

LITERATURE AS A MEDIUM OF CULTURAL MEMORY IN NOVEL BY DRAGO JANČAR *THAT NIGHT I SAW HER*

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***Abstract:* This paper tries to show the literature as an important part of building and conservation of the cultural memory of the society. Cultural memory belongs also to individuals and groups and they have a common reference point, which are often photos or objects that evoke the memory, event or commemoration which is an important part of identity. In this case is also important that literature through biographical or fictional stories represents space and time. Often fictional literature creates a genuine feeling of a memory to some particular times or events, because it had a wider range of stories, characters and situations and in this way is literature creating collective memory in a more concentrated form.**

On the case of recent novel by Drago Jancar *To noč sem jo videl - That night I saw her*, will I show how work literature as a medium of cultural memory and also which are the themes, that are important in Slovenian cultural memory.

Keywords:* cultural memory, Slovenian novel, WW II., Drago Jančar, *To noč sem jo videl*, *That night I saw her

I. INTRODUCTION

On the case of the novel *That night I saw* Drago Jancar want to show the value of literature that next to the literary story brings more awareness of the different time from today, and bring knowledge, that can be called cultural memory to modern readers. Narrative text bears the virtual dimension, which calls for the reader's construction of the text (Rimmon Kennan, 1990 : 120), that also calls for the positioning story in the space and time to ensure the credibility of the literary work as a medium of history and remembrance. Through the interpretation of text reader brings meaning in their cultural memory and through its own individual memory in a broader, collective level. (Juvan, 2006 : 266-269)

My goal is to present literature as a medium for the transfer and the creation of cultural memory. Next to it, I'm asking two questions; What is the way of transfer and way of saving cultural memory, and What are the cultural memories that author wants transfer to the novel readers and future generations.

II. CULTURAL MEMORY AND THE TEXT

Maurice Halbwachs, who was the first, that devoted research to making the memory of the wider community, has developed the thesis of several major forms of memory, specifically pointed out the difference between the collective and the individual. Assmann has upgraded this division of memory to several variants that perform a variety of tasks, and only one of them is a cultural memory. The main feature of it is that it is not like other types of memories, only method of transfer of personal and collective knowledge, but also takes care to the transfer of ideas, maintenance rituals and consciousness and their importance, for both, for individuals and for society.

Past and memory are not created by itself, but are the result of cultural production and representation of the past. Both, representation and production is created inside of intentions and expectations for specific event and also represent relation of a creating moment to the created memory. For these usually use specific motifs and themes, those are similar to the collective memories or ideas of their representation. Literature that explicitly seeks to create and transfer knowledge and memory of the past, at least in part created for this purpose, so put more emphasis on descriptions and interpretations of past. Memory and the preservation of cultural care practices is based on repetition and interpretation of the event / practice which eventually turns into a ritual or part of the canon. Repeating and interpretation are the process, which is equivalent to setting up cultural coherence, (Assman, 2005 : 106) or a constructive element of society.

Memory as the possibility of an individual to preserve knowledge of the past is constructed

of a number of connected ways to memorizing. Ricoeur considered memory as medium for two types of memory or knowledge, namely, to know how (experiential) and know what the (perceptual) (Juvan, 2006 : 259-261). Both types of memory are inextricably connected, and the manner of reception and processing of new information and by using the existing knowledge situate in the system of imaginary identities that each of you all the time "and raises the revised" (Juvan, 2005 : 380)

Halbwachs's opinion is, that is unnecessary to maintain a memory or fix it until the memory is kept, but it is necessary to fix it in the moment, when the story is divided on the number of individual memories, or when the medium group of memory is no longer a group, which experienced or survived consequences of event. Memories should be fixable ' by writing a linked narrative " (Halbwachs 2001 : 86), which keeps continuity without interruption and allows a collective opinion. Commemoration in modernity requires only a fraction of the memory or history, namely the part that is interesting in today's society. So is the memory alive and includes what is important in the thoughts of the group that maintains the memory (Halbwachs 2001 : 86-87).

Written word becomes a medium of memory relatively late, because memories are in the domain of ritual repetition (Assmann 2005 : 109), but the record, that survives preserves of memories become a memory of an event that is placed in both, space and time, but also assumes the interpretation like him give creatora - makers of memories. Aleida Assmann defines writing as a memory aid, and in addition to this support function, writing also known as a metaphor for memory. At the same time Aleida Assmann analyze Plato in the dialogue Phaedrus, in which it argues that the memory is preserved in two versions, namely the

vis, which means the *power of memory*, i.e. the ability to retrieve memories and the *ars*, but a memory as a *storehouse of information*, and cannot establish the functions of memory by itself (Assmann, 2011 : 175). This agrees with the opinion of W. W. Hallo, that divided the text of the Mesopotamian tradition into three main categories; *memory*, *archival* and *canonical*. These last are the only ones that are capable to transfer sense and keeping the memories among generations. Some of the texts remain part of the canon, and some go into oblivion, while others are re- used in new contexts, but they still carry the original sense to modernity, but organized in a way like is organized literary canon, in concentric circles with different intertwined intertextual patterns and the intensity of the influence of one on the other. A good example it might be the motif of Sophocles Antigone assumed by Dominik Smole, notably the right to burial, which led the entire text of Smole. Similarly, you can also read the novel *Post-mortem. Opowieść katyńska*, written by polish writer Andrzej Mularczyk, better known as the *Katyn* by film director Andrzej Wajda who use the motif of brother without a grave only as a part of the novel or the movie, just as one of the subjects, not the whole theme of the novel. Also analysed Jančar novel is in some way connected to this network, as the main character, Veronica, never appears as a narrator, just as Antigone does not appear in Smole's drama.

Coherence of written cultures creating written texts that refer to the area already written, and thus maintain and develop the network constitutive sense, preserved in certain key texts, textual corpora and the strings of tradition. I'm also includes literary works of various genres and types of epics, historical novels to lyrical songs and dramas (Juvan, 2006 : 210).

III. CULTURAL MEMORY WITHIN THE LITERATURE

J. D. Johansen presents five discursive fields that allow the transfer of knowledge to the next generation: a theoretical discourse (mythology, religion, philosophy, science), which explains the existence of the world. Then follows technical discourse, which is responsible for the methods and instructions that allow the society its material existence; practical discourse regulates behaviour of individuals in society, with written (laws) as unwritten rules. Also is important to have a historical discourse that preserves the memory of important events, personalities, places, but it does not mean at the same time literary discourse (According to Assmann 2005 : 110-117). Literature is part of a mimetic discourse, which is recognized in the art, and literature. In earlier eras was strongly intertwined with the other four discourses, but today is mainly reflected in the arts. The task of mimetic discourse, which also includes other literature generating (artistic) practices is that their ability to mimic (Platonic *mimesis*) other four discourses and creates a work that at least in part contains footage of what happened, or what would be can happen. So mimetic discourse can considering the possibilities of developments under the same assumptions and with different results. In this way, working within mimetic discourse and also in all other discourses, as questioning the basic discursive interpretation in an artistic way and set the arguments of individual discourses in question (Juvan, 2006 : 211).

References by the field of the real possibility arises precisely replicating real situations, stories, and people, but the literature available to show a much broader expressive space as historiography.

Historiography is essentially a messenger and designer of memory, but because of his methods of work based solely on verifiable sources. The things that you as a reader and historian selector resources (Bloch, 1996 : 54-55) may hint and may even sure about them, without a clear source cannot write as facts. Literature uses a wide range of narrative structures, motifs and themes that are beyond the reach of history.

The texts that were created as artistic creations have their own purpose, trivial texts, it might be entertaining readers with more complex options, it is a bit more, because in addition to the story itself author presents the circumstances, the conceptual placement of the characters and the wider historical circumstances, but the psychology of the hero and society, and show an understanding of the aesthetic experience and ethical standards. The author's creative freedom is unlimited, and stretches from complete fiction to fiction and recordings likely reality, " writers have always borrowed historical figures and names, take on descriptions of known and unknown people of flesh and blood " (Juvan, 2006 : 165). But the literature as a means of cultural memory establishes interpretation of historical sources, which depends on the understanding, in particular of the " sensitivity to detect the meanings " (Štuhec, 1995 : 14). Literature with a different mode of questioning through historical sources creates new information and newly reconstructed past. Literary works show live consciousness and life experience, personal experience staged in perspective imaginary world characterized by < like < live and working ethics, emotion, cognition, feeling and body. That's why literature is an excellent way to < record, imagining experiential adventure - a world of his looks, smell, and sound of interest <

(Juvan, 2006 : 275), namely the one which cannot be described exactly as it is well demonstrated by Wittgenstein questions the height of Mont Blanc and the sound of the clarinet (Sextl, 2000 : 83).

Bart Keunen in the paper at the Conference Literature as Cultural Memory highlights than likely the fact that as a sign / indicator of cultural memory understands the themes in literary works. Topics often serve as a starting point reconstruction of cultural history (Keunen, 2000 : 19) at the same time raises the question of why a topic is actually chosen and for what purpose. Some topics are part of the collective memory of a core group, and you enter the literature, cross the restricted circle of vector memory dear readers, and address the wider public. Author develops the themes and motifs in a manner corresponding to the genre, narrative patterns, but can also present certain groups. It is often like building sites and events in the works of different authors bring similar feelings and descriptions. In this way, the specific groups develop and maintain a single image, a single cultural memory.

However, the readers of the historical novel as a medium of memory can only operate a story that is likely to occur (Hladnik, 2009 : 28). In the case when it comes to literature, which substance is recent history that still lives in the individual and collective memory, attention must be paid to the patterns that are in the transmission of memories formed by individuals and communities (Welzer et al. 2002 : 188). The author, who wants to be credible, his work developed in the framework of commemorative and historical concepts that are defined for a specific period of time, on the other hand, there is sufficient voids - interpretative space for the readers to the accepted cultural patterns (Welzer et al. 2002 : 189). Moreover, we must not overlook the reflection of a

world that challenges the text, as opposed to thinking that the text represents. Namely the establishment of fictitious stories in the actual environment, with many actual people and events, but in a literary way, through the preservation of the memory leads to the transformation of «sense» of the past.

Literature is part of reality and at the same times the medium of cultural memory, because this is a point of access to historical interpretations of reality. This way you can access the experience, feelings and other non-quantifiable information, allowing a Empathy and thus transmits individual memories. Literature does not tolerate memory as historiography, acting with more specific information and less narrative structure. The experience of the war, for example, a traditional history tells of casualties and wounded, the heroic attacks, victories and defeats, but it does not say the feeling of struggle, personal fear, feeling the artillery bombardment and smell of gunpowder.

Martin Söxl in the article Literature as a medium by which Human Experience can be Transmitted shows how human experience can be presented in the literature. This is limited to the narrative structure of literature. This shows specific examples of behavior in certain situations, not general rules, but each action and contextual experience (Söxl, 2000 : 88). In addition, the literature uses metaphorical structures and comparisons to encourage the creation of imaginary representations of described, and include descriptions of places, people and sensory functions: smells, sounds, feelings of loneliness or overcrowding and the like. Different levels reception after Söxl can be achieved through «techniques of music, rhythm, rhyme, repetition and redundancy.» (Söxl, 2000 : 89)

Literature as a discursive structure is also articulated in the language. The connection is

mutual, and literature as a medium of expression, the use of language and the language with its own characteristics and mode of use determines which discourse belongs. The creation of mimetic discourse requires a different use of technical language. Knowledge and experience, which we receive from the world, are in fact inextricably linked with language and often change our behavior and the limits of our world through literature. Literature is alive - there is only while reading between the direct reception, otherwise it is just a bunch of sheets of paper or zeros and ones in a digital reader. And only the ritual of reading her memory is realized. The reader is a real person with their own experiences, feelings, imagination and openness to take a read, and in this way the reader can still relive the feelings, and thus accepts the experience of others. (Söxl, 2000 : 89-92)

IV. LITERARIZATION OF HISTORY

The special literarization of history can we speak in genre of the historical novel, in which is the relationship between fiction and facts most blurred. Aristotle maintained that historiography deals with individual events, but poetry general events. Ingarden in some way agrees with such interpretation. In his study *Das literarische Kunstwerk* he presents discourse of the historical novel as a clear belonging to literature, in which is the aesthetic component main. Quite different is the view of Lukács, who particularly identifies the value of novel in cognitive dimension (Söxl, 2000 : 89-92), this view is closer to today's conceptions of cultural history and memory. Similarly, the ratio of the area of reception, which can be expected on the one hand

poster freedom, but only up to the moment when the "no work force attested historical fact." (Hladnik, 2009 : 31) In the historical novel, as it is seen Hladnik, the most important question is whether this type falls within the scope of historiographical discourse or forms part of a mimetic discourse. It is also called into question the objectivity of history, because it expands the space for these "What if it were ' history, mostly selected traditional narrative styles, starting with a known, verifiable facts, develops and ends in a complex environment undocumented history, reality and fiction. This was also confirmed Matajc that says that within the historiographical discourse of „ Myths, speculation, speculation and seemingly illogical connections , have no right to exist , in the (scientific) historiography, but allowing literarization history. „ (Matajc 2011 : 257)

Furthermore, it is also important national - formative moment he so Hladnik as Matajc attach great importance to the culture as a unifying element replacing the nation-state.

V. THAT NIGHT I SAW HER

Novel by Drago Jancar from 2010 in five sections representing five different stories from before and during World War II, all of them are in some way related to Veronika Zarnik.

Indicative story is taken from the story and I Ksenja Hribar, castle owners Strmol, their life path is well described in two articles that were published in the Kronika, the magazine for Slovenian local history. This was an article by Angelika Hribar, *Lord of Strmol Rado Hribar and his family*, and by Marija Cvetek, *Memories on Strmol. Vilma Mlakar, b. Urh- former maid of Strmol*. They detail the historiographical

treatment period used by Jancar, but also traces in detail the life story of Ksenija Hribar, from the relationship with a Serbian officer, alligator as pet, position in society, living in the castle and the unfortunate death of the war.

Jančar combination of both studies faithfully follows and meets the temporal sequence, Kronika, subtitled The history of the castle Strmol in Upper Carniola was released in 2006 and 2010 was released Jančar's novel, so there is no doubt that Jančar knows historical substance.

The first story of Veronica tells her former lover, Serbian officer of the Yugoslav Royal Army, who was in year 1945 in prison camp in Palmanova, the story continues her ailing, elderly and mentally weak mother with the greatest horror of waiting for the return of the daughter, immersed in memories and crazy of an uncertain hope, about her talks doctor of the German occupying army, but rather than on Veronica tells the events of the war, his story is the most objective and cold. The story continues family housekeeper Joži, who repeated the story Veronika's mother, but in contrast with the mother finds herself in the middle of the action. Her testimony in the story exacerbate climate and indicates the end. The final chapter tells a partisan Jeranko initially servant in Veronica's husband, now an old man who triggered the chain of events that were fatally marked by youth and for which he still is not able to plead guilty and accept responsibility for your own actions. Tomo Virk wrote in a review: *That night I saw her novel is not about " our " and " their " ; on the right and the wrong side of the complex, chaotic blizzard of World War II in Slovenian, but it is primarily a novel about people " who wanted to only live " , in the most inopportune time, during the brutal war. (Virk)*

VI. WHAT MEMORIES TO TRANSFER?

What memories, opinions and feelings in a literary work will be transferred and maintained shall be decided by the author himself. In terms of reproduction of the collective identity the author tends to creating and forming memories that have large ethnic-constitutive role and in terms of an ideological point of view those who would point out, as well as memories and definitions which the author attaches importance. Novel shows several individuals, their actions, perspectives and feelings. Otherwise are in the novel established a true feeling of the war, but a major part of it is intended to the people, who wanted to survive.

In the first chapter, told by Stevo, Serbian cavalry officer and is happening before the war, is Veronika presented as an advanced, stylish wife of Leo Zarnik, who provides her personal riding instructor Stevan Radvanović, the narrator of this chapter. Stevan Radvanović is reminiscent of the past in the prison camp in Palmanova and in this way he escapes in his inner world. Memories and thoughts meant the only employment of prisoner's mind. Background of the love story between Veronica and Stevo creates awareness of the historical context in which Slovenia was part of Yugoslavia: Stevo was transferred to Vranje on the Bulgarian border, Veronika followed him, but falls into a completely different cultural environment that is much more patriarchal than Ljubljana and Maribor. By reading may we also be aware that today driver's license is taken for granted, but at that time meant almost unbelievable emancipation of women.

A good illustration of interethnic relations in Yugoslavia is well represented by Stevo's dinner at the restaurant in Maribor. Other guests do not accept

him and talk about him mockingly and puts him in a subordinate position. He is a laughingstock because of two reasons: first he is a Serb, and as such is in Maribor's society unwanted, and the second, that he is a cavalry officer. Jančar explains the importance of the officer's uniform in a positive sense, but with the remark that he was compared to the well to Leo Zarnikom "somewhat cumbersome" (Jančar, 2010 : 11). Cavalry, which was for many years considered the pride of the army, began to lose both reputation, as well as the technological advantage. Within the presentation of national discord between the Serbs and Croats in Yugoslavia before the war, was the one who criticizes Serbian a Croat officer, which perfectly suits the historical fact: " Even back then one would know that we Serbs will be guilty for everything. Among Serbs the cavalry, which is replaced by the tanks Škoda...» (Jančar 2010 : 53).

In the first part of the chapter the narrator thoroughly presents a hierarchy and structure of the Yugoslav Army, which is quite contrary to the memories of the most readers who have experienced post-war military service. (Petrović, 2011 : 315). The character of the honorary cavalry officer understands the attending of his duties as the highest commandment and he loves a woman in a chivalrous romantic way. The Army of the Kingdom of Yugoslavia is from an officer's view to which service is of big importance, presented positive. Because we know what defeat has the army experienced in the war in April 1941, is also Stevo's story about the contempt of the army getting well understood, because tanks in April 1941 did not have even the fuel to defend the northern border.

Veronika's mother narrative is hard to understand, because the old lady seems to be lost in memories, which primarily relate to Veronica's

youth and her long deceased husband. She is aware of the death of her daughter, but she is still looking for her in the faces on the street. The chapter shows the trauma of war and the consequences of losing family members.

Later, when we get more familiar with the events during the war, is the character of Veronika's husband Leo much more exposed. He is the landowner and industrialist, who bought the castle in Upper Carniola, and who in the maelstrom of war does not know exactly what to do. He wishes to continue with his work, but war does not allow it, as trains are busy, between Ljubljana and Upper Carniola is the Italian-German border, which heavily interrupts the normal economic activity. Leo tries to maintain good relations with both the Germans, who settle in the castle a German military doctor, as with the partisans, whom he often helps with food and clothing and provides even the printer, what was in those circumstances very difficult.

In their castle the occupying forces accommodates also a German, doctor Horst Hubmayer, who might the most unburdened way explains the course of the war in Slovenia and Slovenian main dilemmas: obedience to the occupier or the resistance, the reasons for joining partisans army or Home Guard, ideas of Slovenian prewartime elites about independent Slovenia following the example of Slovakia, therefore, under German authority. In addition he presents life of German officer in the hinterland/hospital. In the story in hours between the end of the night and morning, the doctor tells Veronica his military story. As part of the German destructive machine was wounded, many of his companions remained in the Ukrainian plains. This part is connected with the victims on all sides and creates a new category, namely the enemy (German),

can only be a man and not necessarily a beast. Perception of time and the conditions among the occupiers, homeguards and partisans is perhaps the best illustrated by his phrase «For a murder in this crazy time there was no rational excuse needed.»

This agrees with the narrative housewives Joži, who describes the social life at the castle in the time of the occupation, in particular, shows the violent and brutal partisans, when the castle was attacked. They smashed furniture and drove Lea and Veronica away. Even after the war, taking care of Veronica's mother and telling the exact sequence of events at the castle. She knows what happened to Veronica, but she is scared to tell her mother, that would nothurt her even more.

Last is the story of Jeranko who occasionally worked at the mansion, because of suspicion of working with the partisans was put in prison by the Gestapo. Then followed the intervention of Veronica and her husband Leo, by Germans. Jeranko was released from prison and joined the partisans. Influence at the Germans and jealousy of Leo has led Jeranko to the act, that he denounced Leo and Veronica for cooperation with the Germans, so that the partisans in a winter night attacked the castle and took them away and later executed them. In his old age Jeranko, when telling this story, cannot break free from doubt in the correctness of his decision.

VII. CONCLUSION

A set of core ideas in the novel is broad in terms of memory, history and humans values. Man wants to present as positive a person as presented virtually every person, because despite the terrible period maintain the main characteristics of man. These are a reflection of themselves and

their actions, Stevo analyze their relationship and the reasons why it is Veronika left the German doctor - an officer remembers the horrors of the front and he does not want it anymore. Of particular importance are doctors reflection on the relationship between collaborators and partisans, ideologically, the author withdraws the narrator, who is German, in principle, unburdened by desire and nuisances such as territorial militia partisan site. Next Jeranek regrets the moment he suspected that Veronika cooperate with the Gestapo. Mother shows weak person who has lost everything, including their own awareness and living in the memories of the old days, Joži and knows the truth, but Veronika's mother cannot tell.

What are the cultural memories that Jančar in that night I saw her readers want to transfer ?

Beautiful, almost romantic story with a semi-happy ending in the first chapter shows the company has worked in the past, emancipated woman was in the thirties rare, but Jančar established it as a leitmotif.

Cruel war that affects all classes and types of people caused many casualties and woe is represented in the second part, in which Jančar wants to raise awareness, especially with the story of a German doctor and soldier. Furthermore, war affects helpless individuals, both mentally and physically embedded in the wheels of the system. The loss of loved ones and lack of fear in the period of the war always present, individuals are in opposition to the horrors of war powerless.

The most important are two memories, which are from the field of collective transferred to the field of individual and should serve as a personal account of the past. They are aware of the error and

the resulting feelings of guilt and inability to tell the painful truth.

First, awareness of the mistakes that we recognize in the Jeranko thoughts was in his accusation that Veronika cooperate with the Gestapo, an error of judgment too quickly, backed by a youthful thoughtlessness and jealousy, which is in its absence resulted in death. Maybe want Jančar says that war killings were the result of premature decisions about executions home guard, which led to numerous casualties, but this responsibility is not attended to anybody and, consequently, they do not feel guilty.

The second memory is the inability to tell the truth. Housewife Joži does not say to Veronika's mother that the Veronika is dead, and so in some way bear part of the blame to the old lady, that hopes and seeks Veronika's face on the street. War and post war killings are one of which is part of the company knew about but did not speak.

If is the content of the novel reduced solely to transferring cultural memories, keep these otherwise little, but these are very important. These are the feelings of the war, dealing with errors and recognition thereof, ideology and modern meeting with them, which represents doctors look at the ideological divisions and helplessness of the individual as opposed to collective rationality, reduced and tolerance towards others. Add still need to be aware that you can follow from the beginning of the war until the end of the novel, namely that history is not black and white, and that literature is» an excellent medium and repository of cultural memory» (Juvan, 2006 : 389).

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