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## TRIESTE AS LITERARY SPACE: THE CITY AND ITS SURROUNDINGS IN WORKS BY ANNA HILARIA VON ECKHEL (ZWISCHEN WELLEN UND STEINEN), MARICA NADLIŠEK (NA OBALI), AND SCIPIO SLATAPER (IL MIO CARSO)

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### ABSTRACT

*Throughout history many Germanophone authors have lived in Trieste. One was Hilaria von Eckhel (1873–1948). Her collection of short prose Zwischen Wellen und Steinen, the works Il mio Carso by Italian Triestine author Scipio Slataper (1888–1915), and Na obali by Slovene Triestine author Marica Nadlišek (1867–1940) portray Trieste and its surroundings from three different perspectives. The article is a comparative analysis of the literary representations of Trieste and the region. The analysis uses the method of geocriticism to focus mainly on the categories of space and identity in literature.*

**Keywords:** Anna Hilaria von Eckhel, Marica Nadlišek, Scipio Slataper, Trieste, prose, geocriticism, space, identity, multiculturalism

## TRIESTE COME LUOGO LETTERARIO: LA CITTA' E IL SUO ENTROTERRA NELLE OPERE DI ANNA HILARIA VON ECKHEL (ZWISCHEN WELLEN UND STEINEN), MARICA NADLIŠEK (NA OBALI) E SCIPIO SLATAPER (IL MIO CARSO)

### SINTESI

*Nell'ambito della storia di Trieste numerosi autori hanno creato le proprie opere d'arte in lingua tedesca. Una di questi è Anna Hilaria von Eckhel (1873–1915). La sua raccolta di novelle Zwischen Wellen und Steinen, assieme al romanzo Il mio Carso di Scipio Slataper e la raccolta di novelle Na obali della scrittrice slovena Marica Nadlišek (1867–1940), tratteggiano l'immagine della città di Trieste da tre diverse prospettive. L'articolo si prefigge di analizzare questi contributi letterari su Trieste e le zone limitrofe. L'analisi si focalizza prevalentemente, con l'ausilio del metodo della geocritica, sulla categoria del luogo e dell'identità nella letteratura.*

**Parole chiave:** Anna Hilaria von Eckhel, Marica Nadlišek, Scipio Slataper, Trieste, prosa, geocritica, luogo, identità, multiculturalità

## INTRODUCTION

Trieste is a border city, located at the crossroads of Romanic, Slavic, and Germanic cultures. It was one of the oldest parts of the Habsburg monarchy and, as its main port, the most important point for maritime exchanges with the Orient. Commercial and industrial development in the second half of the 19th and first two decades of the 20th century led to significant population growth. With immigrants, coming from all over the world, Trieste became a multicultural city.

The city's multinationality and plurilinguality are evidenced by the coexistence of cultural associations, theatres, schools, journals, and newspapers in several languages. Trieste, has thus also been home to authors who wrote literary works in different languages. So far, the city's literary production has been the subject of several studies, which have partly taken into account its multicultural background. The major part of such studies, dedicated to literature from Trieste, focuses on texts written in Italian and the Triestine dialect. They are followed by studies about Slovene literature from Trieste, and comparative studies that tackle Italian and Slovene literary production. Although German was never a dominant literary language in Trieste, during the 19th century and first decades of the 20th century there also existed Germanophone literature, which has for the most part gone overlooked or ignored and is therefore not a part of literary history. The reasons for this situation are various. The majority of authors who wrote in German have been considered epigones; others wrote works that are not strictly literary and, for most of them, it is characteristic that they spent only a short period in Trieste. At this point, Silvana de Lugnani must be mentioned, along with her work *La cultura tedesca a Trieste dalla fine del 1700 al tramonto dell'impero asburgico* (1986), which is a review of German cultural life in Trieste from the end of the 18th century until the end of WWI. The author also dedicated some attention to Germanophone authors from Trieste. The second part of her book is a sort of anthology, since it includes short texts written by the represented authors. In his dissertation entitled *Die Deutschen in Triest 1880–1920* (2017), Reinhard Reimann wrote a short chapter about German literature in Trieste in which he lists fundamental biographical data about some authors and also dedicates some attention to some of their works, which show connections to the city.

Studies that take into account the existence of Triestine literary production in German usually mention Theodor Däubler, Julius Kugy, and Rainer Maria Rilke.

The literature survey, however, revealed a number of other authors who lived in Trieste and wrote in German. Although it is true that most of these authors spent only a limited period in Trieste, the city stamped its mark on quite a few of their literary works. This is evidenced either by concrete locations, which occur in the texts, or by thematising local history, politics, customs and other motives and ideas, connected to the region, such as for example the question of national identity and the multicultural character of the city. Works from authors like Rudolf Baumbach, Robert Hamerling (1857; 1859; 1889), Heinrich von Littrow (1849; 1857; 1863), Maria Egger-Schmitzhäusen (1912), Anna Hilaria von Eckhel (1904), Ricarda Huch (1902), Adolf von Tschabuschnigg (1842), Joseph Hötzl, Heinrich Wilhelm August Stieglitz, and Anna Jahn (1865) show an image of the Mediterranean city and its surroundings that in some aspects coincides, in others differs from the images of Trieste and its surroundings in Italian and Slovene literature.

Although the article only focuses on one selected literary work in German, one of its main goals is to divert attention to Germanophone literature from Trieste and will hopefully serve as an impetus for further studies. The comparative analysis of selected literary works will try to investigate these commonalities and differences, focusing on two main elements: space and (ethnic) identity. These elements were also the main criteria for the selection of literary works. The texts were first published between 1889 and 1920 and use Trieste and its surroundings as the main settings, and further thematising the city's multicultural character and the arising conflicts between different national groups. This article's aim is to draw attention to Germanophone literature from Trieste and to highlight some of its specifics in comparison to Italian and Slovene literature.

The study will make use of geocriticism, a method founded by Bertand Westphal (2011) that incorporates the study of geographic space in literature. Because of the specifics of Triestine literature, this method will be complemented in order to uncover and emphasize the multicultural character of the city and region, which is very often presented in literary writings.<sup>1</sup>

## TRIESTE AND LITERATURE

»Trieste is, maybe more than any other city, its literature,«<sup>2</sup> claim Angelo Ara and Claudio Magris (Ara & Magris, 1997, 15). Although Claudio Magris disputes the existence of so-called Triestine literature, claiming that the culture and literature of the city display a cer-

1 In Italian and Slovene Triestine literature, the multicultural character is embodied in the concepts of *triestinità* and *tržaškost*. The category of *triestinità* is understood as a search for one's cultural identity and most clearly manifests itself in Italian literature. The notion of *tržaškost* is more recent and denotes either the cultural identity of the Slovenes in Trieste or the multiculturality and multilinguality of Trieste in the beginning of the 20th century (Toroš, 2014, 39).

2 »Trieste, forse più di altre città, è letteratura, è la sua letteratura« (Ara & Magris, 1997, 15).

tain particularity, but that it is not possible to make of it something distinctively typical, many researchers have indeed identified possible characteristics of Triestine writing, which however mainly refer to such literature in Italian (and in the Triestine dialect). One of the links between (Italian) Triestine authors *»is their common urge to deal with their native city's peculiar conditions, the unstable Triestine political status, multicultural atmosphere and international commerce's influences«* (Chwaya, 2016, 179).

The city and its surroundings left traces in the writings of many Triestine authors, irrespective of their language, whether as a setting, a protagonist, or even as a motivating factor for writing. Bertrand Westphal claims that there are *»some places seductive enough to have generated hundreds or thousands of artistic representations«* (Westphal, 2011, 117) and Trieste is undoubtedly one of these places. Ana Toroš compared Slovene and Italian Triestine poetry from the first half of the 20th century, showing the commonalities and differences at the levels of motifs, themes, and ideas (Toroš, 2011). Oliver Schneider investigates the so-called 'Trieste-Myth' (Schneider, 2002). Although the author mainly focuses on Italian literary works, he reveals a great number of oft reoccurring tropes that could be characterized as 'Triestine'. Both works give evidence of the image of Trieste and its surroundings in Italian and Slovene Triestine literature in the 19th and 20th century.

The review of German literary works from Trieste showed that they partly involve the same locations and motifs and address the same themes and ideas, like for example the region's multinationality and multiculturalism. Because of different historical, political, and cultural contexts, however, they accessed and presented these elements from different aspects and filled them with different connotations. The position and the connection of Trieste with Central Europe were decisive for its identity and history, not just politically, but also culturally. The city's Italian community had been fostering the idea of Trieste merging with the Kingdom of Italy since the late 19th century and Italian poetry and literature in general played an integral role in reinforcing the idea of Trieste as a future Italian city (Toroš, 2016, 291). After World War I (WWI), Trieste lost the qualities that had made it so unique and Italian writers tried to regain them through literary representations (Campanile, 2004, 148). Italian poets and writers were now focused on creating a different image of Trieste, one of the idealised *»Habsburg Trieste«*, through which they infused their nostalgia for life in the city during the decades before WWI (Toroš, 2016, 291). One of the leading features of Italian Triestine literature is therefore the continuous need to question and investigate one's identity (Chwaya, 2016, 181). Writing served as a medium for solidifying one's national identity for Slovenes as well, but the difference

was in the method of representation: while the Italians depicted themselves as the spirited and energetic inheritors of Roman culture in Trieste, the Slovenes predominantly depicted themselves as the defenders of Trieste, their homeland (Toroš, 2016, 298). The position of Austrians and Germans in Trieste was different. The review of German-language literature from Trieste revealed that they thematised the city's multinationality and multiculturalism; however, they did so in a more neutral and unburdened way. Although some authors also praise the idea of pan-Germanism (e.g. R. Hamerling) and they believe that the city's future is in its connectedness with Austria (e.g. H. von Littrow), without being a national minority, they have no need to search and to fortify or consolidate their identity through literature.

Westphal points out that the 'influence' between reality (referent) and fiction (representation) is reciprocal, saying that insofar as fiction is written in the world, it takes on the double faculty of both reporting reality and, at the logical extreme, exerting influence over reality, or, more precisely, over the representation of reality. A referent and its representation are interdependent and interactive; the relation between them is dynamic, subject to constant evolution (Westphal, 2011, 113, 116). This exact thought is shared by Ara and Magris as well, stressing out that Triestine authors (Svevo, Saba and Slataper) are not born in the city and out of it, but they generate and create it and give it a face, which otherwise would not have existed (Ara & Magris, 1997, 16). The city on the Adriatic coast is often deemed as a 'landscape of paper' or a 'city of paper': a palimpsest of text and images, a complicated texture of geographic reality, history, literature, and personal experience (Chwaya, 2016, 182). The representations of the city and its surroundings differ from author to author and from text to text, but the fact is that, for many writers, it was impossible not to live their writing experience as a choice in terms of identity, linguistic options, and self-representation (Adamo, 2017, 7).

In *Il mio Carso*, a text that the author himself defined as a lyrical autobiography, Slataper contemplates the complex urban reality of Trieste and its hinterland, revealing the inability to accept its intrinsic contradictions (Slataper, 2015). After the first part, which is dedicated to Karst and inter alia deals with the question of (ethnic) identity, it gives a very detailed and lively portrait of Trieste as a metropolis (Coda, 2002, 154). The collection of short prose *Na obali* by Marica Nadlišek contains eighteen texts with more or less autobiographical traits and the majority of them take place in Trieste or its surroundings (Nadlišek, 2005). Nadlišek is the first Slovenian author who thematises the life and citizens of Trieste and nearby villages in her works. The city and its surroundings are the setting of the short stories collected in the work *Zwischen*

*Wellen und Steinen* by Anna Hilaria von Eckhel<sup>3</sup> as well (von Eckhel, 1920). Another of the repeating themes is the city's multinationality.

All three authors were born<sup>4</sup> and lived<sup>5</sup> in Trieste and were thus »constrained to observe the same horizon« (Kim, 2012, 47). The discussed works derive from the same time and from the same space, but at the same time from different cultural, historical and political contexts. Scipio Slataper was half-Italian, his father was of Slavic origin, but a devout nationalist and irredentist, and he raised the young Scipio on romantic stories of Garibaldi and the *Risorgimento* (Schindler, 2001, 122). In 1915, when Italy declared war on Austria-Hungary, Scipio Slataper volunteered to join the Italian army and was sent to the front along the Soča River. He was killed in the Fourth Battle of the Isonzo on the hills surrounding Gorizia. Marica Nadlišek was daughter to a nationally conscious father; he was an active member of the Slovenian community in Trieste. Marica was active in Slovenian reading rooms as well and was one of the co-founders of the all-female local branch of *Družba sv. Cirila in Metoda* (Selišnik & Verginella, 2013, 105). She was the first editor of the Slovenian women's journal *Slovenka*. Anna Hilaria von Eckhel was daughter to a merchant who had already sparked her artistic interest in her childhood. She wrote poetry and prose works, in which she thematises the lives of women and the desolate landscape of her fatherland; some of her writings deal with questions of national identity.

The life of all three authors at least partly took place in the multiethnic, multinational, and multi-linguistic empire of Austria-Hungary. According to the Austrian census of 1910, 62.31 % of inhabitants spoke Italian, 29.81 % spoke Slovene, and 6.21 % spoke German (Reimann, 2017, 78). German was the language of state administration and bureaucracy in general, as well as of trade, and it was spoken widely among the Italian professional and business classes. German-language instruction was compulsory in all schools; because there was no university in Trieste, most Triestines went to Vienna or Graz for their higher education (Simon, 2012, 60). This was also the case of Italian Triestine authors, who were bilingual by nature. They were the first (in Italy) to assimilate northern influences and read authors, such as Hebbel, Weininger, Strindberg, Ibsen, and others (Campanile, 2004, 154). By virtue of their knowledge of German language and German-language authors, they widened the boundaries of Italian culture (Simon, 2012, 61). On the other hand, however, the different ethnical groups in the city

evidently lived in mutual and distrustful ignorance: the Italians would ignore the Slovenes who chose not Italianize themselves by moving from the condition of rural worker to bourgeois, and the Slovenes did not enter Italian cultural environments. Germans, who were not assimilated to the Italians, had many more occasions to be in contact with them for social reasons; nonetheless, they constituted a circumscribed and closed cultural corpus, whose consequences were isolation and exclusive reference to an external cultural context. The individual ethnic groups lived in 'parallel cultures' (Adamo, 2017, 5; Ara & Magris, 1997, 16, 27) or even parallel worlds.<sup>6</sup>

#### GEOCRITICISM AND BEYOND

If the 19th century was the epoch dominated by a historical outlook, from the 1960s onwards, individual spaces ceased to be treated as a mere backdrop or a setting in literary studies. Authors like Michel Foucault, Mikhail Bakhtin, Jurij Lotman, Homi K. Bhabha, Gilles Deleuze, Félix Guattari, Henri Lefebvre increasingly focused their attention on the relation between space, place, culture, and literature. Space as a concept became particularly relevant with the evolvement of the spatial turn, which significantly changed the understanding of space in cultural studies in general and literary studies in particular (Löffler, 2017, 23). One of the methods of literary analysis that incorporates the study of geographic space is geocriticism, which finds its natural applications in studying the artistic representations of geographical referents. The basis for geocritical analysis is the spatial referent, not the author and their work (Westphal, 2011, 113, 119). The geocritical approach is based on three theoretical concepts: spatio-temporality, transgressivity, and referentiality. Spatio-temporality refers to the need to consider time and space together, which means that a spatial analysis cannot disregard or avoid the temporal aspect. The concept of transgressivity denotes the constant back-and-forth movement of the real and fictional spaces that we inhabit or cross through. This leads us to the referentiality, which operates between fiction/literature and the real world. Our understanding of a particular place is determined not only by our experience of it, but also by reading about others' experiences and by our point of view (Sárdi, 2015, 19).

The geocritical literary analysis relies on four principles: multifocalization, polysensoriality, strategic perspective, and intertextuality. Westphal

3 After the marriage in 1906 Anna Hilaria Preuß, but she always used her maiden name as an author.

4 Marica Nadlišek (1867–1940), Anna Hilaria von Eckhel (1873–1948), Scipio Slataper (1888–1915).

5 Nadlišek moved to Ljubljana after WWI, von Eckhel moved to Germany in 1906, and Slataper moved to Florence and later to Germany, but he returned to Italy in 1915.

6 A very significant case is the renowned German author Ricarda Huch, who lived in Trieste between 1898 and 1900. She lived there in complete isolation (Reimann, 2017, 362).



opts for a plural point of view; with the multifocalization of views on a given referential space, we come closer to the essential identity of the referenced space (Westphal, 2011, 114). The analysis should encompass as many texts as possible, written from different perspectives, and furthermore, must engage all five senses in order to examine the auditory, visual, olfactory, gustatory, and tactile dimensions of space. The stratigraphic perspective denotes the idea that the description of a given place or space consists of an accumulation of its past moments, wherefore the analysis should study individual places at different moments in history. The principle of intertextuality refers to the preconception that lies behind one's perception of a place. This preconception assembles everything we have ever heard, seen, read about a given place, and besides our memories, it also includes imagination (Sárdi, 2015, 19–21).

Our analysis will try to follow the cited principles, although it will capture only three literary works, which additionally all originate from the same period. The fact that their authors derived from different cultural backgrounds, however, should provide different perspectives and thus meet the criterion of multifocalization. Westphal claims that instead of limiting ourselves to a canon at the heart of literature as a field, we should also take into consideration literature that occupies the borders, examining the interface between literature and the fringes (Westphal, 2011, 114). If *Il mio Carso* is considered almost as the prototype text of the modern Triestine literature (Pizzi, 2005, 241), the other two works belong to the margins and are not a part of the Slovene and German literary canon. Marica Nadlišek and her literature experienced a sort of revival in the recent past Anna Hilaria von Eckhel, however, is a completely forgotten author today.

Furthermore, the selected literary works will be analysed in a broader context in accordance with the concepts of intertextuality and stratigraphic perspective, taking into account other reference works that deal with representations of Trieste and its surroundings in literature. Because our perception of the environment involves all five senses, providing valuable information (Westphal, 2011, 136), our research will not only focus on images, but will perceive the city and its surroundings with all five senses. The most obvious elements that connect a text with a real place are of course the topographical aspects, such as buildings, streets, or landscape features that also exist outside the text, so that the real-world source is unequivocally re-

cognisable. The second category comprises elements that are still connected to space, but are not actual locations (e.g. climate, vegetation ...); because of their 'spatiality', we will characterize them as 'semi-topographical'. The third category will include elements that are 'not located in space', but nevertheless denote it (e.g. politics, history, customs). We can name these elements cultural or non-topographical. All of the above elements, however, are not (only) visible, we do not perceive them only with our eyes, but can also hear, smell, taste, or touch them.

#### LITERARY REPRESENTATIONS OF TRIESTE AND ITS SURROUNDINGS

The referentiality of a literary text can be established in various ways; often, the title itself already signals the real-world place in which it has been constructed. This is also the case of Slataper's *Il mio Carso*<sup>7</sup>. The notion 'Karst', however, is fairly broad and vague; it is not possible to determine the actual location(s) from the title alone. The titles of the other two books, *Zwischen Wellen und Steinen*<sup>8</sup> and *Na obali*,<sup>9</sup> are not as precise as Slataper's, but still refer to the littoral zone. This is also the case of the title of the short story *Die Wunder der Tiefsee*<sup>10</sup> (von Eckhel). With the exception of *St. Canzian*,<sup>11</sup> which refers to an actual place, other titles show no reference to Trieste and/or its surroundings. A particular case is the title *Die Contessa*,<sup>12</sup> which shows a cultural reference to the region. According to our division of referential elements, the titles can be sorted as follows:

TOPOGRAPHICAL ELEMENTS	SEMI-TOPOGRAPHICAL ELEMENTS	NON-TOPOGRAPHICAL ELEMENTS
Il mio Carso	Zwischen Wellen und Steinen	Die Contessa
St. Canzian	Die Wunder der Tiefsee	
	Na obali	

Elements from all three categories can also be found in the individual texts by all three authors.

#### Topographical elements

Trieste and its surroundings occur in the texts in a variety of motifs. Visual dimensions are predomina-

7 My Karst; one of the provisory titles of the book was «Il mio carso e la mia città» (My Karst and My City) (Senardi, 2013, 136).

8 Between Waves and Stones.

9 On the Coast; this is also the title of one of the short stories in the collection.

10 The Wonders of Deep Sea.

11 San Canzian d'Isonzo/Škocjan ob Soči; today Italy.

12 It. for 'countess'.



Figure 1: Trieste (Wikimedia Commons).

ting in the descriptions of the city itself, namely that Trieste is beautiful, picturesque, and full of pulsing life:

*Die Stadt mit ihrem Dächergewirr, ihren Kuppeln und Türmen, [...] selbst in dem grauen Dunste des Schirokkotages schimmerte und leuchtete sie und hatte etwas festlich Schönes* (von Eckhel, 1920, 127, 142).

*So nah – steinwurfnah dem pulsenden Leben der Hafenstadt, das rastlos nach Bereicherung, Vergrößerung und Fortschritt drängte [...]* (von Eckhel, 1920, 5).

The city's hectic pace enraptures Slataper's narrator as well:

*Anche la città è divertente, sebbene qualche volta m'abbia seccato. Mi piace il moto, lo strepito, l'affaccendamento, il lavoro. Nessuno perde tempo, perchè tutti devono arrivare presto in qualche posto, e hanno una preoccupazione. Nei visi e negli stessi passi voi potete e riconoscere subito in che modo il passante sta preparando l'affare* (Slataper, 2015, 81).

But the metropolis also has a darker side, which on one hand is connected with the parts of the city, inhabited by the lower classes:

*Oh, grozne ulice! Sape ti zmanjuje in tesno ti je pri srcu, ako se ozreš kvišku, kjer se dvigujejo na obeh straneh visoke, okajene stene starih hiš z neštevilnimi okni, za katerimi žive ljudje, žive morda zadovoljno, ker ne poznajo drugega življenja* (Nadlišek, 2005, 164).

On the other hand, it refers to the political issues and arising conflicts between different nationalities living in the city:

*Schau, wie schön unser Triest ist, heiter wie alle italienischen Städte, und wir sind Fremdlinge, Geduldet auf diesem Boden, der schon den alten Römern gehörte! Unser Volk hat Triest gebaut, hat es wachsen lassen, dann erst kamen die Fremdlinge mit ihrer starren Art [...]* (von Eckhel, 1920, 158).

The narrator in *Il mio Carso* feels alone, but at the same time always observed and under pressure, which is caused by an indistinct and menacing crowd

of idlers, whose only relevant physical trait is their eyes that function almost like hidden cameras, spying on the individual's every movement, thus depriving them of any privacy (Coda, 2002, 163):

*Ma anche così non si è liberi camminando in città. Ogni vostro passo in città è controllato da spie che fanno finta di non vedere. I portinai dai portoni aperti adocchiano, di sotto, chi entra; i caffèoli passano lunghe ore mirando le gambe della gente; la signora tiene stretta la borsetta badando a destra e a sinistra se alcuno le si avvicini. Nessuno si fida di nessuno, benchè tutti salutano tutti* (Slataper, 2015, 74).

Trieste is a white city,<sup>13</sup> a city full of restlessness and colours,<sup>14</sup> illuminated by countless lights,<sup>15</sup> but it is also a place of many sounds,<sup>16</sup> like for example that of the bells ringing on the tram horses<sup>17</sup> and noise, as well as odours – sweet and acrid:

*[I]ch blieb dicht am Steg stehen, und wie die Träger an mir vorbeikamen, kitzelte der Duft der Melonen verlockend meine hungrige Nase* (von Eckhel, 1920, 148).

*Ora sei in mezzo a una puzza di petrolio bruciato; poi, quando questa zona finisce comincia la ventata calda da grasso dalla cucina d'un albergo* (Slataper, 2015, 140).

Among the specific, individual locations, that occur repeatedly in the selected texts, we must mention the Old Town, which was a »ghetto« of the poor and the ostracized in the literature of the 19th and early 20th centuries (Schneider, 2002, 44).<sup>18</sup> Korzo/Corso, the main street in Trieste, is a sort of a border between the poor and rich part of the city, but also the most popular location for walking around and, as such, is a place for people watching (Schneider, 2002, 50). The Corso is chaotic, full of people and cars,<sup>19</sup> and particularly loud during Carnival:

*[...] po Korzu, Akvedotu in drugih glavnih ulicah kriče s tenkim glasom maske, fine in okusne, pa še več razcapanih in ostudnih, vsaka polna dovtipov, dobrih, pa tudi neslanih ter podlih* (Nadlišek, 2005, 217).

Another location is the Port of Trieste, the engine of the city's economic prosperity after the declaration of the Free Port. Italian literature around 1900 connects this collective symbol on one hand with the stereotype of the spirit of enterprise, and on the other hand with a place where the lyrical 'I' feels alone among the crowd (Schneider, 2002, 106, 107). The image in the selected texts is very similar, the place is full of vivacity and noise:

*Življenje v luki je postajalo vedno živahnejše. Vozovi so drdrali, črni mornarji vpili drug na drugega, parobrodi so žvižgali, ropotala težka bruna in železni drogi, katere so nakladali na ladje* (Nadlišek, 2005, 248).

*Un bastimento greco imbarca grosse travi; due pescatori issano la grande vela scura, sgoccio-lante; un gelataio grida la sua merce; uno con gli occhiali neri nota su un libruccio il numero sacchi cemento; un servo di piazza si fa avanti con il carretto rosso; s'accosta, spumando, il vapore di Grado[.]* (Slataper, 2015, 144).

The port had been of a great importance for the city throughout history, but Trieste had to pay a high price, because they had to dig it out and mangled the entire hill for it:<sup>20</sup>

*Mesi e mesi di furibondi squarciamenti che ritornavano l'orizzonte e s'abbattevano come il terremoto sulle nostre case piene di finestre. E piccolo vaporini, un po' superbi del loro pennacchio di fumo, facevan rigar dritte lunghe file di maone tutta pancia, – e dalla strada napoleonica si vedeva sfolgorar nel mare i carichi di pietra scintillante* (Slataper, 2015, 82).

The port with ships and cargo from all over the world and with the tantalizing scents of southern fruits and other plants was also a promise of wonderful faraway lands on the other side of the sea, and at the same time, a connection with the world in the hills outside the city:

*E levan l'ancora i grossi piroscafi nostril verso Salonicco e Bombay. E domani le locomotive ritorneranno il ponte di ferro sulla Moldava e*

13 »città bianca« (Slataper, 2015, 64).

14 »Sulle rive Trieste si sveglia piena di moto e colori« (Slataper, 2015, 200).

15 »mesto, razsvetljeno z brezštevilnimi lučmi« (Nadlišek, 2005, 164).

16 »L'aria è piena di strepito« (Slataper, 2015, 144).

17 »zvok drobnih zvončkov tramvajskih konj« (Nadlišek, 2005, 8); »Schellen der Tramwaypferde« (von Eckhel, 1920, 3).

18 A demonstrative example of this kind of representation of the Old Town is *Aus der Triumphgasse*, a novel written by Ricarda Huch (1901). The Old Town is the main setting of the novel.

19 »Ero in Corso, fra gente impellicciata e automobili« (Slataper, 2015, 109).

20 »Per il nuovo porto minammo e frantumammo una montagna intera« (Slataper, 2015, 82).



*si caceranno con l'Elba dentro la Germania. [...] Noi vogliamo bene a Trieste per l'anima in tormento che ci ha data. Essa ci strappa dai nostril piccolo dolori, e ci fa suoi, e ci fa fratelli di tutte le patrie combattute. Essa ci ha tirato su per la lotta e il dovere. E se da queste piante d'Africa e Asia che le sue merci seminano fra i magazzini, se dalla sua Borsa dove il telegrafo di Turchia e Portorico batte calmo la nuova base di ricchezza, se dal suo sforzo di vita, dalla sua anima crucciata e rotta s'afferma nel mondo una nuova volontà, Trieste è benedetta d'averci fatto vivere senza pace nè gloria* (Slataper, 2015, 200, 202).

Coffee houses are a typical location in Triestine literary works; they derive their roots from the Habsburg era, when they were a part of the city's middle and upper class tradition. The coffee houses represent a sort of a poetic bond with the city's Habsburg history (Toroš, 2011, 54). Coffee houses occur as a setting in some texts by Nadlišek, but it is not clear to which specific establishments they refer. The narrator in *Il mio Carso* mentions *Caffè Specchi*<sup>21</sup> and *Caffè Chiozza*.<sup>22</sup>

Alongside Trieste itself, some surrounding villages and places occur in the texts, whether as a setting of the plot or with the purpose of emphasizing the contrast or even conflict between the city and the countryside. Trieste, as a city, traditionally had a 'higher' and 'worthier' status than its hinterland and surroundings (Schneider, 2002, 67). The Karst served as the diametric opposite of Trieste's urban modernity. In *Il mio Carso*, it is evoked as a psychological and affective landscape, but also as culturally backward as compared to the city (Pizzi, 2013, 148). It is often considered as a peripheral part of the city (Schneider, 2002, 73). The stony landscape is rough and unfriendly:

*Il carso è un paese di calcari e di ginepri. Un grido terribile, impietrito. Macigni grigi di piovra e di licheni, scontorti, fenduti, aguzzi. Ginepri aridi.*

*Lunghe ore di calcare e ginepri. L'erba è setolosa. Bora. Sole.*

*La terra è senza pace, senza congiuntore. Non ha un campo per distendersi. Ogni suo tentativo è spaccato e inabissato.*

*Grotte fredde, scure. La goccia, portando con sé tutto il terriccio rubato, cade regolare, misteriosamente, da centomila anni, e ancora altri centomila* (Slataper, 2015, 162).

The narrator, however, feels attracted to it and cannot get it out of his mind:

*Ho ritrovato il mio carso in un periodo della mia vita in cui avevo bisogno d'andar lontano [...] Avevo bisogno di sassi e di sterilità. E mi ricordai del carso, e dentro ebbi un piccolo grido di gioia come chi ha trovato la patria* (Slataper, 2015, 134, 136).

A small Karst village is the setting of Nadlišek's short story *Strte peruti*.<sup>23</sup> The protagonist, a young teacher, dislikes her new home:

*Moja stolica je majhna vas, kakršne še nisi vide-la; majhne in črne so v nji hiše, pred njimi pa ni dehtečih vrtov, ampak le kupi gnoja, kjer brska domača kuretna. Na oknih okrog hiš vise cunje, katere so oprale domače žene v vaškem kalu. Njive so rdeča prekopana zemlja, polna belega kamenja* (Nadlišek, 2005, 106).

The world between the waves (Trieste) and stones (Karst) is denoted as her homeland in the introduction or dedication (*Widmung*) of *Zwischen Wellen und Steinen*, but whereas it has a function of as a shelter in *Il mio carso*, von Eckhel feels trapped and wants to escape.

*Zwischen Wellen und Steinen meine Wiege stand,*

*Zwischen Wellen und Steinen: mein Kindheits-land!*

[...]

*Über des Karstes herbtrotzigen Höhenraum  
Ging meiner Jugend werbender Sehnsuchts-  
traum* (von Eckhel, 1920, 1).

On the halfway between Trieste and Karst lie some nearby villages; one of them is Sv. Ivan/San Giovanni, where Nadlišek lived, therefore, it is also the setting of some of her stories. The village is saturated with light and natural elements, and starkly contrasts with the dark, dirty houses and streets of Trieste's suburbs. The relation between the city and the countryside is exactly the opposite as mentioned before, with Trieste as the negative and Sv. Ivan as the positive pole. For the Triestines, the village served as a summer resort, because it was near to the town but still in the countryside,<sup>24</sup> and therefore became vivid and noisy:

*Trst se nam je zdel, kakor bi bilo v njem vse izumrlo ali vse zbežalo k Sv. Ivanu to pod nami, odkoder se je slišal nerazločen šum in hrup tramvaja, kočij in vsakovrstne godbe* (Nadlišek, 2005, 157).

21 »Di', sloveno! quanti narcisi produrrai tu questa primavera per le dame del Caffè Specchi?« (Slataper, 2015, 62).

22 »Dal caffè Chiozza marciavano contro noi in doppia, larga fila i gendarmi, baionetta inastata« (Slataper, 2015, 68).

23 Broken wings.

24 »Vabljuv je Tržačanom edino in samo zato, ker je blizu mesta in vendar na deželi« (Nadlišek, 2005, 149).



It is a friendly and picturesque place:

*Vozna ovalna pot oklepa kakor reka najlepši del tega kraja, prijazno dolino, na drugi strani te poti se vzdiguje svet v valovite griče, po katerih so bele male in večje hiše* (Nadlišek, 2005, 234).

The village is also the setting of von Eckhel's short story *Die Contessa*; via San Cellino,<sup>25</sup> although it leads to the city, is lonesome and in the summer hot and silent.<sup>26</sup>

### Semi-topographical elements

The most repeated semi-topographical element in the texts is the sea, with a wide variety of connected motifs: ships, boats, sailors, fishermen, etc. Like the surrounding villages, the broad sea,<sup>27</sup> with its calmness and stillness, also poses a contrast to the lively and noisy city.

*Morje je bilo lepo, mirno in mali valčki so šumeli komaj slišno med sabo in igraje pljuskali ob bregove* (Nadlišek, 2005, 291).

Nadlišek often describes the picturesque sunsets; the seaside, however, is a place, where lovers meet and break up as well (Biber, 2005, 362). The sea is also a symbol of an endlessness and a sort of promise of a distant, different world. The sea is vivid, it foams and rustles, but it also talks, is salty and warm:

*Allargo lo sguardo: e il mare s'increspa sotto il sole. La sua anima è quieta e serena, ed egli si stende sulla spiaggia soffice e si culla cantandosi piccolo parole; e cerca con dita di bimbo le conchigline e i granchetti fra la ghiaiola della riva. [...] E il mare mi porta lontano dove io non veda altro che mare e cielo, e tutto sia zitto e pace. Apro la bocca e fra i denti mi scorre l'acqua salsa, e il corpo si lascia calare lentamente nel mare* (Slataper, 2015, 126).

The sea possesses a darker side as well:

*Und vor Haus Meerschau rauschten die Wasser, die weiten Wasser, flimmernd im Sonnenlicht, funkelnd im Sternenglanz, dunkel und schaumwütig im Sturm, und deckten die Tiefen voll Abgründe und Wunder* (von Eckhel, 1920, 197).

*Morje se je močno zaganjalo ob breg, metalo valove po vsej cesti in močilo tudi Ribarja in njegovo družino* (Nadlišek, 2005, 77).

Very often, the sea reflects the emotions of the narrator or protagonists or the mood of a scene; meanwhile, Slataper compares it to a woman and her lover:

*Penetro con le dita spalancate nell'acqua del mare, come tra i capelli morbidi e resistenti d'una donna; e m'arrovescio sulla superficie a riposarmi. Le piccolo onde sbattono mormorando al mio orecchio, come il cuore della donna all'amante che riposa su di lei* (Slataper, 2015, 127).

The element often connected with the sea is the weather, which mirrors the mood of the protagonists as well. Sunny weather, clouds, rain, and wind are very often in concord with the emotions of the narrator or protagonists. The most characteristic element in this context is the bora wind. On one hand, it is terrifying, but on the other, it is an inseparable part of Trieste and its surroundings, and therefore of the fatherland:

*Brausen hörte sie, Stöhnen und Toben draußen und Rütteln an den Fensterscheiben, erschrocken dachte sie an die Rosengewinde um Haus und Kirchentür, die Bora wird alle zerreißen! Die Bora – sie wollte ihr zornig grollen, aber plötzlich siegte die alte Liebe in ihr zum Sturmwind, der in der stillen Heimat so oft ihr das Lied vom Leben gesungen. Auch Antonio Corner lauschte der Bora in dieser Nacht, erlauschte in Bängen; wie die Stimme des unbekannten Gottes klang sie in ihm, rätselhaft weltentief wie er* (von Eckhel, 1920, 70).

The twofold image of the bora is efficiently represented in *Il mio Carso*:

*La bora aguzza di schegge mi frusta e mi strappa le orecchie. Ho i capelli come gli aghi di ginepro, e gli occhi sanguinosi e la bocca arida si spalancano in una risata. Bella è la bora. È il tuo respire, fratello gigante. Dilati rabbioso il tuo fiato nello spazio e i tronchi si squarciano della terra e il mare, gonfiato dalle profondità, si rovescia mostruoso contro il cielo. Scricchia e turbine la città quando tu disgredi la tua rauca anima* (Slataper, 2015, 58).

The Mediterranean climate in all three works is denoted by characteristic vegetation – particularly trees

<sup>25</sup> Today via San Cillino.

<sup>26</sup> »Einsamkeit, Hitze und Schweigen auf der Straße[.]« (von Eckhel, 1920, 5).

<sup>27</sup> »[...] dann dehnte das Meer sich weit, weit!« (von Eckhel, 1920, 127).



Figure 2: Giuseppe Verdi Square, Trieste (Wikimedia Commons).

and fruits, such as: cypresses, oak trees, pine trees, chestnut trees, yew trees, juniper, laurel, figs, peaches, plums, cherries, Karst flowers, olive trees, grapes:<sup>28</sup>

*Lepega jutra koncem poletja sva navsezgodaj vstali in šli s košarico po smokev in češpelj* (Nadlišek, 2005, 9).

*Blitzend brach sich der Mondschein in ihren kristallinen Rauten, über den Früchten, den Feigen und Pfirsichen lag er wie silberner Duft. [...] Im Garten bogen sich die Wipfel der Zypressen, bäumten sich die Lorbeerbüsche unter jagenden Wolken und Regengeprassel[.]* (von Eckhel, 1920, 174, 180).

The Mediterranean trees, bushes, and flowers grow around the stone-houses. Very picturesque is Slataper's description of the grape harvest, which the narrator enjoys with all of his senses:

*Bella è la vendemmia. Oltre I vignali vanno grida e risate; I cani sbalzano, accucciandosi sulle zampe davanti, da questo a quell gruppo di ven-*

*demmiatori, e i passeri frullano sbandati. [...] Le labra e il mento sono appiccicose di mele stillato, e le mani, la maglia, il manico della roncola, I pampani, le brente, I carri. Tutto è una gomma rossastra. E ci si lava pigiando a palme aperte gli scricchiolanti grappoli nella brente. Buona è l'uva, addentata a grani dal tralcio, mentre dagli occhi sgocciola il sudore e la palma della mano è stanca della roncola* (Slataper, 2015, 26, 28).

### Non-topographical elements

The non-topographical elements include themes, motifs, and ideas with a cultural connotation. We have already mentioned the Carnival, which is one of the elements referencing Triestine culture. Descriptions of the Carnival can be found in Slataper and Nadlišek (*Moja prijateljica, Pod streho*).

*Kavarne in restavracije so prenapolnjene. Pri mizah sedi občinstvo in se zabava, gledaje maske, ki tekajo, zvončkljajo, skačejo, kriče, dražijo druga drugo, pa tudi goste. Klovni, ciganke, pieroti, mefisti in elegantni domini se mešajo*

28 e.g. »[...] der Wacholder durchduftete es herb und stark« (von Eckhel, 1920, 105).

z maskami v fantastičnih opravah (Nadlišek, 2005, 217).

A realistic, objective description by Nadlišek differs from Slataper's negative image of the carnival.

*Ho girato tutta la città in questa notte di martedì grasso, annoiato e disgustato senza causa. [...] Dal caffè dove bevvi petess la sera della calata, sbocca una comitiva di ominacci con barba, vestiti da donna; donne spanciate e altro negrume, urlando, saltando con fanaletti e bastoni* (Slataper, 2015, 104, 106).

Other non-topographical or cultural elements that occur in the texts are the Holy Saturday, the erection of a maypole (Nadlišek, 2005, 157), and traditional clothes, like a big scarf,<sup>29</sup> characteristic of Triestine working women, or the simple clothes typical of countrywomen.

[A]uch der Anzug zeugte von einem langen Weg, er war verstaubt, aber sonst sauber und einfach: Rock und Bluse und Schürze, ein Tuch wie die Landmädchen es trugen, schützte den Kopf vor der Sonne.[.] (von Eckhel, 1920, 6).

If Nadlišek and von Eckhel use the descriptions of the protagonists' appearances to show their social status, Slataper's narrator is more involved, he feels himself to be different from other Triestines and therefore an outsider, but he swings between the distaste for and the desire to be a part of the community.

*I giovanotti avevano larghi soprabiti a campana, con di dietro un taglio lungo, come le giubbe dei servitor, e bastoni grossi e lievi che volevano sembrare rami appena scorzati. Le signorine erano accompagnate dal babbo o dalla mamma, e avevano stivalini lustra come i dorsi delle blatte* (Slataper, 2015, 72, 74).

The selected texts reflect the multicultural and multilingual character of the city. The protagonists belong to various nationalities and ethnic groups. The female protagonists in Nadlišek's texts are nationally conscious Slovenes who read Slovene authors (Prešeren, Stritar, Gregorčič), but also Italian and German classics (Petrarca, Goethe). The author describes unhappy marriages, among them also some between members of different national groups. The reason for this unhappiness was the seeming infidelity to one's nationality (Biber, 2005, 356). In the short story *Zwei Seelen* by Anna Hilaria von Eckhel, the protagonist,

who is half-Italian and half-Austrian, has a library, which, like him, is split or divided into two parts:

[P]lötzlich fiel ihm auf, wie stark die deutschen Bücher in Zahl und Auslese überwogen, [...] reichlich die Hälfte seines italienischen Besitzes bestand aus Flug- und Schmähchriften, aus Werken, die ihren Grundgedanken gegen Österreich richteten. Das war die Literatur, die seine Mutter hinter dem Rücken seines Vaters in sein Zimmer geschmuggelt und die ihren Ursprung in den Verbindungen des Onkels Giovanni hatte (von Eckhel, 1920, 140).

At the very beginning of the book, the narrator of *Il mio Carso*, also talks about his split soul, about the difficulty of giving readers in Italy some understanding of what it means to be born in Trieste. He tries to recall his more distant origins, thinking about his adventurous ancestors (Campanile, 2004, 153). One of the elements the author uses to represent this split is language. The narrator names himself 'Pennadoro' (Slataper, 2015, 56, 150), which is the Italian translation of the author's Slavic surname (*Slataper* – *Zlatoper*).

Language mixing and lexical borrowings are significant for all three selected books and they document the language and cultural situation in the territory (Deželjin, 2012, 434). Some of the 'loaned' words that evidence Trieste's multiculturalism are: *contessa*, *loggia*, *barcola* (von Eckhel), *signorina*, *bona*, *papan* (Nadlišek). Anna Hilaria von Eckhel uses language mixing to stress the protagonists' nationality. The use of the Italian words is always connected with strong feelings and emotions, like in the following exclamations: *mamma mia*, *figlio mio*, *Trieste irridenta* – *Trieste redenta*, *matto de tedesco*. The narrator in *Il mio Carso* shows his disapproval and opposition towards the presence of Austrians in the city using irony. In Nadlišek, the Italian spoken by Slovenes has a similar function.<sup>30</sup>

## CONCLUSION

Literary spaces are never just copies of existing, real-world spaces, but always representations of these spaces. The local context of Trieste and its surroundings reveals itself as a constant reference in literary writing, whether as the setting or as a source of a variety of motifs, themes, and ideas. The analysis of three literary texts originating from the same period and dealing with a shared, real-world location identifies the main locations and motifs, but also some themes and ideas that occur repeatedly.

29 »Zinka je vrgla od sebe veliko ruto, tradicionalno ogrinjalo tržaških delavk[.]« (Nadlišek, 2005, 195).

30 »Ko smo pri odhodu stopali za Vinkom in njegovo družbo, sem nehote slišala, kako je Vinko vprašal mlado damo: 'Come ti piaceva?' Na kar je ona odgovorila: 'Benissimo'« (Nadlišek, 2005, 19).



The most frequently depicted topographical elements are: the Old Town, the Corso/Korzo, and the port. The reference literature that deals with the images of Trieste and its surroundings in literature shows that these places were often used as a setting or a backdrop, although the manner in which they are depicted may differ. A significant example is the port, which Nadlišek and Slataper described as a vivid and noisy place. This image coincides with the image of the port in Italian Triestine literature from the first half of 20th century, which is focused on the colourful port crowds and the ships coming in (Schneider, 2002, 106; Toroš, 2011, 103). The Slovene and socialist-oriented Italian poets from the same period, however, also give attention to the manual labour of the workers (Toroš, 2011, 103). Another constant topographical element is the opposition between the city and the countryside, which, however, both switch from the positive to the negative aspect. Nearby villages and the more distant Karst, on one hand, are depicted as a sort of an idyll,<sup>31</sup> but on the other hand as desolate.<sup>32</sup> A similar dichotomy is characteristic for the narrator of *Il mio Carso*. Italian poetry from the first half of 20th century typically presents the lyric subject experiencing the countryside as a space meant for relaxation and good culinary treats, while it is evident from the Slovene texts that these regions were for the most part inhabited by Slovenes who felt preoccupied with the rise of Italian nationalism (Toroš, 2011, 104).

The most prevailing semi-topographical elements that link all three selected texts, but are also constant motifs in Triestine literature in general, are the sea and the regional bora wind. Both elements are practically omnipresent; however, they do not only fulfil the narrative framework, but also reflect the emotions and moods of the narrator or the protagonists. Among the non-topographical elements, we must single out the consciousness of the city's multiculturalism, which is depicted with the use of language mixing and lexical borrowings but also with direct thematization. The latter, however, differs from text to text and from author to author. Slataper's representation of the city's multiculturalism is very ambivalent. Already at the beginning, the narrator stresses the fact that he does not belong,<sup>33</sup> which is in fact the book's central theme. The protagonists in some of Nadlišek's stories are nationally conscious Slovenes who read Slovene literature and are active in Slovene cultural circles. The texts by Anna

Hilaria von Eckhel feature protagonists who belong to different nationalities; the character that most illustrates the multicultural situation in the city is Siegfried, the main protagonist of the story *Zwei Seelen*, who must choose on which side—Italian or Austrian—he will fight in WWI, because he is the son of an Italian mother and Austrian father. The narrator, however, tries to describe his story and faith from a neutral point of view without taking any side.

The Germanophone literary works from Trieste in general are characteristic in that the city and its surroundings were often a source or an impulse for their composition. Apart from the specific locations that occur in the texts—among them most frequently the Old Town and the port—, authors were fascinated by the Mediterranean climate and vegetation, and often thematized the opposition between the North and South. Trieste, as the South, is associated with nice and sunny weather, rich nature, plenty of fruit, good food and wine, and local habits and customs. A very frequent element is also the sea in all of its nuances: it fascinates them and is at the same dangerous and represents a connection with distant lands. One important theme deals with the region's national diversity. As they are not national minorities, the Austrians and Germans do not feel endangered and describe the situation in a more neutral way in comparison to Italian and Slovene writers and poets; however, they consider Trieste and the region as a part of Austria-Hungary and later Austria. A typical feature is the use of Italian and dialectal words and terms that illustrate the multilingual character of the city. Many works written by German-language authors from Trieste belong to so-called documentary literature and are imbued by autobiographism. One of the reasons for this is undoubtedly the already mentioned enthusiasm for the region and its places, which are so different from the North. In their documentary and autobiographic works, they write about the presence of Austrian and German culture in the city, but also about their solitude and isolation, which could also be characterized as one of the impulses for their reflective writings. Most of such works were not published in Trieste, so it is questionable whether they reached local readers at all. By reviewing and reflecting on this forgotten part of Triestine literature, we would undoubtedly discover new, different images of the Mediterranean city and its surroundings.

31 e. g. Nadlišek: *Moja prijateljica, Na obali*

32 e. g. Nadlišek: *Strte peruti*

33 »Sono nato in carso [...], [s]ono nato in Croazia [...], [s]ono nato nella pianura morava[.]« (Slataper, 2015, 8).

## TRST KOT LITERARNI PROSTOR: MESTO IN NJEGOVO ZALEDJE V DELIH ANNE HILARIE VON ECKHEL (ZWISCHEN WELLEN UND STEINEN), MARICE NADLIŠEK (NA OBALI) IN SCIPIA SLATAPERJA (IL MIO CARSO)

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### POVZETEK

Tržaška literatura je pogosto predmet literarnovednih obravnav, vendar se študije običajno osredotočajo na literarna dela, napisana v italijanskem ali slovenskem jeziku, pogoste pa so tudi primerjalne analize med italijansko in slovensko tržaško literaturo. Zlasti v drugi polovici devetnajstega in prvih desetletjih dvajsetega stoletja pa so v Trstu živeli tudi številni avtorji, ki so ustvarjali v nemškem jeziku. Njihova dela se nemalokrat idejno-tematsko navezujejo na Trst in njegovo zaledje, bodisi z izbiro mesta in njegove okolice kot dogajalnega prostora bodisi s tematizacijo drugih motivov in idej, ki izhajajo iz tega prostora.

V primerjalni analizi literarnih del treh avtorjev, ki so v Trstu živeli in ustvarjali v približno istem obdobju, vendar so pisali v različnih jezikih, smo s pomočjo metode geokritike izpostavili posamezne lokacije, motive, teme in ideje, ki se pojavljajo v literarnih delih. Najpogostejši elementi, ki so prisotni v delih *Zwischen Wellen und Steinen* Anne Hilarie von Eckhel, *Na obali* Marice Nadlišek in *Il mio Carso* Scipia Slataperja, so: stari del mesta, pristanišče, okoliške vasi in Kras (topografski elementi), morje, burja in vegetacija (pol-topografski elementi) ter pust in multikulturni značaj mesta (ne-topografski elementi). Za vsa obravnavana literarna dela je značilno, da mesto in zaledje v njih ne nastopata le v obliki vizualnih podob, temveč sta zaznavana z vsemi čuti. Čeprav gre za ponavljajoče elemente, so ti nemalokrat različno konotirani. Takšna je na primer dihotomija mesto–zaledje. Vasi v okolici Trsta in tudi Kras so predstavljeni kot neke vrste kontrast mestu, le da včasih nastopajo kot pozitivni, drugič kot negativni pol.

Vsi trije avtorji so v svojih delih tematizirali tudi vprašanje (več)nacionalnosti ali multikulturni značaj mesta, bodisi neposredno bodisi z uporabo izposojenk in izrazov iz drugih jezikov. Anna Hilaria von Eckhel se v primerjavi z Marico Nadlišek in Scipiom Slataperjem omenjene tematike loteva z bolj nevtralnega, neobremenjenega stališča. To je v veliki meri značilno tudi za druge tržaške avtorje, ki so pisali v nemškem jeziku. Čeprav je bila večina del teh avtorjev doslej spregledana in ni bila predmet literarnovednih obravnav, je pregled njihovih literarnih del pokazal, da sta tako Trst in njegova okolica močno zaznamovala njihovo ustvarjanje. Z analizo tega pozabljenega dela tržaške literarne ustvarjalnosti bi gotovo spoznali novo, drugačno podobo Trsta in njegove okolice.

**Ključne besede:** Anna Hilaria von Eckhel, Marica Nadlišek, Scipio Slataper, Trst, proza, geokritika, prostor, identiteta, multikulturalnost

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