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Književni prostor in čas v mladinskih avtobiografskih delih Marjana Tomšiča *Super frače* in *Frkolini*

Za slovenskega pisatelja Marjana Tomšiča (7. 8. 1939–12. 7. 2023), ki se je rodil v Račah pri Mariboru, umrl pa v Gucih pri Kopru, velja, da je s svojim istrskim opusom na slovenski literarni zemljevid postavil slovensko Istro, konkretno pokrajino, v kateri je živel in deloval. S tem, ko je realna pokrajina kot literarni prostor z vsemi svojimi specifikami, kamor sodi tudi folklor, vstopila v literarno umetnost, se je slovenska Istra globlje zasidrala tudi v splošno kulturno zavest. V sodobno slovensko književnost Tomšič s temi deli ni vnesel le narečnih jezikovnih prvin, pač pa na medbesedilni način tudi elemente bajeslovja oz. mitologije in ljudske medicine. Slovenska Istra pa kljub obsežnemu istrskemu opusu (najmanj štirim kratkoproznim zbirkam in trem romanom) še zdaleč ni njegov edini književni prostor – za zelo produktivno dogajališče so se namreč izkazale tudi njegove rodne štajerske Rače, in to še zlasti v avtobiografski prozi: romanu za odrasle *Kafra* (1988) in dveh kratkoproznih zbirkah za otroke in mladino: *Super frače: zgodbe iz otroštva* (1988) in *Frkolini* (1998). V prispevku pri obravnavi književnega prostora in časa izhajam iz teorije kronotopa ruskega literarnega teoretika in filozofa Bahtina, po mnenju katerega je podoba človeka v literaturi kronotopična. Bahtin kronotopa ne razume zgolj kot goli dogajalni prostor in čas, pač pa kot ključni element celovitosti literarnega dela – kronotop nenazadnje vpliva tudi na literarni lik oz. ga pomembno sooblikuje, torej prostorske okoliščine bolj ali manj vplivajo na notranjo podobo literarnih oseb (karakterizacijo) in njihovo zgodbeno spreminjanje. Prispevek tako predstavlja dogajalni prostor in čas, ki sta poimenovana kronotop ali časoprostorje, v obeh omenjenih Tomšičevih mladinskih kratkoproznih delih: kakšen je, kaj ga označuje in določa, na katere in kakšne mikrolokacije je razdeljen, kako vpliva na literarne osebe in oblikuje njegov jezikovni slog.

The Slovenian writer Marjan Tomšič (7.8.1939 – 12.7.2023), born in Rače near Maribor, died in Guci near Koper, is the very author, who - with his Istrian opus - enriched the Slovene literary map with the Slovenian Istria, the actual province in which he had lived and worked. When the real country entered literary art as a literary territory with all of its specific features, including folklore, the Slovenian Istria got deeply anchored into the Slovenian cultural sphere. Not only did Tomšič bring dialectal linguistic elements into the contemporary Slovene literature, but - in an intertextual way - also elements of mythology and folk medicine. However, the Slovenian Istria is not the author's only literary territory despite his extensive Istrian opus (comprising at least four short prose collections and three novels); his native place Rače in the Styrian part of Slovenia

also turned out to be a most productive literary setting, especially in the autobiographical prose, represented by the adult novel Kafa (Camphor, 1988) and the two collections of short stories for children and youth, Super frače : zgodbe iz otroštva (Super chicks : stories from childhood, 1988) and Frkolini (Lads, 1998). My discussion of literary space and time draws upon the concept of the literary chronotope, promoted by the Russian literary scholar and philosopher Bakhtin, in whose opinion man's image in literature is chronotopic. In Bakhtin's view chronotope is not just a mere location and time of happening; rather, it is the key element of the integrity of a literary work. Last but not least, namely, a chronotope impacts a literary character, significantly co-creating it. Spatial characteristics therefore more or less affect the interior image of literary figures (characterization), as well as their transformations through the story. The article thus discusses the time and location of happening, termed chronotope, in both the collections of juvenile short stories, addressing the following questions – which are the characteristics of the chronotope, what defines and determines it, what are its microlocations, and how it impacts literary figures and contributes to his linguistic style.