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## The Reflections of Feminist Ideas in Novels and Short Stories by Slovenian Women Writers

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Slovenian authors who contribute to the feminist and later lesbian discourse are often also the poets and writers. As far as the feminist and lesbian theory tradition is concerned, the connection to western theories is present. Slovenian women writers and their female characters think about the options of a female subject position, they reflect their own dilemmas and issues in the creative process. While the character of a heterosexual feminist is still marginal in modern Slovenian literature, the character of a lesbian realizing the demands of radical feminism has become a self-evident part of the Slovenian literary production with the works of Suzana Tratnik and Nataša Sukič.

**KEYWORDS:** Zofka Kveder; Berta Bojetu; Suzana Tratnik; Nataša Sukič; Slovenian feminist movement; Slovenian lesbian movement

Women writers entered the literary field in the Slovenian cultural space in the revolutionary year of 1848. Their texts brought new, feminist<sup>1</sup> ideas into the Slovenian literary tradition, especially in their breaking away from the existing literary models of female characters: the woman in the role of a love object and the self-sacrificing mother. This article, the first of its kind in Slovenian literary history, is a brief survey on the reflections of feminist ideas in connection with the constructing of new forms of the female identity in Slovenian literature. The article will focus on the authors who included feminist ideas in most of their works and developed an intense dialogue (Kveder, Bojetu, Tratnik, Sukič). It will of course not be

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<sup>1</sup> I use the word "feminist" in a broader meaning as it is defined in the Thesaurus dictionary (feminist = advocating social, political, legal, and economic rights for women equal to those of men).

possible for me to go into a deep analysis of the respective authors' works due to the space limitations.<sup>2</sup> I shall pay special attention to female authors since they contributed modern and breakthrough views on this theme. In the works of male authors, feminist ideas were almost always absent and female figures were trapped in the traditional images of womanhood determined by a woman's relationship with a man.

Slovenian involvement with the themes and troubles of women's equality and discussions about female identity reach back to the 19<sup>th</sup> century, to the period after 1848 when the first articles about the "female question" were written<sup>3</sup>. The Slovenian ethnic territory was a part of the Habsburg Empire at the time, and Slovenian culture was thus open to Western European culture and its mentality in many respects. For the Slovenian nation, however, the Spring of Nations meant the beginning of the search for role models in the Slavic world, particularly in Russia. In one of the most prominent articles of that time, Russia was depicted as an exemplary land in favour of the emancipation of women<sup>4</sup>. Slovenian men and women interested in the "women's question" also encountered articles on this topic in magazines from German speaking lands. Therefore, these were the articles they referred to in their own writings, mostly published in the magazine "Slovenka" (Slovenian Woman, 1897–1902)<sup>5</sup>.

From the 19<sup>th</sup> century onward, feminist thought seeped into literary works in Slovenian literature, especially into the works of female authors. **Josipina Turnograjska** (1833–1854), the first female Slovenian writer, placed her female characters on the battlefield where they were able to show their courage and wittiness. She inspired her female literary contemporaries with her extraordinary heroines and can be seen as the foremother of the modern Slovenian women writers who reflected upon the role of women in society and their fight for equal rights. Some themes in

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<sup>2</sup> Hopefully, the incentives of this article will be further explored by comprehensive studies about the influences of feminist thought in Slovenian literature.

<sup>3</sup> See also: Tanja Badalič's article in this volume.

<sup>4</sup> See also: Celestin 1884: 89–92, 161–165.

<sup>5</sup> The purpose of the magazine "Slovenka" (Slovenian Woman) was to educate women; "the discussions in it are already feminist, although not clearly articulated" (Leskošek 2002: 47). Zofka Kveder and Elvira Dolinar (Danica) should especially be mentioned among the authors who contributed to Slovenka with their feminist articles.

**Pavlina Pajk**'s works (1854–1901) are connected to certain demands of the woman's movement of the 19<sup>th</sup> century. The prose and plays by **Zofka Kveder** (1878–1926) are the most intense dialogue about these demands. These works bring female characters in various roles into the foreground. Zofka Kveder predominantly tells the stories of women – her contemporaries – as well as her own stories in her works. Kveder wrote: "I believe us women always write only about ourselves; our yearning; our hearts" (as quoted in Orožen 1983: 273). Her contemporaries noticed that the motor of her literature was the role and the position of a woman in society. In most of her stories, a female character in various roles is put in the foreground. In her early works, bourgeois girls who meet with the limitations from the double moral of the bourgeois society are in the foregrounds. Mothers also have an important part in the author's short prose; domineering mothers, mothers alienated from their daughters, suffering mothers, mothers experiencing the death of their child, mourning mothers and even mothers who commit infanticide. The writer also depicted the suffering of a woman who cannot have children and their love for somebody else's children. Zofka Kveder introduced the characters of students, artists, teachers and other workers, prostitutes, unusual eccentric women and even women who lose their minds for different reasons. In her first work, she quoted from the works of fin de siècle authors Laura Marholm (1854–1928) and Ellen Key (1849–1926) who discussed female identity. Despite quoting Marholm's words as a motto to her collection, she relied on Ellen Key in her most provocative representations of the new woman. She cited Key's thoughts from the German translation of her essay about women (*Die Frau. Weibliche Sittlichkeit*; in: *Essays*, 1899) where the Swedish writer says that love is immoral without marriage and marriage is immoral without love. Zofka Kveder explicitly stated her position on Ellen Key's thoughts by writing that the words of the Swedish writer are the sacred commandment of pure souls. With this, she also touched on the concept of free love, which was an important issue at the time. Kveder also acknowledged the problems of forced marriages, women's urges, illegitimate motherhood, prostitution, early death at childbirth and many other themes from the lives of women. Many are discovered in texts created before 1900 and which were published in periodicals and later placed in the writer's short story collection *Odsevi* [Reflections], written in 1899 and published in 1902. Even though

she had already depicted the new images of womanhood in these texts, an important turning point in her creativity and in the Slovenian tradition is her prose collection *Misterij žene* [Mystery of Woman, 1900], which she self-published in Prague. Kveder developed and improved upon the innovative images of womanhood from her prose in her novels, such as *Nada*, *Njeno življenje* [Her Life], *Hanka*; plays, such as *Pravica do ljubezni* [The Right to Love], *Amerikanci* [Americans]; and one-act plays, such as the collections *Ljubezen* [Love], and *Egoizem* [Egotism]. The messages in Zofka Kveder's works which describe the role of a woman at the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century correspond with the realizations expressed by the author in her journalistic essays, which bear the influence of the feminist discourse of that time. Zofka Kveder is naturally not the only Slovenian author who discussed the position of her contemporaries. The connection with the Western feminist thought is continued in later discussions as well. The leading figure in the interwar period is the feminist Angela Vode (1892–1985)<sup>6</sup>. In her essays and especially in her books *Žena v sedanjem svetu* [A Woman in Modern Society, 1934] and *Spol in usoda* [Gender and Destiny, 1938] she followed the feminist debates of her time. A decade before Simone de Beauvoir's seminal work *The second sex*, Vode not only meticulously studied the submission of her female contemporaries, but also tried to educate and provide them with practical advice and encouragement for breaking out of the role which should not become their destiny. She was also a translator for Helena Lange, Jane Adams and Alice Salomon as well as a critic of the works by Julka Chlapec-Djordjević and Bertha von Suttner and wrote polemics about Aleksandra Kollontayeva's view of the new woman. Vode wrote no fiction but inspired other women writers with her ideas. Silvija Borovnik states that women writers from the interwar period such as Alma Karlin, Milena Mohorič, Marija Kmet, Milica Ostrovška, and Ilka Vašte were also fighters for women's rights and rebels against the stereotypical role of women in society (Borovnik 2013: 60).

After the Second World War, the social order changed – Slovenia became a part of Yugoslavia, a socialist republic under the rule of a communist party. The emancipation movement from the period before the war

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<sup>6</sup> See also: Klavžar 2006: 604–605.

became a bourgeois relic in the immediate postwar years and a connection to the Western world was deemed unacceptable. “The socialist discourse on women in postwar Slovenia and Yugoslavia derived its understanding of a woman’s role from Marxist theory which reduced all forms of subordination to the class relations of property. Therefore, the socialist doctrine disassociated itself sharply from western feminism, which it saw as an ideological outlet for the bourgeois consciousness” (Antić Gaber, Vidmar Horvat 2006: 221). In the 1950s, the situation gradually started to change, especially after Tito’s split with Stalin. Moreover, Slovenia as the westernmost Yugoslav republic was also the “most vulnerable to Western European influences” (Gaber, Horvat 2006: 222). Vida Tomšič (Jeraj 2006: 575–579), the leading politician and the author of debates about the role of a woman in socialism, contributed the critique of the female collective identity construct, which the communist ideology propagated. Vida Tomšič not only observed the East; her learning about Nordic social-democratic policies was also especially important (Gaber, Horvat 2006: 221)<sup>7</sup>.

However, as Vlasta Jalušič writes, the women’s emancipation movement in the Slovenian territory was a part of “the common Slovenian cultural and national core” up until the 1990s, which is why “an autonomous emancipation political strategy” had not been developed by then (Jalušič 2002: 18). Only in the 1980s did this process start taking place intensively. The feminist movement was more and more successful in escaping “the embrace of ethnic strategies” (Jalušič 2002: 19). By deconstructing the traditional political subject, it started creating a different, parallel political territory (Jalušič 2002: 20) in which ethnicity was no longer in the foreground. In this period, the first non-institutional projects and debates with the activist and feminist note took place. “The theoretical influence of Western feminist studies was extremely important – Yugoslavia had, contrary to other Eastern European socialist countries, open borders and feminist literature was available” (Jalušič 2002: 30). The turning point was

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<sup>7</sup>During the first decades of the communist regime, women’s hardships did not disappear completely from the horizon of women writers; they were mainly written about by Mira Mihelič, Branka Jurca and Gitica Jakopin in stories and novels showing women in the private sphere.

the women's night of the Lilit group<sup>8</sup> which occurred on April 3, 1985. In the three years of being active, the Lilit section organized approximately 30 debate nights, published bulletins and brochures and organized other events. A group called Lesbian Lilit was formed within Lilit (Velikonja, Greif 2012). Lilit and other groups with similar interests and goals "strongly influenced the generation of women who had already established themselves in the public space or who would later become prominent opinion leaders" (Jalušič 2002: 39). The authors Berta Bojetu (1946–1997), Nataša Sukič (1962) and Suzana Tratnik (1963) were amongst them. The latter stressed that she had joined the group mainly due to the lesbian and feminist themes and added that her ideology and mentality were "surely feminist" (Tratnik as quoted by Jalušič 2002: 149). Although the role of an author is only one of the roles Suzana Tratnik realized, her statement is important since it opens the question about the connection between the feminist agenda, lesbian activism and literary creativity for her as well as other Slovenian authors.

The second wave of feminism brought new incentives and intense involvement with the problems of female identity to Slovenian literature. S. Borovnik states that the authors who wrote from the late 1970s onwards "depict various forms of modern female dependence in relation to the family, social status and biological nature. Some write about the limitation of women's freedom, both personal as well as political, even though on the declarative level, the state wants to convey to them that they are free and equal" (Borovnik 2013: 65). The novels *Filio ni doma* [Filio Isn't Home, 1990] and *Ptičja hiša* [The Birdhouse, 1995] by **Berta Bojetu** (1946–1997) present a special and artistically perfected response to the limitation of female freedom in which "the human obsession with creating differences according to gender and social position has become intense to

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<sup>8</sup>Vlasta Jalušič states that Slovenian feminist groups created "not only the feelings of uneasiness and being under threat, but sometimes also hostile outbursts" (34) in numerous younger Slovenian liberal intellectuals. These outbursts were realized with rejection, abhorrence and belittling. An interesting example is the weekly "Mladina" [Youth], "one of the most important creators of the new media public and political space" which "led double policy in the 1980s: on the one hand, the topic of feminism was "let" into the space and was sympathized with if it was not too radical, but on the other hand it was constantly kept at a distance" (35).

the extreme”. Bojetu also allows a woman “to tell a remarkably sincere tale even about the most taboo topics, and especially about her own female experiencing of relationships (affair or affairs, contacts or meetings) with a man (or men)” (Borovnik 1995: 123). Gender identity in both novels can also be understood as fluid; Bojetu “artfully avoided the duality of the male and female principles when she used the symbolism of a bird, rape and house to mark the female principle as the yearning principle in men and women. (...) The multifaceted message, told through the mouth of a woman, despite the focus of the narrative on female characters, is not sexually differentiated: the violence cripples both genders since it deprives them of love as the brightest human value.” (Zupan Sosič 100–101) Even though Bojetu mentioned no influences of Slovenian feminist foremothers or foreign feminist authors, a clear feminist agenda is found in the text as well as in the author’s comments in both novels:

I enter my women very seriously and tell their stories as they happened. Women’s stories almost always happen by and under the control of men who do not respect them, do not consider them, understand them, and even objectify them. They humiliate them, not me. I wish there were many more women in me. Great, strong, headstrong and independent (Bojetu 1994: 13).

The 1990s brought new themes to the writings of female authors: new views of erotica and sensuality (new motifs of homosexuality, such as lesbianism and a daring erotic depiction stand out) as well as cultural and historical determination and identity questions. They stylistically followed neorealism and postmodernism<sup>9</sup>. **Suzana Tratnik** (1963) is the main author of short stories of this period. Her prose works are some of the most noticeable Slovenian works of the 1990s and the first decade of the new millennium. They represent a vivid dialogue with the feminist and lesbian thought: “My writing is also contaminated with activism and with theoretical realizations. As well as with pop culture – all since the late 1970s onwards. And with all the life experiences and realizations. Undoubtedly.

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<sup>9</sup>Borovnik focuses on the following writers who published their works between 1990–2000: Marjetka Jeršek, Tamara Doneva, Maja Novak, Sanja Pregelj, Barbara Simoniti, Brina Svit, Barica Smole, Luvija Stepančič, Suzana Tratnik, Bojana Kunst, Maja B. Jančič, Nada Gaborovič, Lili Potpara, Mojca Kumerdej, Nedeljka Pirjevec, Polona Glavan, Vesna Milek, Katarina Marinčič, Veronika Simoniti.

That is why I affectionately call my literature auto-fiction. It is also undoubtedly not contaminated with sexism, social indifference and ignorance” (Tratnik 2013: 88).

Suzana Tratnik is a writer, translator, publicist, lesbian activist, occasional host of cultural and literary events and a co-organizer of FGLF – the Festival of Gay and Lesbian Film with the ŠKUC Organization<sup>10</sup>. In her scientific work, she has focused on Western feminist theory and gender studies. In her master’s thesis *Lezbična zgodba: literarna konstrukcija seksualnosti* (Lesbian Story: the Literary Construction of Sexuality, 2004), which was also published as a monograph, she dedicated two chapters to Monique Wittig’s writings. Among others, she translated Judith Butler’s *Gender Trouble* and Adrienne Rich’s essays *On Lies, Secrets and Silence*. She said the following about translating Rich’s work: “It was a pleasure translating her work since the questions she discusses were often my own – it is a privilege to think about your questions together with the work of such a great writer” (Tratnik 2003: 63). Tratnik also wrote about queer theory. In 1995, she published the article *Queer: teorija in politika spolnega izobčenstva* (Queer: the theory and politics of sexual excommunication). On the other hand, she answered the question of whether there was a connection between her scientific work and literary creativity by stating that there was no direct connection “since scientific writing is a different process in itself.” (Tratnik 2003: 51) It seems that Tratnik solved the tension between the theorist who writes about lesbian literature and the sensible fiction writer who does not always treat literary work as an activist pamphlet by referring to Monique Wittig who

sought for and found the strategic solutions, especially textual, within what Judith Butler would call the heterosexual matrix, and she did that with the help of textual motion and equivocation, the recognition of the human as the radical “foreign”, the denying of objectified categories or the meaning of alienation we only catch occasionally with the corner of our eye (Tratnik 2004: 174).

Extraordinary, different people from the margin are typical for this writer’s works. Her first published work is a collection of short stories in

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<sup>10</sup> More information about the author is available on her website: <<http://www.suzantratnik.si/>>.



all of which there is a lesbian theme<sup>11</sup>. However, as Silviya Borovnik states, it would be wrong to label all of Tratnik's work as "merely" literature with lesbian themes, since:

Suzana Tratnik's prose unravels the world of transvestites, drug dealers and drug addicts, into which both feminist and fantasy features found their way. Some works are written as stories of a lesbian activist so that the protagonist debuts the topic. The author's exploratory as well as personal relationship to the lesbian themes and to the history of the movement is evident. She reveals it as the fight for the "non-existing gender identity", in which she uncompromisingly breaks all the stereotypes (Borovnik 2007: 78).

In her first collection *Pod ničlo* (Below Zero, 1997), the author looks back into her childhood and growing up, when she is starting to recognize her being different and rebellious against traditional roles. As a little girl, the protagonist chooses games which are not conventional "girly" games and with the crossing of these boundaries, she discovers new realizations about her body as well. Physical contact with her female foremothers brings her the feeling of acceptance, but at the same time her family and her surroundings mock such sexuality and even label it as a sin. The realization about being different pushes her to the people on the edge, into alcohol and drugs, and into the search for love which does not bring satisfaction and reconciliation. She is becoming more and more an active lesbian activist who discovers lesbian history and tradition: "For example, the photographs from Berlin from the 1920s; they all show manly lesbians with monocles – tolerance named them butch – and their feminine lovers. And lesbian artists from Paris before war. This is the damn history" (Tratnik 1997: 83). Matej Bogataj, the author of the foreword, states that the author combines two different, almost opposite poles; the first being the critical and the lesbian active pole which is constantly against everything that is petite bourgeois, compromising, against the general social self-deception and acting in accordance with the latest fashion. According to Bogataj, the other pole of this prose is fantasy "which intervenes constantly and paints utopias,

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<sup>11</sup> The images of lesbian love are rare in the works of authors in the period up to the second wave of feminism. The first female character who feels more than just friendship for another woman appears in the novel *Fatamorgana* (Mirage) by Marica Nadlišek Bartol (1867–1940). In the period between the two world wars, a daring image of a lesbian is depicted by Zima Vrščaj (1912–1998) in her novella *Dionizijev ples* (Dionysius' Dance) (1938/1939).

safe places and warm embraces, thus all that is worth striving for, no matter how unattainable it seems” (Bogataj 1997, book covers). Suzana Tratnik depicts similar themes in the following short story collections as well: *Na mojem dvorišču* (In My Courtyard, 2003), *Vzporednice* (Parallels, 2005), *Česa nisem nikoli razumela na vlaku* (What I Never Understood On a Train, 2008), *Dva svetova* (Two Worlds, 2009) in *Rezervat* (Reserve, 2012). The reviews state that female characters are not caught “in the stereotypes of the unreasonable, irrational, weak and asexual human being behind the hearth of values and expectations” (Hriberšek 2008: 370), that the author’s style is distant, and often ironic and grotesque, that the author masterfully dives into an individual’s conscience and time and again comes back to “self-searching and the problem of the social (un)acceptance of a homosexual individual”, examining his (her) solitude which is accompanied by the feeling of redundancy and yearning as well as an individual’s dysfunctionality (Kozin 2010: 17). Her last short story collection *Rezervat* (Reserve, 2012) is dedicated to individuals who are unable to integrate into social groups and other worlds, yet they persistently try until they realize that this shift is neither sensible nor necessary since adhering to non-conformity enables a different view. *Rezervat* depicts female characters who cannot adjust to the traditional images of womanhood, girls who cannot stand being in their courtyards, teenagers who run away from home, university students who search for answers in new age ideology, and lesbian activists.

Suzana Tratnik also wrote two novels. *Ime mi je Damjan* (My Name is Damjan, 2001) puts growing up and gender identity in the foreground. Damjan is, as the author said, “biologically a woman and butch at the same time”, she was interested in the story about identity which “is at the intersection and cannot be placed anywhere since Damjan won’t allow it and does not imagine feeling at home in any other identity but Damjan’s” (Tratnik 2004: 48).

In the writer’s second novel *Tretji svet* (Third World, 2007), A. Zupan Sosič discovers the characteristics of the modern Slovenian novel: “The intimate story prevails, and the core of the identity problem becomes gender identity. The continuous process of softening the rigid gender duality that is limited into the repressive heterosexual matrix is reflected. The loosening of heterosexual norms is also noticeable in the increase of the homoerotic motifs” (Zupan Sosič 2005:14).

The novel depicts a young lesbian who participates in a lesbian conference in Geneva in the late 1980s as the only representative from the East. This strongly affects her perceptions of her own abilities; the otherwise quiet and reserved protagonist speaks in front of the entire conference audience; she talks about her troubles to the other lesbians as well as experiences different moments with them, ranging from emotional closeness to intercourse. Her personal story of concealing her own sexual orientation in her homeland reveals also the situation in Yugoslavia at the time, with its lack of lesbian groups and a network of mutual support, the likes of which she experiences in Geneva. This novel was also critically well received. Silvija Borovnik thought it lucid and sincere, written with a great sense of portrayal of both the main first person character as well as the entire cast of accompanying characters. She found Tratnik's characterizations great, and the breaking of stereotypes uncompromising (Borovnik 2007: 84).

The literary works of Suzana Tratnik are lyrically strong literary works in which many feminist and lesbian ideas are realized and echoed. There are no direct intertextual connections which could perhaps be explained by the fact that she used them to create a dialogue in her scientific works.

Connections to feminist thought can be seen in the works of **Nataša Sukič** (1972) as well. In the article *Kiberfeminizem* (Cyberfeminism, 1998), she wrote about how technology had drastically changed our understanding of body gender, and she saw a chance to create a new system which will mainly liberate women and the hitherto concealed gender identities. She introduced cyberfeminism in depth in her article *Queer telesa v elektronskih medijih* (Queer bodies in the electronic media) in which she quoted many queer and feminist theorists, among them Rosi Braidotti. It appears that she opened a dialogue with the concept of a nomad character in her short stories collection *Desperadosi in nomadi* (Desperadoes and Nomads). Nataša Sukič, one of the first Slovene DJs, also listed electronic music as a source of her inspiration. She states that emotions of postmodern characters and their ambivalence are captured in its fragmentation: "This is typical music of urban tribes; nomadic, fluid, often lost individuals who race across the lands of gender, time and pain. That is what my stories are like – fragmentations" (Sukič 2007: 19). As Tina Kozin established, the main focus of the author's work is physicality in both sexual and physical ways, which "serves mainly as a depiction of the fact that society can be

so imprinted on a body that it consequently (all too often) changes into a prison of a kind or the unwanted home of a battered soul.” (Kozin 2013: 178–179) The position of Nataša Sukič’s characters is revealed by a first-person narrator in one of the stories in *Desperadosi in nomadi*: “I am a nomad, the seeker of comfort; a desperado, caught in the mist of hallucinogenic dreams. Half man, half shadow, barely alive” (Sukič 2005: 13).

The direct, intertextual connection to feminist thought can also be found in one of the stories of the aforementioned collection. Sukič refers to Donna J. Haraway and uses the concept of a female cyborg “which refers to the field of the feminist reflection of science, especially technology and the relationship between the subject and the object of recognizing and constituting the active feminist subject” (Plesničar 2012: 49). Nataša Sukič presents marginalized people pushed to the edge in her short stories, especially in *Desperadosi in nomadi*. However, her stories also contain elements of universality which enable the reader who does not necessarily belong to the LGBT population to enter a different world. These elements also offer the reader a possible insight into a “reality” which was before unseen or withheld (Plesničar 2012: 61).

After the novel *Kino* (Cinema, 2013) was published, Nataša Sukič explained her attitude towards *écriture féminine* in an interview:

I agree with Hélène Cixous, that writing is something physical, that women should write about their sexuality, about the infinite and the movable in us, about our eroticizing. I also agree that through writing, women should resist different forms of censorship, that we should write through our own bodies and invent newer and newer shades of the language. I also agree with her thinking that the more women are a body, the more we wish to break the silence about our bodies, the more we become the writing. In this way, we also break one discourse – the male discourse and leave behind a public trace. The subversive charge of such doing is hidden in this, and in this there lies liberation (Sukič 2007: 19).

Nataša Sukič’s thoughts reveal that the connection to the Western feminist ideas has been present in Slovenian literature. However, we cannot speak of literary groups or generations which would enter feminist postulates into their works on the basis of any kind of a program. Female identity is in the foreground in numerous works by Slovenian women writers. The authors and their female characters think about the options of a female subject’s position and the authors reflect their own dilemmas and issues in

the creative process. They also present the social exploitation of women with both the examples of individuals who break themselves free from the binds of the patriarchal mentality as well as the images of women whose rebelliousness breaks them. At the end of the 20<sup>th</sup> century, gender becomes an unstable category in Slovenian literature which authors perceive and depict in different manners. While the character of a heterosexual feminist is still marginal in modern Slovenian literature, the character of a lesbian realizing the demands of feminism has become a self-evident part of the Slovenian literary production with the works of Suzana Tratnik and Nataša Sukič. Slovenian women writers presented in this article used the Western feminist ideas as an inspiration for their writings. Slovenian women writers put in the foreground women who fought for their rights in society and in their private lives and developed new forms of female identity. They brought innovations into the Slovenian literature in this way and contributed to the female/feminist literary tradition.

*Translated by Nastja Gosar Quinn and Ryan Quinn*

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