Triestinità and *Tržaškost*: Common Points and Differences[1]

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Abstract

The paper focuses on the common points and differences between the notions *triestinità* (Triestinity) and *tržaškost*—a literal translation of the word *triestinità* into Slovene. The notion *triestinità* was formed at the beginning of the twentieth century in Trieste. In the second half of the twentieth century and at the beginning of the twenty-first century, professional and scientific studies dealing with this notion emerged, concluding that *triestinità* denotes the cultural identity of the Italians in Trieste, which most clearly manifests itself in the Triestine literature written by the Italian authors of the first half of the twentieth century. The notion *tržaškost* has been present in the Slovene literary studies only for the past few years; its use is arbitrary, as its definition has not yet been the subject of scholarly scrutiny. In certain cases, *tržaškost* thus appears as the translation equivalent of the notion *triestinità*. In most cases, however, it differs from *triestinità*, as it either denotes the cultural identity of the Slovenes in Trieste or the multicultural and multilingual character of Trieste at the beginning of the twentieth century. It is also used to refer to the marginal position of the Slovene and Italian Triestine literatures of the second half of the twentieth century and of the twenty-first century in relation to the literature of the center.

Key words: cultural identity, Trieste, Triestine literature

I. *Triestinità*. The concept of *triestinità* was formed at the beginning of the twentieth century. Professional and scientific studies dealing with this notion emerged in the second half of the twentieth century and at the beginning of the twenty-first century. *Triestinità* denotes the cultural identity of the Italians in Trieste.[2] While this identity is based on Italian identity, it also differs from it, as it was formed in the multicultural Trieste

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[2] Today the city of Trieste and the countryside around it belong to the Trieste region, part of the larger Friuli-Venezia Giulia region in Italy. There is a Slovene minority present in the Trieste region. One of its notable representatives is currently the writer Boris Pahor. Until the end of WW I, Trieste was part of the Austro-Hungarian monarchy. It was later annexed to the Kingdom of Italy. For more about this see: Kacin Wohinz (2000).

of the Austro-Hungarian period, and was thus partly influenced by contacts with the Germanic and Slavic worlds.

Researchers studying *triestinità* have discovered that it is reflected in Italian Triestine literature of the first half of the twentieth century in two ways. The first involves contemporary Italian authors from Trieste discussing the question of their own identity, while the second reveals how their unique cultural identity has left a mark on two textual levels—that of motifs and themes and that of genre.

I employ the notion of "Italian" Triestine literature to draw a clear distinction between the literature of the Italian authors from Trieste who write in Italian and the literature of Slovene authors from Trieste who write in Slovene (the "Slovene" Triestine literature). I thus also use the notion of the "Italian" cultural identity of Trieste to distinguish it from the "Slovene" cultural identity of Trieste. The researchers whose works are the subject of discussion in this article employ *letteratura triestina* and *identità triestina* (their literal translations would be "the Triestine literature" and "the Triestine (cultural) identity"), but they only refer to the literature of the Italian authors written in Italian, and to the cultural identity of the Italians in Trieste.

This distinction was suggested by the Slovene researcher from Trieste, Miran Košuta, in his work *Scritture parallele* (1997). Examining "Triestine literature," he discovered that when the term *letteratura triestina* was used in Italian literary studies, it only referred to Triestine literature written in Italian (Košuta 1997: 196). Therefore, he suggested using the term "Slovene Triestine literature" (*letteratura triestina slovena*) to refer to the literary works written in Slovene and produced by the authors who were either born or lived in Trieste or its surroundings (Košuta 1997: 109).

As it can be inferred from the Bruno Maier's (Koper, 1922; Trieste, 2001) foreword to the anthology *Scrittori triestini del Novecento* (1991), the debate on *triestinità* was particularly lively within Italian circles in Trieste in the late 1950s and 1960s, when quite a few publications discussing this topic appeared in various journals and newspapers (Maier 1991: 54). Bruno Maier himself made an attempt to define the term:

> Da un simile angolo visuale è lecito parlare di una »triestinità« dei nostri poeti e scrittori (o di una ben avvertibile »linea letteraria triestina«)… la »triestinità« dei nostri autori non è affatto una restrizione o una limitazione provinciale, ma diventa tutt'uno con la loro peculiare originalità nel concepire e raffigurare la vita. (Maier 1991: 43)

> (From a similar point of view it is legitimate to speak about the *triestinità* of our poets and writers (or about quite a distinct 'line of literature from Trieste')… the *triestinità* of our authors

is not a restriction or a provincial limitation but gives them all
the peculiar originality in their concept or representation of
life.)

In the early 1980s, the concept of *triestinità* was studied by Angelo Ara and
Claudio Magris in the celebrated work *Trieste Un'identità di frontiera*
(1982). They understood the formation of *triestinità* within Italian circles in
Trieste at the beginning of the twentieth century as a search for one's
cultural identity, and one that had been most deeply anchored in the Italian
Triestine literature of the first half of the twentieth century. The work most
emblematic of this understanding of *triestinità* was Scipio Slataper's (1888–
1915) novel *Il mio Carso*, written in 1912. Ara and Magris focused on the
interpretation of an excerpt from Slataper's work, which stresses the
particularities of the Triestine Italians in comparison to other Italians,
because of their contacts with Germanic culture and their Slavic ancestors:

> Slataper è slavo d'origine, come dice il suo nome, ma staccato
> dal mondo slavo; è, per certi versi, tedesco di formazione, ma
> si sente diverso dai tedeschi, deve apprendere la loro lingua e
> alla fine se li troverà di fronte in guerra; è un italiano, ma in
> qualche modo un italiano particolare. La sua identità egli la
> può trovare nella letteratura ossia nell'espressione data al
> fantasma poetico della sua vita, al suo immaginario; la
> triestinità esiste nella letteratura, la sua vera patria, altrimenti
> non localizzabile in modo definito. Trieste, forse piú di altre
> città, è letteratura, è la sua letteratura; Svevo, Saba e Slataper
> non sono tanto scrittori che nascono in essa e da essa, quanto
> scrittori che la generano e la creano, che le dànno un volto, il
> quale altrimenti, in sé, come tale forse non esisterebbe. // In tal
> modo la letteratura acquista un valore esistenziale, una ragione
> di vita che non vuole essere confusa con l'esercizio letterario.
> L'"anti-letterarietà" dei triestini, di cui si è tanto parlato, è
> l'atteggiamento di uomini che chiedono allo scrivere non
> bellezza ma verità, perché per essi scrivere vuol dire acquistare
> un'identità, non solo come individui ma come gruppo. (Ara
> 2007: 15–16)

> (Slataper is of Slavic origin, his name proves that, but he is
> detached from the Slavic world; he was to a certain point
> brought up as a German, but feels different from the Germans,
> he has to learn their language and he will actually have to fight
> against the Germans in the wartime; he is Italian, but of a
> special kind. He can find his identity in literature; the [*Italian*]
> Triestinity actually lives in literature, this is its true home, it
> can be placed nowhere else. Trieste is literature – it perhaps
> holds true to a greater extent to Trieste than other towns – and,

> it is actually the literature about itself; Svevo, Saba and Slataper are not merely authors from Trieste but also authors who shape Trieste and give this town the image which itself may not exist. // Thus, literature acquires existential value and a meaning transcending literary practice. The much-talked-about "anti-literariness" of the people of Trieste lies in the fact that people do not demand from the writing to convey beauty, but rather the truth, as for them to write means to identify oneself with it, in the individual and collective senses.)

Through these words Angelo Ara and Claudio Magris pointed out that the notion of *triestinità* had changed over time. In the interwar period, it was transformed into Italianness (*italianità*), and thus stressed the city's Italian identity. The next modification of *triestinità* occurred in the period after WW II. Because of the discontent with the political and economic situation of the city, Triestine Italian literature started stressing the city's Austro-Hungarian history and its ties with the Central European cultural tradition:

> La diversità di Trieste si afferma soprattutto, dopo il ritorno all'Italia nel'54, quale diversità dall'italianità, quale scoperta – attuata, all'inizio, sopratutto dagli ex irredentisti d'un tempo - della propria "austriacità", della propria anima mitteleuropea. Il mito absburgico – d'un impero la cui idea sembra rifulgere soprattutto quand'esso è scomparso e consistere quindi in un'assenza e nella nostalgia ch'essa evoca - diviene un punto di riferimento centrale della triestinità. (Ara 2007: 191)

> (After Italy's comeback in the year 1954 the different character of Trieste asserts itself, above all in the form of its different attitude towards the Italians, as a discovery of its own "Austrianness," of the proper Central European soul. The Habsburg myth—the myth of the empire, whose star is even brighter after setting down, the myth of certain absence and of missing something – becomes the central referential point of the Italian Triestinity.)

More than twenty years after the publication of Angelo Ara's and Claudio Magris's study another two works appeared dealing with the topic of *triestinità,* Katia Pizzi's *A City in Search of an Author (The Literary Identity of Trieste)* (2001) and *Trieste: italianità, triestinità e male di frontiera* (2007). Katia Pizzi defined the notion *triestinità* as the searching, shaping and strengthening of the cultural identity of the Italian part of Trieste, which started at the beginning of the twentieth century. She also concluded that this phenomenon most clearly manifests itself in the Italian Triestine literature. It is present on various levels, such as on the level of motifs and themes (describing the idealized history of Trieste from the Austro-Hungarian period) and the level of genre (the preference of the Italian

authors from Trieste for biography and autobiography). Pizzi also underlined the ambiguity and the paradox of *triestinità*:

> The mythicization of Risorgimento Italy […], together with the nostalgic evocation of Hapsburg Trieste, are further foundation stones of *triestinità*. The two are only apparently mutually exclusive: Trieste's specificity, in similar fashion to other local identities, is constructed on the basis of a number of heterogeneous, even mutually contradictory, features, and continuity with an indiscriminate past a *sine qua non* of all constructions of identity. A *genuine*, "old time" Trieste frequently coincides with Austro-Hungarian Trieste. However, this tradition is as indiscriminate and elusive as it could possibly be. (Pizzi 2001: 52)

These problems in defining the meaning of *triestinità* are also evident in the short study entitled *Sulla triestinità* (2001) by Tullio Kezich (Trieste, 1928; Rome, 2009), which was written for the occasion of the *Laurea honoris causa* title awarding ceremony, held at the University of Trieste, at which the author had successfully concluded his studies of humanities. (This event is particularly worthy of mention, as it clearly shows how important and contemporary the question of *triestinità* is within Italian circles in Trieste.) In the introductory part of the study, Kezich indicated that he would try to define the main principles of *triestinità* on the basis of the Italian Triestine literature of the first half of the twentieth century, above all through the works of Scipio Slataper, Italo Svevo and Umberto Saba, but his attempt to define *triestinità* only resulted in this resigned conclusion: "E sempre più mi convinco che è stato presumere troppo tentar di chiarire in breve che cosa sia la *triestinità*. Dichiamo che è un ammasso di contraddizioni, tutto e il contrario di tutto." (And more and more I am convinced that it was rather presumptuous to try to clarify in such a short time what is the *triestinità*. We could say that it is a bunch of contradictions, everything is contradicting everything else; Kezich 2003: 28)

II. *Triestinità letteraria*. As we can see, Tullio Kezich, Katia Pizzi, Angelo Ara and Claudio Magris above all aimed to analyze the concept of *triestinità*. They studied the key factors that contributed to its shaping, its meaning and its importance for the Italian community in Trieste. On the other hand, Gilbert Bosetti from the University of Grenoble took a different approach to the question of *triestinità* in his article entitled *Permanenza di una triestinità letteraria* from the year 2000. In the article, he tried to find an affirmative answer to the question of whether the Italian Triestine literature of the second half of the twentieth century still had its specific, recognizable traits, which make it different from the rest of Italian

literature: "/E/siste tuttora una letteratura propriamente triestina? Si può individuare qualche specificità, una presunta triestinità che accomuni i vari scrittori?" (Does a truly Triestine literature exist nowadays? Is it possible to define some specificity, a supposed *triestinità* that the various writers have in common? Bosetti 2000: 110).

He was thus eager to find out how the cultural identity of Italian Triestine authors of the second half of the twentieth century had affected their literature. In this respect, he from the start opposed the view that Italian Triestine literature, as a specific part of Italian literature, had only existed as long as there had been distinct cultural-historical circumstances present in Trieste, in particular in the period under Austro-Hungarian rule. His opinion is that the specificity of Trieste from the second half of the twentieth century onwards lies in the fact that it keeps alive the memory of "lost" Istria (which after the WW II became a part of the former Yugoslavia), as well as in Trieste's retention of its Slavic and Central-European components, and its preservation of its multicultural character (Bosetti 2000: 111).

It should be noted that Gilbert Bosetti's use of the concept *triestinità letteraria* is the result of the amalgamation of *triestinità* with literature. *Triestinità letteraria*, however, has not asserted itself as a literary term. Unlike *triestinità*—that is, the cultural identity of the Italians in Trieste—*triestinità letteraria* stands for the specificity of Triestine literature in relation to Italian literature.

III. *Triestinità* and the Slovene Triestine literature. When studying the notion *triestinità*, some of the above-mentioned (non-Slovene) researchers also wished to discuss Slovene Triestine literature. Despite their attempts they faced a language barrier—lack of knowledge or insufficient understanding of the Slovene language—that made it impossible to study these issues from primary sources, written in Slovene. Consequently, their research could only rely on the existing translations of Slovene literature and on the translated studies of Slovene researchers dealing with Slovene Triestine literature. In these cases, such research turned out to be inadequate and occasionally led to wrong interpretations.[3]

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[3]   The above-discussed work of Gilbert Bosetti (2000) aims to find common traits between the poems from the Slovene anthology *Nuova poesia slovena* (1998) and the Italian Triestine literature. Bosetti most likely wished to compare the poetry of the Slovene and Italian authors from the Trieste area, but had a wrong presumption that the anthology *Nuova poesia slovena* comprises poems written by the Slovene Triestine authors (that is the Slovenes living in the Trieste area in Italy). This is, however, not the case, as this anthology comprises the works of authors from Slovenia. The fact that the foreword to this anthology was

It is thus the task of the Slovene literary sciences to help answer the question about the relationship between *triestinità* and Slovene Triestine literature. An analysis of the state of research on this topic in Slovenia, reveals that the works discussed (Bosetti, Pizzi) are less known or even unknown to Slovene researchers, at least if considering the availability of these studies in Slovene libraries and the number of citations of these authors in Slovene scientific publications. The only exception is the work entitled *Trieste Un identità di frontiera* by Ara and Magris, which has been translated into Slovene. We can further deduce that Slovene researchers have a rather weak knowledge of the concept of *triestinità*. In fact, *tržaškost* is most commonly used by Slovene researchers from Trieste, and has most likely been derived from the expression *triestinità*, but the meaning of this notion has not been the subject of any professional discussion. Therefore, *tržaškost* is used arbitrarily and covers different, sometimes even mutually exclusive fields of meaning.

The basic traits of twentieth-century Slovene Triestine literature reveals that *tržaškost* cannnot be related to *triestinità*. Slovene Triestine literature actually shares a Slovene view of Trieste, which arises from the Slovene history of Trieste and the Slovene literary tradition. Slovene Triestine literature mostly depicts the Trieste area from the Slovene perspective, through Slovene literary characters, and through their understanding and experiences of this area, which differs from the descriptions of the city and its surroundings found in Italian Triestine literature.

In this respect we should point out two noticeable poetic symbols of Slovene and Italian Triestine poetries of the first half of the twentieth century. Slovene Triestine poetry features the village of Bazovica (Bazovizza) as an important symbol, whereas its Italian counterpart typically uses St. Justus as a poetic symbol. The use of Bazovica emerged as a poetic reaction to the First Trial of Trieste, which took place in 1930 and resulted in the killing of four young Slovene males in Bazovica.[4] This event echoed loudly among the Slovenes, especially among the Slovene community in the Trieste area, and it consequently appeared in the form of a literary motif or literary theme in Slovene literary works as early as the thirties. It was gradually transformed into the literary symbol of the Slovene's suffering and resilience under Italian fascism. On the Italian side, a similar role was assumed by St. Justus, as a symbol of a resilient Italian

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written by Miran Košuta, who actually lives in Trieste, might have contributed to this misunderstanding.

[4] The First Trial of Trieste occurred in Trieste in the year 1930. On this occasion, the fascist rulers sentenced four Slovenian young males from the Trieste area to death for their anti-fascist actions. They were shot to death in a Slovene village near Trieste, called Bazovica (Kacin Wohinz 2000).

presence in Trieste that could be traced back to Roman times.[5] Indeed it is because of St. Justus's evident links to Italians, that he is generally not present in Slovene Triestine literature. Similarly, Italian Triestine poetry neither mentions the First Trial of Trieste nor the killing of the four young Slovene males in Bazovica.

Moreover, Slovene Triestine poets describe and experience certain parts of the city in a different manner than their Italian counterparts. This is, for instance, evident from the poems that describe one of Trieste's squares, called Rusi most (Ponte Rosso).[6] Italian Triestine literature depicts this square as the location of a colorful marketplace full of different scents. So does the lyric subject, an Italian from Trieste, who sees and experiences the marketplace at the Ponte Rosso square through the perspective of a customer. A different view is reflected in Slovene Triestine poetry. In this case, the lyric subject is a Slovene from Trieste's surroundings, who sells his/her homegrown produce at the marketplace and is concerned with the income and survival. At the same time, one can notice the allusion to the prohibition of the use of the Slovene language at the marketplace. The Slovenes who violated this law could lose the right to sell their produce at the marketplace (Čermelj 1965: 87). In Italian texts, the focus is thus on the aesthetic perspective, while the Slovene Triestine poetry focuses on the social-national perspective.

The above-discussed differences between Slovene and Italian Triestine poetries are particularly evident when describing Trieste's surroundings, that is Trieste's countryside, where the Slovenian population lived (Čermelj 1958; Pletikosić 2006). In the interwar period, Italian fascist policies that aimed to abolish everything Slovene (Kacin Wohinz 2000), was also reflected in Italian Triestine poetry. In fact, Italian Triestine poetry

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[5]   In the Italian Triestine literature, St. Justus, a Christian martyr (Bratož 1986: 235–44), was not only attributed the role of the patron saint of Trieste, but also the protector of the Italians in the city. On the hill of St. Justus, rising above the main Trieste's square, Roman remains have been found. The fourteenth-century church bell tower of St. Justus is located on the top of the hill of St. Justus. A statue of St. Justus is mounted on its outer wall, which is thus decorated with a relief of the Roman propylaeum (Ruaro Loseri 1999: 140). As the remains of the Roman buildings, found on the hill of St. Justus itself, were used in the construction process of the church bell tower of St. Justus and the mounting of the statue of St. Justus, the latter became a poetic symbol of the Roman-Italian tradition in Trieste. It testifies to the centuries-long presence of the Roman-Italian culture in the city and its deep roots within the Trieste area. The Italian Triestine poetry of the first half of the twentieth century is actually predominantly based on the presumption that the Italians in Trieste are the descendants of the Romans (Toroš 2011).

[6]   The Ponte Rosso square was named after the neighbouring bridge, which was of red colour (Bezin 2011: 73).

no longer described the Slovenes in the Trieste area. The act of deliberately avoiding any mention of Slovenes, included the consistent use of Italian placenames for Slovene ones in the Trieste area (Pletikosić 2006). Barkovlje (Barcola),[7] in the immediate vicinity of Trieste, is an example of that. Italian Triestine poetry idealized Barkovlje in order to avoid mentioning the town's social and national tensions, which the contemporary Slovene Triestine authors pointed out in their poetry. Taking this into account, the two poems entitled "Barcola" and "Barkovlje" are not just depictions of the same littoral village in the immediate vicinity of Trieste; rather the language employed in conveying the poetic confesssion acts as a medium for conveying the two tales about Trieste, a Slovene one and an Italian one. The Italian poem "Barcola" (Mioni 1938: 90) by the Italian Triestine poet Carlo Mioni depicts Barkovlje as part of Trieste's attractive suburbs. The poem is full of joy, which can be experienced by any visitor to this littoral village, as the author points out the beauty of the sea and the charming sunsets. However, the poem contains no allusion to the Slovenes living in this area. Elegiac tones diametrically opposed to the joyful character of the Italian poem "Barcola" prevail in the sonnet entitled "Barkovlje" (Samec 1981: 12), written by Janko Samec, an interwar Slovene poet from Trieste. The sonnet alludes to the violent Italianization of Slovenes and to the ban on the Slovene language in Barkovlje.

Moreover, Slovene and Italian Triestine literatures also differ in terms of their links with the literary tradition. Slovene Triestine literature follows the Slovene literary tradition, while Italian Triestine literature follows the Italian literary tradition. For example, some of the Slovene works originating from Trieste feature intertextual reference to the poetry of the Slovene poet Simon Gregorčič, while the Italian works from Trieste make intertextual reference to the Italian poet Giosuè Carducci.

Simon Gregorčič (1844–1906) was a Slovene poet and priest. Among the Slovenes he is particularly famous for his poem "Soči," published in 1882, in which the poet had a premonition about the threats made against the Slovenes living along the Soča river,[8] and thus pointed to the future Italian conquest of the Slovene places along the Soča river (which, in fact, occurred after WW I) (Kacin Wohinz 2000). For this reason, he personified the Soča river, urging it to help the Slovenes to defeat the enemy (Gregorčič 1882: 65–67).

Certain parts of the above-mentioned poem were often embedded into authentic Slovene poems of the first half of the twentieth century. In

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[7]   Barkovlje, around the year 1910 a predominantly Slovene village in the Trieste countryside (Čermelj 1958: 7–52; Pletikosić 2006: 477–82).

[8]   The Soča River flows through the territories of the present-day western Slovenia and of northern Italy. It flows into the Gulf of Trieste in Italy.

this way, Slovene poets could continue to warn against the fascist suppression of the Slovenes. A group of Slovene Triestine authors, who were active in the thirties and whose activities were illegal as a ban on the use of Slovene was then present in Italy (Kacin Wohinz 2000), typically wrote parodies of the most well-known of Gregorčič's poems, the aim of which was to warn against the social-national threats to Slovenes in the Trieste area (Kravos 2006b: 26–35).

Among the Italian Triestine poets, the Italian poet Giosuè Carducci (1835–1907) assumed a similar role to Gregorčič (Gibellini 1998: 16). Carducci visited Trieste in 1878, which inspired him to write the odes "Saluto Italico" and "Miramar."[9] In the Italian Irredentist period—the years preceding WW I—Italian Triestine poetry pointed out the traces of the Roman presence in the Trieste area, and used antique poetic forms, above all Sapphic odes that followed the example of the ode "Saluto Italico" (Guagnini 2002: 989; 2006: 387), which alluded to the Italians as heirs of the Roman tradition.

Certain parts of Carducci's ode "Miramar" were used by Italian Triestine poets in their descriptions of the motifs of Miramar, particularly in connection to the character of Charlotte of Belgium. Ida Finzi, for instance, cited Carducci's ode "Miramar" in her poems "Miramar di Maggio" and "Miramar con la nebbia" (Finzi 1935: 27−31) and, like Carducci, made the character of the unhappy Charlotte the focal point of the plot.

IV. The meanings of the notion *tržaškost.* In view of the findings discussed above, it should be stressed that the Slovene literary studies does not use the notion of *tržaškost* to denote the characteristic traits of Slovene Triestine literature—that is, on the basis of how it differs from contemporary Italian Triestine literature.

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[9]   The ode "Saluto Italico" (Carducci 1998: 481−82) represents an apologia to the "unredeemed" Italian places and a hymn to Italy, which shall save these places from the Austrian rulers (Guagnini 2002: 989). In this ode, the poet, as his verses state, uses the antique metre, adjusted to the Italian language. At the same time it also alludes to the Roman tradition of the yet unredeemed regions, including Trieste with the cathedral of St. Justus. Thus the main message, the message that the title conveys, resounds on the level of content as well as on the formal level of the poem. The ode "Miramar" (Carducci 1998: 485) depicts a period from the lives of Ferdinand Maximilian, brother of the Austro-Hungarian emperor Franz Josef, and of his wife, Charlotte of Belgium, who resided at the Miramar castle (Pohl 1994). The ode predicts the idealized young couple to meet a tragic destiny, as Ferdinand Maximilian shall be put to death in Mexico, where he travels as its future ruler, and his wife shall go insane. The ode's dull atmosphere and numerous allusions announce the final outcome.

Rather, *tržaškost* can denote the multicultural and multilingual identity of the city at the beginning of the twentieth century. *Tržaškost* carries this very meaning in the book review of Vladimir Bartol's (1903–67)[10] "Mladost pri Svetem Ivanu," written by Bogomila Kravos, a Slovene literary scholar from Trieste. Despite the fact that she did not define the concept of *tržaškost*, it can be deduced from her writings that she correlated the notion to the multicultural and diverse linguistic codes of the Trieste area (Kravos 2006a: 154–57).

Moreover, Kravos has so far been the only author to use the expression *tržaškost* in the Slovene scholarly discourse, namely in the chapter "Tržaškost kot kategorija mišljenja" (Triestinity as a category of reasoning) in her recently published monograph *Slovenska dramatika in tržaški tekst* (The Slovene drama and the Triestine texts 2011). In fact, the aim of her study is not to define *tržaškost*, as other previously mentioned Italian researchers had done in the case of *triestinità*. The focal point of her study is to reflect on the relationship between the literature of the periphery and of the center. She uses the expression *tržaškost* to problematize the peripheral position of the Slovene literature from Trieste in relation to the original homeland (the central parts of the Slovene territory), from the end of WW II onwards. What she has in mind are the differences between the Slovene Triestine discourse and the discourse of the central Slovene territory. She observed that Slovene Triestine discourse is becoming simplified, so that it can be included into the prevailing, central discourse. In this manner, the center is merely strengthening its own stereotypical image of peripheral discourse. Moreover, the expansion of the Slovene cultural paradigm, that is, the assertion of a different model, does not occur. As a result, the monolithic system of the central discourse prevails over the plurality of the mutually complementing discourses (Kravos 2011: 29–35).

Kravos does not use *tržaškost* only to study Slovene Triestine literature, but also refers to the relations between the peripheral discourse of Italian Triestine literature and the discourse of the Italian literature of the center, also noticing a lack of understanding of Italian Triestine discourse by the Italian literary center.

Tržaškost in Kravos's study thus denotes the specificity (the different character, the peripherality) of the literature from Trieste in its relation towards its homeland (Slovene as well as Italian). Therefore, *tržaškost* in this case reveals a different view of Italian Triestine literature than *triestinità* does. As we can see, the notion of *tržaškost* is time-dependent, it takes into account the circumstances after WW I, when Trieste

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[10]   Vladimir Bartol is widely known for his novel *Alamut*. In his work *Mladost pri Svetem Ivanu*, Bartol recalls the memories of a childhood spent in his native village near Trieste, Sveti Ivan (San Giovanni).

became a peripheral Italian city. On the other hand, *triestinità* was formed in the period when Trieste was an important city in the Austro-Hungarian Empire. *Tržaškost* thus arises from a different evaluation standpoint than *triestinità*, which generally regards the different character of the Italians in Trieste as something positive, almost of a higher value in the relation towards the Italian cultural identity, and not as something peripheral.

Related to these issues is another perspective on Slovene Triestine literature. The reason for studying Slovene Triestine literature as Slovene minority literature lies in the national border between Italy and Yugoslavia, which was established after the First World War. The national border between Trieste and the central Slovene territory, which is still present, created the need for the concept of Slovene Triestine literature within the Slovene literary studies. Prior to the end of the WW I, Slovene literature originating from Trieste had not been regarded as a special and separate (different) part of Slovene literature, as both of them had come to life within the common Austro-Hungarian monarchy.

In recent decades, the Slovene literary stuides have reacted to the new position of the Slovene literature in Trieste by forming various typologies showing the specificity of this literature—and its special characteristics—in relation to the Slovene literature of the center. It should also be noted that among these typological models the notion of *tržaškost* is not used. The typologies of Slovene Triestine literature were created by a number of important Slovene literary historians, including Taras Kermauner, Boris Paternu and Jože Pogačnik, residing in Slovenia, as well as by Miran Košuta and Marija Pirjevec, Slovene literary historians from Trieste (Kermauner 1990, 1991; Košuta 1995 1996 1997; Paternu 1994; Pirjevec 2001; Pogačnik 2001).[11] In Slovene literary studies, the specificity of Slovene Triestine literature is on the one hand the result of its detachment from its homeland (Slovenia), and, on the other, its "Mediterranean temperament" or "Mediterranean-ness" (Paternu 1994: 18; Košuta 1995: 392; 1996: 168; Pirjevec 2001: 400; Trstenjak 2001: 372).[12] As such, it is to

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[11]   According to Pogačnik, "the Triestine literature" has a broader meaning, denoting the literary activity of the Slovenes living in various Italian regions bordering Slovenia (the Trieste region, the Gorizia region and the Udine Region) (Pogačnik 2001: 374).

[12]   The Mediterranean-ness (the sea, the littoral areas) is a typological specificity of Slovene Triestine literature according to Slovene literature, as Slovenia is almost devoid of sea. In the relation between Italian Triestine literature and Italian literature, the sea is not a special typological feature of Italian Triestine literature, as Italy is surrounded by the sea. Therefore the motif of the sea is not only typical of the Italian authors from Trieste, but also of other Italian authors living in other Italian coastal towns.

a certain point independent, but due to the fear of losing its Slovene identity it still maintains its links to the Slovene literary tradition. At the same time, the Slovene literary historians apprise of its thematic commitment to the territory of Trieste, the specific motifs representing the Karst (an area in Trieste's hinterland) and the sea. The reflection on the fate of the Slovenes in the Trieste area represents the anchor of Slovene Triestine literature and, in this respect, the Slovene authors from Trieste have a particularly caring attitude towards the Slovene language, which was forbidden in the fascist period.

V. Tržaškost and *triestinità* in translations. A remarkable uneasiness in the use of the notion of *triestinità* appears in the translations of the Italian professional and scientific publications into Slovene. In these particular cases, the nebulous definition of *tržaškost* is most clearly visible. When translating Katia Pizzi's article ",Quale triestinità?': glasovi in odmevi iz italijanskega Trsta" in the journal *Primerjalna književnost* (2005), Vera Troha, an expert on Italian futurism (Troha 1993) and thus of the period in which the notion *triestinità* was created in the Trieste area, left *triestinità* in the original, perhaps due to the actual incongruity with the notion of *tržaškost*. Some years before that, in 2001, Maria Luisa Cenda opted for a different approach in her translation of the previously mentioned work of Angelo Ara and Claudio Magris, *Trieste Un'identità di frontiera*. She actually uses the expression *tržaškost* as a translation equivalent of *triestinità*. This may be misleading for a Slovene reader, who may assume that *tržaškost* refers to the Slovenes living in Trieste, while Ara and Magris only deal with the Italian element present in Trieste when they discuss the notion of *triestinità*.

VI. Conclusion. As this article shows, the concept of *tržaškost* has different nuances; therefore, it would be sensible to more precisely define *tržaškost* in Slovene literary studies, in particular due to its recent popularity.

The use of additional adjectives in "Slovene" Triestinity and "Italian" Triestinity (*triestinità*) might add to a greater clarity of the notion in cases of translations from Italian into Slovene. Slovene Triestinity would thus refer to the relation between Trieste and Slovenia. Italian Triestinity would, on the other hand, arise from the relation between Trieste and Italy.

If, however, the notion of *tržaškost* remains open in terms of its meaning, the use of *tržaškost* should at least be defined in every future professional or scholarly text in the field of literary sciences. This, above all, holds true of possible discussions of *tržaškost* in pieces written in English or in other languages, and not Slovene.

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POVZETEK

TRIESTINITÀ IN TRŽAŠKOST[13]

Prispevek osvetljuje stične točke in razhajanja med pojmoma triestinità in tržaškost (beseda tržaškost je dobesedni prevod besede triestinità v slovenščino). Pojem triestinità se je formiral na začetku 20. stoletja v Trstu. V drugi polovici 20. stoletja in na začetku 21. stoletja so o njem nastale strokovne in znanstvene razprave. Te ugotavljajo, da triestinità označuje kulturno identiteto Italijanov v Trstu, katera se najjasneje manifestira v tržaški literaturi italijanskih avtorjev prve polovice 20. stoletja. Pojem tržaškost se pojavlja v slovenski literarni stroki šele v zadnjih letih, njegova raba je poljubna, saj definiranje njegovega pomena še ni bilo predmet literarnovedne obravnave. V nekaterih primerih se tržaškost tako pojavlja kot prevodna ustreznica pojma triestinità. Večinoma pa se od pojma triestinità razlikuje, označuje bodisi kulturno identiteto Slovencev v Trstu bodisi večkulturnost in večjezičnost Trsta na začetku 20. stoletja. Uporablja se tudi za označitev obrobnosti slovenske in italijanske tržaške literature druge polovice 20. stoletja in 21. stoletja v odnosu do literature središča.