Liebe und Respekt vor der Sprache beibrachte“.

<sup>60</sup> Vgl. Erwin Köstler: Anmerkungen. In: Ivan Cankar: *Weißer Chrysantheme*. S. 450. Anm. zu S. 18.

<sup>61</sup> Vgl. Ivan Cankar: *Zbrano delo. 22*. S. 288. Ders.: *Materialien & Texte*. S. 13.

Fran Levec, who taught Cankar Slovenian, was the editor of "Ljubljanski Zvon" from 1881 to 1890 (Vgl. Andrej Leben: „Ljubljanski zvon“. In: Stefan Simonek (Hg.): *Die Wiener Moderne in slawischen Periodika der Jahrhundertwende*. Bern (Peter Lang) 2006. S. 181-192. S. 181. Anm. 2).

In 1896, Cankar moves to Vienna. One of Cankar's activities in Vienna is to participate in the Slovenian Literature Club. Members include Cankar, Župančič, and Kette, who are absent in Vienna, as well as Fran Govekar (1871-1949), Fran Vidic (1872-1944), Fran Goestl (1864-1945), Ferdo Jančar (1872-1898), Ivan Škrjanec (1874-1903), Anton Majaron (1876-1898), and Fran Eller (1873-1956).<sup>62</sup>

In November 1898, Cankar, after the passing of his mother Neža, returned to Vienna again, but did not return to university, and in addition to his creations, he also wrote in the literary section of the daily newspaper published in Ljubljana, the liberal "Slovenski Narod" (1868-1945), and the Catholic "Slovenec" (1873-1945).<sup>63</sup>

Reflecting on his literary experience in Vienna, Cankar writes.

Po maturi (l. 1896) sem se odpvavil na Dunaj, tehniko študirat. Takrat je planilo v slovensko slovstvo vse polno tujih vplivov in novih gésel (nemški naturalizem, ki ga je propagiral Govekar – francoska dekadenca, za katere pristaša so po krivici razglasili Župančiča in mene). Ta nova gesla so bile večjidel prazne besede; vse takratno živo in sveže gibanje v slovenski

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<sup>62</sup> Vgl. Andrej Leben, S. 186. Anm. 14.

<sup>63</sup> Vgl. Erwin Köstler: Ivan Cankar: Daten zu Leben und Werk. S. 143.

In early 1897, Fran Govekar, a member of the Slovenian Literature Club, was appointed literary head of "Slovenski Narod" (Vgl. Erwin Köstler: Nachwort. In: Ivan Cankar: *Weißer Chrysantheme*. S. 429).

literaturi je bila samo zdrava reakcija zoper mrtvi formalizem Stritarjeve šole. Novi literarni rod se je priznaval sam za dediča narodne pesmi, Prešerna in Fr. Levstika.<sup>64</sup>

(After Matura (1896) I went to Vienna to study technology. At that time, many foreign influences and new slogans came into Slovenian literature (the German naturalism that Govekar propagated - the French decadence, among whose supporters Župančič and I were wrongly declared). These new slogans were mostly empty words; all the lively and fresh movement in Slovenian literature at that time was only the healthy reaction to the dead formalism of the Stritar (Josip Stritar, 1836-1923) school. The new literary generation recognized itself as the heir to the folk song, Prešeren (France Prešeren, 1800-1849) and Levstik (Fran Levstik, 1831-1887).)

Here, Cankar clearly distinguishes a new literary

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<sup>64</sup> Ivan Cankar: *Zbrano delo*. 22. S. 288. Ders.: *Materialien & Texte*. S. 13f. „Nach der Matura (1896) ging ich nach Wien, um Technik zu studieren. Damals fuhr in die slowenische Literatur eine Vielzahl fremder Einflüsse und neuer Parolen (der deutsche Naturalismus, den Govekar propagierte – die französische Dekadenz, zu deren Anhängern zu Unrecht Župančič und ich erklärt wurden). Diese neuen Parolen waren größtenteils leere Worte; alle lebendige und frische Bewegung in der damaligen slowenischen Literatur war nur die gesunde Reaktion gegen den toten Formalismus der Stritar-Schule. Die neue literarische Generation anerkannte sich selbst als Erben des Volkslieds, Prešerens und Fr. Levstiks“.

generation, including himself, by using the word 'new literary generation' (novi literarni rod) while exalting the folk song, Prešeren and Levstik. However, Cankar, who was living in Vienna and continued to create in Slovenian, has had a lot of difficulties being understood by the Slovenian people. According to Köstler, at the time for the Slovenians, 'Vienna was a place with lax morals and dirty literature as healthy people knew'<sup>65</sup>. As Cankar wrote, he himself was sometimes accused of 'decadence' (dekadenca) simply because he lived in Vienna, and 'the right to comment on Slovenian affairs has been disputed'<sup>66</sup>.

#### 4 . Slovenian moderna and "Ljubljanski Zvon"

Slovenian moderna did not have its own programmatic phase in which it first set out its principles and then put them into practice. Marija Mitrović (1941- ) states that one of the possible external reasons was that 'the Slovenian modernists did not have their own publication'<sup>67</sup>, and she

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<sup>65</sup> Erwin Köstler: Nachwort. In: Ivan Cankar: *Die Fremden. Roman*. Aus dem Slowenischen übersetzt, mit Anmerkungen und einem Nachwort versehen von Erwin Köstler. Klagenfurt/Celovec (Drava Verlag) 2004. S. 215-237. S. 227. „Wien war, wie das gesunde Volksempfinden wußte, ein Ort mit einer lockeren Moral und einer schmutzigen Literatur“.

<sup>66</sup> Ebd. S. 227. „(...) das Recht, sich über slowenische Angelegenheiten zu äußern, wurde streitig gemacht“.

<sup>67</sup> Marija Mitrović: *Geschichte der slowenischen Literatur. Von den Anfängen bis zur Gegenwart*. Aus dem Serbokroatischen übersetzt, redaktionell bearbeitet und mit ausgewählten Lemmata und Anmerkungen ergänzt von Katja Sturm-Schnabl. Klagenfurt/Celovec-Ljubljana/Laibach-Wien/Dunaj (Verlag Hermagoras/Mohorjeva) 2001. S. 311. „(...) die slowenischen

also cites ‘their contempt for normative criticism’<sup>68</sup> as another reason for this. The battle with Cankar’s literary critics shows that what he had to carefully remove goes beyond naturalism, decadence and formalism. Mitrović has an interesting analysis of this, too.

Cankar often spoke of the critics who ‘hold poetics in their hands like their glasses on their noses’ and carefully determine what corresponds to the desired model or not. Writing down a program could have meant giving such critics a murderous weapon.<sup>69</sup>

“Ljubljanski Zvon”, in which Cankar published his first poem under the pseudonym of Ivan Kacijanar, was published in Ljubljana from 1881 to 1941 and has long served as the central literary magazine in Slovenia. This national-liberal monthly magazine brought information about the culture and literature of other Slavic people in the Slovenian language, as well as Slovenian literature, culture, and area studies.<sup>70</sup>

However, despite the many literary works published there that were written by artists living in Vienna in the

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Modernisten hatten kein eigenes Publikationsorgan“.

<sup>68</sup> Ebd. S. 311. „(...) ihre Verachtung für die normative Kritik“.

<sup>69</sup> Ebd. S. 311. „Cankar sprach öfter von den Kritikern, die „die Poetik in Händen halten wie ihre Brillen auf der Nase“ und sorgfältig bestimmen, was dem erwünschten Modell entspricht oder nicht. Ein Programm niederzuschreiben hätte bedeutet, solchen Kritikern eine mörderische Waffe in die Hand zu geben“.

<sup>70</sup> Vgl. Andrej Leben, S. 181.

short or long term since the 1890s, “Ljubljanski Zvon” lacked information on Vienna in German. ‘In the Slovenian context at the time, art and literature were considered in terms of their national constitutive and national affirmative function, with the result that modern literary trends, including Viennese and the emerging Slovenian moderna, were all rejected or marginalized in “Ljubljanski Zvon”<sup>71</sup>, says Andrej Leben (1966- ). The rejection of new European literature was the same in the Catholic monthly magazine “Dom in Svet” (1888-1944).<sup>72</sup>

Thus, the works of the Slovenian moderna writers, Cankar, Župančič, Kette and Murn, have their ‘non-challenging’ (konventioneller)<sup>73</sup> works selected and published in “Ljubljanski Zvon”. According to Leben, besides Cankar, Župančič complained that the “Ljubljanski Zvon” had many of his poems, but did not publish any. Kette accused Viktor Bežek (1860-1919), editor from 1895 to 1899, of being a dictator ‘who decides what should be in the magazine, what should not be, what is in accord with morality, what the Slovenes are allowed to read, what does

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<sup>71</sup> Ebd. 182. „(...) im damaligen slowenischen Kontext wurden Kunst und Literatur im Lichte ihrer nationalkonstitutiven und nationalaffirmativen Funktion betrachtet, was zur Folge hatte, dass die modernen literarischen Strömungen, einschließlich der Wiener und der sich herausbildenden slowenischen Moderne, im „Ljubljanski zvon“ allesamt abgelehnt oder an den Rand gedrängt wurden“.

<sup>72</sup> Vgl. Ebd. S. 182. Anm. 4.

Since 1914, Cankar’s cousin Izidor Cankar was the editor in chief of “Dom in Svet” (ジヨルジュ・カステラン、アントニア・ベルナル、134頁参照(Vgl. Georges Castellan und Antonia Bernard, S. 134)) .

<sup>73</sup> Andrej Leben, S. 185.

not smell of decadence, what does not morally spoil anyone'.<sup>74</sup>

In 1866, the Habsburg Empire was defeated in the war with Prussia and was removed from United Germany. The following year, in 1867, the Habsburg Empire acknowledged significant autonomy in the Kingdom of Hungary and began its new 'Eastern European Empire'<sup>75</sup>. In Austria, many different ethnic groups had long been tyrannically controlled by a small number of Germans. The Austrian ruling group joined hands with the Hungarian Magyar nobility and Slavic and other ethnic groups were relegated to 'the decisive opposition of the dual empire'<sup>76</sup>. Toshitaka Yada (1915-2000) described Austria in the period leading up to World War I thus: 'It was a time of conflict between the Germans and the Slavs, and the new democratic and social movements had a deep connection to this problem'<sup>77</sup>.

In both German and Slovenian spaces, Cankar, who writes in Slovenian in Vienna, a foreign land, doesn't always feel comfortable. Cankar nevertheless continued writing in Slovenian. From Henrik Ibsen (1828-1906),

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<sup>74</sup> Vgl. Ebd. S. 185.

<sup>75</sup> 大津留厚「3章 ハプスブルク帝国の民族問題」(木戸蕪、伊東孝之編『東欧現代史』(有斐閣、1987年)45~70頁所収)48頁。(Atsushi Otsuru: Chapter 3: Ethnic Issues in the Habsburg Empire. In: Shigeru Kido und Takayuki Ito (Hg.): *Modern History of Eastern Europe*. Tokyo (Yuhikaku) 1987. S. 45-70. S. 48.)

<sup>76</sup> 矢田俊隆『ハプスブルク帝国史研究』(岩波書店、1977年)292頁。(Toshitaka Yada: *A Study of the History of the Habsburg Empire*. Tokyo (Iwanami Shoten) 1977. S. 292.)

<sup>77</sup> 同掲書、292頁。(Ebd. S. 292.)

Johan August Strindberg (1849-1912), Fyodor Mikhaylovich Dostoevskiy (1821-1881), the literature of fin de siècle, and the art of Jugendstil, Cankar absorbs and digests all the styles of the times,<sup>78</sup> but is careful not to be swallowed up by any of them, and seems to have been exploring the possibility of new linguistic expression in words (besede), grammar (slovnica), content (vsebina), vowels (samoglasniki), consonants (soglasniki), and rhythms (ritmi) in Slovenian.<sup>79</sup> Claricini notes that Cankar's clear linguistic expression avoids the hierarchical sentence structure, and makes the following excellent comment:

Demokrat ist Cankar bis in die Syntax hinein.<sup>80</sup>

(Cankar is a democrat down to the syntax.)

This article has been supplemented and revised for a wide range of non-Japanese readers based on the following: 拙論「スロヴェニア・モデルネの誕生——イヴァン・ツァンカルのウィーン」(國學院大學『國學院雜誌』第121卷第6号、2020年、1～19頁)(Setsutaro Shishido: The Birth of

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<sup>78</sup> Vgl. Maria Vera Claricini, S. 403.

<sup>79</sup> Vgl. Ivan Cankar: *Zbrano delo. 30. Pisma V / Dodatki / Dopolnila in popravki / Pregledi*. Glavni urednik Anton Ocvirk. Knjigo pripravil, napisal opombe k pismom in sestavil kazala Jože Munda. Ljubljana (Državna založba Slovenije) 1976. S. 64f.

<sup>80</sup> Maria Vera Claricini, S. 407.

Slovenian Moderne: Ivan Cankar's Vienna. In: *Kokugakuin Zasshi: The Journal of Kokugakuin University* 121 (2020), H. 6. S. 1-19.)