



Literárna komparatistika sa už od svojho zrodu spája s národnými a nadnárodnými rámcami, pričom ich vzťah v literatúre a pri formovaní identít patrí ku kľúčovým hľadiskám súčasnosti. Je to vzťah utváraný vo viacdimenzionálnych spoločensko-politických a širších kultúrnych procesoch. Predstavy o nich sa menia tak, ako sa mení samotná disciplína. Štúdie v tematickom bloku ukazujú rôzne aspekty súčasného chápania nadnárodného ako pojmu presahujúceho uvažovanie o literatúre v národnom kontexte.

Comparative literature has been associated with national and transnational frameworks since its inception, and this relationship in literature and in the formation of identities is one of the key aspects of the present. It is a relationship formed in multidimensional socio-political and broader cultural processes, and the ideas about them change as the discipline itself changes. The articles in this thematic block show the current concept of the transnational in various aspects that go beyond thinking about literature in a national context.

**Národné  
a nadnárodné rámce  
v európskych literatúrach**

**National  
and Transnational  
Frameworks  
in European Literatures**

**MÁRIA BÁTOROVÁ  
RÓBERT GÁFRIK  
(eds.)**

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Priestorové myslenie a interliterárny proces

MÁRIA BÁTOROVÁ  
Národné a nadnárodné aspekty slovenskej literárnej moderny

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▪ Národné a nadnárodné rámce v európskych literatúrach  
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Autorský kolektív v zborníku štúdií *Výskum metafory v interdisciplinárnych a interdiskurzívnych perspektívach* reflektuje metaforu ako fenomén, ktorý nás nepretržite sprevádza a formuje náš orientačný priestor, komunikáciu a myslenie. Autori a autorky štúdií nevnímajú metaforu primárne ako fenomén systému jazyka, ale skôr ako zvláštny druh prepojenia kognície a komunikácie a riešia, akými spôsobmi a do akej miery sa podieľa na konštituovaní toho, čo môžeme označiť ako koherentný a kohézny obraz o svete.

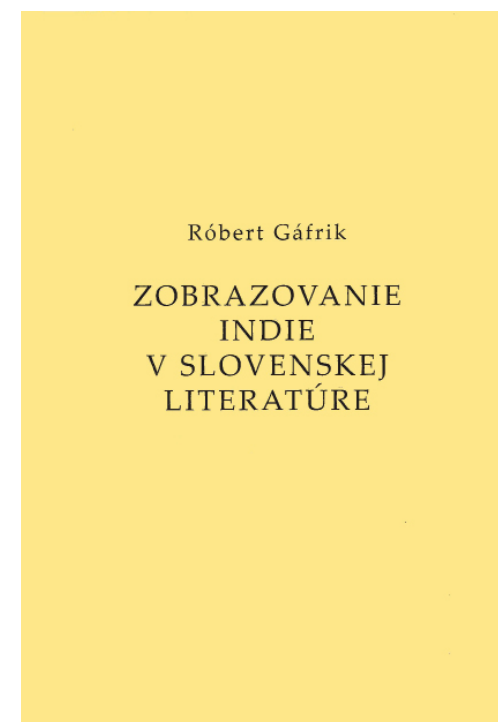
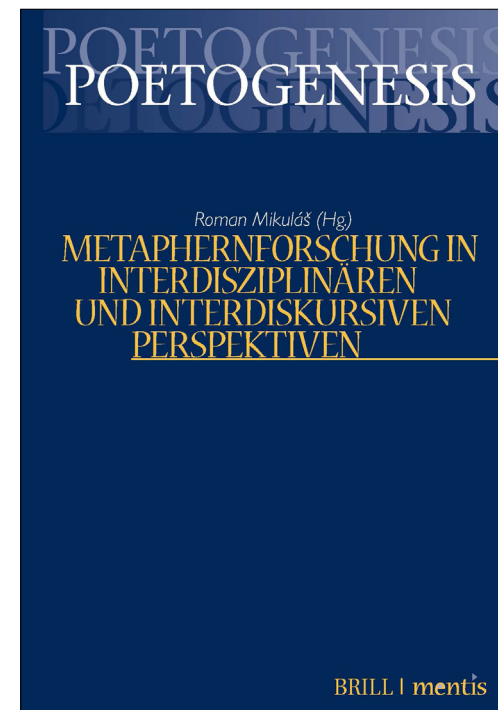
The edited volume *Metaphor Research in Interdisciplinary and Interdiscursive Perspectives* considers the metaphor as a phenomenon that constantly accompanies and forms our orientation in space, communication and thinking. The authors primarily perceive the metaphor not as a phenomenon of the language system, but rather as a unique interconnection between cognition and communication. They ask in which ways and to what extent the metaphor takes part in what we can call a coherent and cohesive picture of the world.

ROMAN MIKULÁŠ (ed.): *Metaphernforschung in interdisziplinären und interdiskursiven Perspektiven*. Paderborn: Brill / mentis, 2020. 457 s. ISBN 978-3-95743-190-5

Monografia skúma obrazy Indie v dielach slovenských národných buditeľov (J. Hollý, J. Kollár, L. Štúr) a niekoľkých slovenských autorov 20. a 21. storočia (J. Maliarik, J. Jesenský, H. Klačko, M. Ruppeldt, J. Litvák, J. Banáš a ďalší). Zameriava sa nielen na zobrazovanie Indie v krásnej literatúre, ale aj v populárnej literatúre a cestopisoch. Osobitnú pozornosť venuje prekladom indickej literatúry do slovenčiny.

Róbert Gáfrík's monograph *Imagining India in Slovak literature* explores the images of India in the works of writers of the Slovak national awakening (J. Hollý, J. Kollár, L. Štúr) and several Slovak authors of the 20th and 21st centuries (J. Maliarik, J. Jesenský, H. Klačko, M. Ruppeldt, J. Litvák, J. Banáš and others). It focuses not only on imagining India in belles lettres, but also in popular literature and travel writing. It also pays special attention to the translation of Indian literature into Slovak.

RÓBERT GÁFRIK: *Zobrazovanie Indie v slovenskej literatúre*. Bratislava: Veda, vydavateľstvo SAV, 2018. 140 s. ISBN 978-80-224-1635-1



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## Národné a nadnárodné rámce v európskych literatúrach

MÁRIA BÁTOROVÁ – RÓBERT GÁFRIK

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Vzťah medzi národnými a nadnárodnými rámcami v literatúre a vo formovaní identít patrí ku kľúčovým aspektom súčasnosti. Je to vzťah utváraný vo viacdimenzionálnych spoločensko-politických a širších kultúrnych procesoch. Zdá sa, že presun dôrazu z národného na nadnárodné, či dokonca postnárodné alebo globálne v kultúre, kopíruje podobné trendy v ekonomike, kde sa národné ekonomiky spájajú do väčších celkov a globálnych sietí. Literárna komparatistika sa však už od svojho zrodu spája s národnými a nadnárodnými rámcami. Predstavy o týchto pojmoch a o vzťahu medzi nimi sa menia tak, ako sa mení samotná disciplína. Ani súčasná komparatistika, ktorá sa rôznymi spôsobmi odpútava od národného rámca či od samotného pojmu národa, sa nevyhýba uvažovaniu o nadnárodných rámcach ako o pojmoch presahujúcich uvažovanie o literatúre v národnom kontexte.

Téma tohto čísla časopisu WORLD LITERATURE STUDIES „Národné a nadnárodné rámce v európskych literatúrach“ obsahuje niekoľko štúdií napísaných na základe príspevkov z 2. medzinárodnej vedeckej konferencie Česko-slovenskej asociácie porovnávacej literárnej vedy, ktorá sa konala na pôde Ústavu svetovej literatúry SAV vo februári 2020. Ukazujú rôzne aspekty uvažovania o národnom a nadnárodnom v literatúre.

Úvodná štúdia Charlesa Sabatosa sa zaoberá transkultúrnym priestorom, ktorý poskytuje rieka Dunaj. Adriana Raducanu diskutuje o esejach Ismaila Kadareho zameraných na európsku identitu Albánska. Miloš Zelenka sa venuje výskumu literárnej kultúry a pamäti z hľadiska nadnárodného transformačného mechanizmu kanonizácie a uctievania svätcov. Anna Zelenková odhaľuje medziliterárnu sieť faustiád v slovenskej (Jonáš Záborský) a českej (Šebestián Hněvkovský) literatúre, pričom posúva zmysel interpretácie textov od národného k svetovému. Do diskusie k téme čísla prispela rozsiahla orientačná štúdia Libuše Vajdovej, ktorá sa venuje analýze priestorového aspektu uvažovania Dionýza Ďurišina o svetovej literatúre, pričom dáva jeho myslenie do kontextu súčasného teoretického uchopenia pojmu svetová literatúra v anglofónnom svete. Mária Bátorová predstavuje ako účinný nástroj na výskum nadnárodných rámcov literárnych javov rozšírený komunikačný model interpretácie textu založený na analýze kontextov autora, textu a recipienta.

## Bratislava as a cultural borderland in the Danubian narratives of Patrick Leigh Fermor and Claudio Magris

CHARLES SABATOS

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Although the twentieth-century history of Central Europe is one of constantly changing borders, the “Iron Curtain” between the capitalist West and the communist East seemed immutably fixed by the Orwellian spring of 1984, when Milan Kundera questioned the Cold War political order in his essay “A Kidnapped West” (also known as “The Tragedy of Central Europe”). Kundera’s metaphor of Central Europe as a region “kidnapped” by Soviet imperialism was influential in reasserting the Western cultural heritage of the region, provoking an international debate over Europe’s cultural boundaries (Sabatos 2011, 20–21). Yet in his first novel, *Žert* (1967; *The Joke*, 1969), Kundera suggests that his native Moravia is naturally linked to the East, since its rivers (unlike those of neighboring Bohemia like the Elbe, which go north into Germany) flow into the Danube. Foreshadowing his later preoccupation with the unrepeatability of history, Kundera links the passing of time to the flow of a river carrying away a garland of flowers in a Moravian folk tradition:

I could just see the flowers floating and the brook passing them onto the stream, the stream to the tributary, the tributary to the Danube, and the Danube to the sea. I saw the garland go, never to return. No return. That was what brought it home to me. The basic situations in life brook no return. Any man worth his salt must come to grips with the fact of no return. Drink it to the dregs (1984, 128).

The flowers floating down the Morava River to the Danube, through the Balkans to the Black Sea, provide a different framework for Czech literature, one not dominated by Russia nor part of Western Europe, but linked to the multinational history of the Danubian region.

At the same time in the mid-1980s that Kundera was promoting the concept of Central Europe, the Danube was reimagined as an autonomous literary space by a scholar of Germanic literatures from the former Austrian seaport of Trieste. In *Danubio* (1986; *Danube*, 1989), Claudio Magris describes the river as the quintessential symbol of Europe’s multilingual identity, in opposition to the Rhine, which represents German cultural purity: “È il fiume di Vienna, di Bratislava, di Budapest, di Belgrado, della Dacia, il nastro che attraversa e cinge [...] l’Austria asburgica della quale il mito e l’ideologia hanno fatto il simbolo di una *koinè* plurima e sovranazionale” (1986, 28). Patrick Creagh’s English translation replaces the Greek term *koinè* (a language created from a mixing of dialects) with the more general “culture”: “It is

the river of Vienna, Bratislava, Budapest, Belgrade and of Dacia, the river which [...] embraces the Austria of the Habsburgs, the myth and ideology of which have been symbolized by a multiple, supranational culture” (1989, 29). According to Nikola Petković, *Danube* clearly reflects the rebirth of the term Central Europe: “both the methods and results of Magris’s literary journey speak to postmodern and anti-essentialist perspectives, questioning the West’s traditional metaphors just as Kundera questioned the role of intellectuals’ emotions in the presence of tanks that came to Central Europe from the East” (2003, 93). Magris’s *Danube* was translated into Croatian in 1988 and into other languages of the region soon after the fall of Communism, including a 1992 Czech edition which the Prague weekly *Respekt* reviewed with some ambivalence: “In Magris’s pages about Slovakia, we can most easily realize the possibilities and limits of his style, in which the deep erudition of a Germanist is connected with the sovereign superficiality of a postmodernist scholar, who, however, does not stop being a shrewd, sometimes clairvoyant observer” (1992).

Another significant Danubian narrative was published in the same year that Magris’s book first appeared: the second volume in Patrick Leigh Fermor’s trilogy recounting his experience of crossing Europe on foot in the 1930s: *A Time of Gifts* (1977), *Between the Woods and the Water* (1986), and *The Broken Road* (which appeared posthumously in 2013). Although his route was not restricted to the Danube, the borders marked by the river form an important framing device in the series: the first volume ends on a bridge between Slovakia and Hungary at Esztergom, while the second ends as he is crossing from Romania into Bulgaria. What makes Leigh Fermor’s memoir unique is his interpretation of the history and culture he discovered along his journey, as well as his astonishing memory, although as Michael O’Sullivan notes, “The suspension of disbelief often proves a useful aid to enjoying great travel writing. In reading Leigh Fermor it sometimes becomes a *sine qua non*” (2018, 237). Leigh Fermor himself in the final volume (which was actually the first to be written, during the 1960s) addresses the “two main problems [that] beset the very curious and enjoyable task of compiling this private archaeology”. He describes the first one as “a sudden blur, when exact memory conks out”, and the second as an “overwhelming” excess of recollection: “while piecing together fragments which have lain undisturbed for two decades and more, all at once a detail will surface which acts as potently as the taste of madeleine which made the whole of Proust’s childhood unfurl” (2013, 153–154). While Leigh Fermor’s work is hardly postmodern, he uses his autobiographical narrator in fictionalized ways, so his Danubian travelogues may be better classified as “autofiction”, to use the term created by Proustian scholar Serge Doubrovsky in the 1970s in reaction to Philippe Lejeune’s “autobiographical pact” of implied truthfulness between author and reader. Gérard Genette has described the “intentional contradictory pact” of autofiction: “I, the author, am going to tell you a story of which I am the hero but which never happened to me” (1993, 76).

Both Patrick Leigh Fermor’s trilogy and Claudio Magris’s *Danube* combine elements of autobiography and travelogue to create portraits of the great Central European river that have captivated readers, but despite their common setting, these works have rarely been discussed together in detail. Leigh Fermor’s memoir is wide-



ly considered a masterpiece of British travel writing but is not usually included as part of discussions of Central European identity. Magris, as a specialist of the former Habsburg realms, was almost immediately included as an authority in the debate over Central Europe, but his narrative did not fit smoothly within the boundaries of the travel genre. Yet as Richard Flanagan suggests, Magris also relies on autofiction: his “journey from headwaters to delta [...] finally amounts to a world that Magris has invented for the reader to lead them to certain truths” (2016).

What unites Leigh Fermor and Magris even more than their ambiguous relationship to strictly truthful autobiography is their geographical perspective. For most western readers, Czechoslovakia was represented by Prague, above all due to Franz Kafka, but also because of Milan Kundera, Václav Havel, and other prominent Czech writers, while the existence of a separate Slovak literature was almost unknown. Even the specialized academic discourse regarding Central European identity in the late 1980s was dominated by Czech, Polish and Hungarian writers and Slovakia was rarely discussed. Approaching via the Danube, however, Bratislava takes on a greater importance as the “gateway” to the unfamiliar Slavic or Communist world, while in both cases Prague is marginalized as a thematic or literal detour away from the main eastward flow of the Danube, and the narrative. While their image of the Slovak capital is both exoticized and idealized, both Leigh Fermor and Magris use its cultural history as an example not only of European culture, but of modern existence. Their works show a distinct nostalgia for the tradition of Habsburg multiculturalism, just like Kundera’s essays.

Svetlana Boym has proposed two types of nostalgia: while restorative nostalgia “attempts a transhistorical reconstruction of the lost home,” reflective nostalgia “dwells on the ambivalences of human longing and belonging and does not shy away from the contradictions of modernity.” Restorative nostalgia (tied to *nostos*, the home) seeks to re-establish the past, which is considered an “absolute truth”, while reflective nostalgia (connected to *algia*, longing) aims to mediate the past and “calls it into doubt”. In general, restorative nostalgia contains more nationalistic tendencies, whereas reflective nostalgia has a more personal nature (2001, 41). Joseph Allen has suggested a third type, “refractive” nostalgia, whose “intent is neither to restore nor to reflect but to use these memories, as reified in recovered objects, to cast light (focused in its refraction) on contemporary conditions of displacement” (2012, 191). The Danube region is a powerful site of reflective nostalgia for both Patrick Leigh Fermor and Claudio Magris, who reflect their own intellectual and scholarly experience upon the history of the region. As George Prochnik has suggested, Leigh Fermor “conjured the restoration of Byzantium itself through language – literally seeking the future in the past” (2014, 176). However, their texts are also closely tied to the refractive nostalgia for a multicultural Central Europe that emerged in the debate over identity in which Kundera engaged with such writers as György Konrád, Danilo Kiš, and Magris himself (Neumann 1999, 149). Magris was canonized as a Central European writer when he became the 2009 recipient of Slovenia’s Vilenica International Literary Prize, following such previous laureates as Milan Kundera, Péter Esterházy, and Pavel Vilikovský (Sabatos 2020, 241). Although Leigh Fermor’s work has not been widely

translated in Central Europe (his first volume was not published in Czech, for example, until 2018), his trilogy can best be appreciated as a part of Danubian nostalgia in relation to Magris's work.

### THEORIZING THE LITERARY SPACE OF THE DANUBE

It is interesting to note that among their vast array of literary and historical allusions, neither Leigh Fermor nor Magris include the brief references to the river by Longinus, who first described the concept of the sublime (although Leigh Fermor carried with him a volume of Horace with a reference to "the far-off Danube"), and Edmund Burke, who redefined the sublime on the basis of Enlightenment philosophy. In his essay "On the Sublime", Longinus describes how "our imaginations often pass beyond the bounds of space," offering the example that "by a sort of natural impulse, we admire not the small streams, useful and pellucid though they be, but the Nile, the Danube, or the Rhine, and still more the Ocean" (Roberts 1907, 135). Like Magris, Longinus brings together the Danube and the Rhine, but rather than contrasting them, he sees them both as natural wonders surpassing our physical senses.

Centuries later, Burke's *Philosophical Inquiry into the Origin of our Ideas of the Sublime and Beautiful* (1757) examines the effect of words by proposing a hypothetical passage:

Suppose we were to read a passage to this effect: "The river Danube rises in a moist and mountainous soil in the heart of Germany, where, winding to and fro, it waters several principalities, until, turning into Austria, and laving the walls of Vienna, it passes into Hungary; there with a vast flood, augmented by the Save and the Drave, it quits Christendom, and rolling through the barbarous countries which border on Tartary, it enters by many mouths in the Black Sea" (McLaughlin, and Boulton 1997, 312).

Burke's argument here is not related to the Danube, but to the impossibility of simultaneously perceiving words and the concepts they represent. Like both Leigh Fermor and Magris, he marks the Austrian border (at that time, in Hungary rather than in present-day Slovakia) as a breaking point between West and East, in his case between Christian Europe and the "barbarous" Orient.

Marijeta Bozovic and Matthew D. Miller's collection *Watersheds: Poetics and Politics of the Danube River* takes Magris's work as the basis for its interdisciplinary approach: "Intersecting civilization and nature, physical and imaginary spaces, and connecting cultures seemingly incomprehensible to one another, the Danube demands poly-perspectival treatment – not least due to the river's long-standing role as a conduit of multi-directional migration" (2016, xx). While they acknowledge Magris's "assiduous attention to the multiplicity and indeterminacy of Danubian identities," they nonetheless criticize him for being "unable to relinquish the Germano-centric imprint of his orientation," claiming that his "study illustrates the need for a collaborative and decentered approach to the multifaceted river" (xxiv–xxvi). Later in the same volume, Tomislav Longinović calls for an "East-Central European imaginary I propose to call ex-centric," which "[rejects] poetics centered on nationalist mythologies of hearth, pure landscape, and covert antihumanism," and rath-



er surprisingly claims Magris to be on the side of these nationalist poetics (2016, 212). He refers to one of the river's darker literary legacies, Heidegger's wartime lectures on Hölderlin's "Ister", in relation to two traumatic memories: the drowning of a childhood classmate in the Danube in Belgrade, and his great-uncle's internment in the Mauthausen concentration camp during World War II (2016, 218–219). Criticizing *Danube* as an "epically obtuse catalogue novel", he accuses Magris of "[longing] for the power of imaginary geography that has been the mainstay of postmodernism, at the expense of those whose voices make up that uncanny clamor from the woods I happened to overhear in Hölderlin's sonorous verse" (2016, 222). Although his poetic approach "overlaps with these ex-centric visions of Europe as a chronotope," the Italian author's "narrative is somewhat limited by a nostalgic affect tied to the legacy of empires and a historical form of cosmopolitanism they were nurturing from the position of dominance and power" (2016, 223).

In their four-volume *History of the Literary Cultures of East-Central Europe*, which is in some sense the scholarly apotheosis of Kundera's argument, Marcel Cornis-Pope (together with Nikola Petković) and John Neubauer devote an extensive section to "The Literary Cultures of the Danubian Corridor". Cornis-Pope and Petković point out that although Magris contrasts "the cultural mosaic along the Danube" with the Germanic "coherence and purity" of the Rhine, "elements of the Germanic model, whether nationalist (Prussian) or multicultural (Austrian), continue to reflect in the Danubian world" (2006, 219). Neubauer criticizes Magris's focus on the East-West axis of European culture: "East-Central Europe's post-medieval history was shaped as much by North-South conflicts. [...] With the exception of Budapest, this book pays little attention to the North-South section of the Danube and becomes increasingly derivative and arbitrary in its choices when it gets to the lower Danube, beyond Belgrade" (2006, 226). As Neubauer notes, one of the first literary responses to "Magris's Danube discourse" was Péter Esterházy's *Hahn-Hahn grófnő pillantása: lefelé a Dunán* (1991; *The Glance of Countess Hahn-Hahn [Down the Danube]*, 1999), whose "narrator detects a certain 'haughty elevation' and the smooth intonation of a tourist guide" in Magris's "Central European rhetoric" (2006, 227). This is epitomized in a scene when Esterházy's narrator meets Magris himself in Budapest and asks the Italian author, "who seemed to bear the burden of a Danube book with such ease, how it was possible to bring such a book to a close. [...] Magris smiled and said: 'You have to pump all the water out of the Danube.' And he grinned gleefully, like a child. The present writer remained sad and silent" (1999, 237). As Guido Snel explains, Esterházy's novel could be designated as "faction (a fusion of fact and fiction), autofiction, or, highlighting the autobiographical moment, even autofaction. [...] It satirizes not only the idea of Central Europe, but also fictionalized autobiographies and their alleged regional specificity" (2004, 387, 396).

In a more recent co-edited volume on comparative literature, César Domínguez, Haun Saussy, and Darío Villanueva credit Cornis-Pope and Neubauer with the concept of "marginocentric" cities: "These are [cities that] 'have rewritten the national cultural paradigm from the margin, ascribing to it a dialogic dimension, both internally (in dialogue with other ethnic traditions) and externally (in dialogue with larg-

er geocultural paradigms).” They illustrate this by using Magris’s opening reflections about Bratislava’s pharmacy museum, describing a book written in four languages as an example of the city’s past diversity: “In accordance with Cornis-Pope and Neubauer’s concept of marginocentric city, Magris makes visible to the reader how a pharmacology manual [...] can pinpoint a ‘hidden’ story (hidden at least for national literary history), the story of a multicultural and plurilingual city, a hub which encloses a network within itself” (2015, 100–101). This allusion to Bratislava as “marginocentric” (which as Domínguez and his co-authors note, was not included by Cornis-Pope and Neubauer in their original definition) is perhaps a nod to the Slovak theorist Dionýz Ďurišín and his concept of “interliterary communities”, which Domínguez has described elsewhere as an important impetus for contemporary theories of world literature. In one of his theoretical works, Ďurišín offers “the Danube region, or the most recently formulated conception of the literatures of eastern Europe” as examples of the “intermediate degrees” between national literatures and world literature, without which “no understanding of world literature is possible either” (1984, 274–275, 287–288). While he does not mention meeting Ďurišín in Bratislava, Magris’s summaries of Slovak literary history follow his “interliterary” approach, such as his description of Ján Kollár as “the great Slovak intellectual assimilated by the Czechs,” whose support “for the use of Czech as a written language even in Slovakia” was opposed by other Slovaks, “who saw [it] as meaning the end of their identity, and demanded the independence of their language” (1989, 222–223).

Other Slovak and Czech scholars have followed Ďurišín’s “interliterary” model in discussing the Central European contexts of Magris’s *Danube*. Pavol Koprda notes that Magris seems to follow “Ďurišín’s idea that the meaning of the history of literature is to give a complete, non-narrowing image of literary processes. [...] What Magris wrote about Slovakia is a mixed genre, a special travelogue” (2004, 74). Miloš Zelenka has included Magris’s *Danube* in his study of the Central European interliterary community: “Although in relation to the Habsburg myth the Danube motif expresses certain nostalgia for a multinational empire and a higher Central European identity, there are different opinions concerning the question of to what extent Central-Europeanism was reflected in the Monarchy’s very centre – Austria.” He suggests that “the decisive factor was the selection of language as a determining distinctive code” (2013, 20). Perhaps the most extensive Slovak study on this theme is Lucia Satinská’s doctoral thesis on Danubian writers, which she begins with an observation taken from the memoir *Chlapci z Dunajskej ulice* (Boys from Danube Street, 2002) by her father, the humorist Július Satinský: “Only a few streets in Bratislava have never changed their names. Dunajská has been called Dunajská (or Donaugasse or Duna utca) for centuries” (2011, 7). Satinská relates her project to Magris’s *Danube*, seeing herself as connected to his work “by the desire to understand my own cultural standpoint.” She points out that “Magris draws a parallel between the term Danube and the term Central Europe,” although the latter term “is equally difficult to define,” and criticizes his work for the fact that “the Danube is only an outline, in fact he deals with broader topics that are only very loosely related to [it]” (2011, 11–12). None of these theorists (Central European or otherwise) mention Patrick Leigh Fermor,

but he includes many insightful descriptions of post-Habsburg cultural identity, including what is probably the most vivid description in English of interwar Bratislava as a “marginocentric” city.

While scholars of Danubian writing have placed a far greater emphasis on Magris, practitioners of the genre (particularly British travel writers) give more credit to Leigh Fermor as a literary inspiration. This group has grown rapidly over the past decade, beginning with Andrew Eames’s *Blue River, Black Sea: A Journey Along the Danube Into the Heart of the New Europe* (2010), a straightforward travelogue directly inspired by Leigh Fermor. It was followed by no less than three related volumes in under two years: Nick Thorpe’s *The Danube: A Journey Upriver from the Black Sea to the Black Forest* (2013), which follows the river against the current with a focus on environmental issues, Simon Winder’s *Danubia: A Personal History of Habsburg Europe* (2014), essentially an updated and “lighter” version of Magris, and Nick Hunt, *Walking the Woods and the Water: In Patrick Leigh Fermor’s Footsteps from the Hook of Holland to the Golden Horn* (2014), which as the subtitle suggests, is a direct homage to Leigh Fermor and replicates his exact route. As the Bulgarian critic Dimiter Kenarov states in his review of Eames, “So many writers have traveled the Danube that their tributary ink, if channeled into a single stream, would turn the water black.” Kenarov considers Leigh Fermor “the best of the lot”, adding that what makes his writing “so fascinating is not documentary accuracy [...] but his idiosyncratic, highly stylized approach.” Kenarov has a deep background knowledge of his native region; he admires Magris’s Danube as “a current of ideas incessantly shaping the intellectual landscape of the continent: geography is intimately connected to history, and the movement through space is also a movement through time,” but he concludes that “his journey remains more cerebral than visceral [...] A drink from the fountain of knowledge is a good thing, but it rarely satisfies the reader’s thirst” (2010). None of the recent writers, however, approaches either Leigh Fermor or Magris in erudition or originality.

### LEIGH FERMOR AT “THE EDGE OF THE SLAV WORLD”

In December 1933, Patrick (“Paddy”) Leigh Fermor set off from London with the goal of crossing Europe on foot from Holland to Istanbul, a youthful adventure he recalled decades later in his trilogy that began with *A Time of Gifts*. The catalyst for this literary saga occurred in 1965, when Leigh Fermor revisited the region three decades after his first adventurous journey, to write an article for the popular travel magazine *Holiday*. As Artemis Cooper describes in her biography, the Danube itself reflected the stark Cold War divisions between Europe’s western and eastern halves:

The long article Paddy wrote about the Danube reflects the progress of the river: clear and brilliantly coloured as far as Vienna, its tone becomes more sombre in Bratislava. Paddy remembered it as a thriving town ringing to a babble of different dialects, with a large Jewish community; now it was grey, peeling, neglected [...]. Budapest is happier: people tell jokes there and they are real people, not just figures in the landscape. In Rumania the river again takes centre stage, as it thunders through narrow chasms and plunges over submerged cataracts that only the bravest and most skilful pilots can handle. But the build-

ding of the great dam that was to tame the Danube had begun the year before, and he knew he was gazing on this scene for the last time. Not only was the Turkish island of Ada Kaleh going to be submerged, but the whole valley for a hundred kilometres upstream (2012, 329–330).

After serving heroically in World War II, Leigh Fermor settled in a remote area of Greece, the setting for one of his earlier travel books, *Mani* (1958). In Mark Cocker's view, this "narrative abolishes the divisions of time and space which inevitably separate reader from author, and then the author himself from the travel experiences he describes. [...] These described flights of fancy are the great set-pieces of Leigh Fermor's Greek books. In the context of the travel genre they are the equivalent of Joyce's interior monologue" (1992, 198).

In *A Time of Gifts*, which takes Leigh Fermor across Holland, Germany, Austria, and Czechoslovakia, he makes an early part of his journey along the Rhine, and first encounters the Danube in Ulm, where he describes his first sight of it as "a tremendous vision" (1977, 81). He rejoins the main course of the river in Austria, where he reflects, "The Danube, particularly in this deep gorge, seemed far wilder than the Rhine and much lonelier. How scarce was the river traffic by comparison!" (140) He is enchanted by the landscape of the Wachau valley which for him evokes English legends: "If any landscape is the meeting place of chivalrous romance and fairy tales, it is this. The stream winds into distances where Camelot or Avalon might lie, the woods suggest mythical fauna, the songs of Minnesingers and the sound of horns just out of earshot" (159). After spending three weeks in Vienna, he finally continues east to the Austrian border, and in the chapter "The Edge of the Slav World", he crosses a bridge that brings him into "the old city of Pressburg, re-baptized with the Slav name of Bratislava when it became part of the new Czechoslovak Republic" (212).

The fact that Leigh Fermor first refers to the Slovak capital with its former German name rather than its newly-bestowed Slavic one (less than fifteen years old when he visited) is not entirely coincidental. His guide during his stay is a Viennese friend named Hans, who ran the branch of his family business "in Bratislava – or Pressburg, as he still firmly called it, just as ex-Hungarians stubbornly clung to Pozony [sic] – and felt rather cut off from life" (213). He wanders the old town with Hans, stopping "in a wonderful Biedermeier café called the Konditorei Maier" for cakes, or at various pubs. Perhaps the most intriguing region for him is the "Schlossberg" and the ruins of Bratislava Castle, whose paths were lined with brothels: "It conjured up the abominations in the books of the Prophets and the stews of Babylon and Corinth and scenes from Lucian, Juvenal, Petronius and Villon" (223).

Leigh Fermor perceives interwar Bratislava's multilingualism as vaguely "Oriental": "Perhaps it had something to do with the three names of the city and the trilingual public notices and street names: the juxtaposition of tongues made me feel I had crossed more than a political frontier [...] the Slovak and the occasional Czech in the streets were the first Slav sounds I had ever heard" (214). Bratislava becomes for him (to use Magris's terms) a "*koinè plurima e sovranazionale*" that makes him imagine the arrival of the Slavic tribes in Europe:

As I listened to the muffled vowels of the Slovaks and the traffic-jams of consonants and the explosive spurts of dentals and sibilants, my mind's eye automatically suspended an imaginary backcloth of the Slav heartlands behind the speakers [...]. Then, at the astonishing sound of Magyar – a dactylic canter where the ictus of every initial syllable set off a troop of identical vowels with their accents all swerving one way like wheat-ears in the wind – the scene changed [...]. In the outskirts of the town [...] I caught a first glimpse of Gypsies [...] a swarm of snot-caked half-naked Mowglis who [...] patted and pulled and wheedled in Hungarian and reviled each other in Romany. [...] [In] the many Jewish coffee houses [...] [the] minor hubbub of Magyar and Slovak was outnumbered by voices speaking German, pronounced in the Austrian way or with the invariable Hungarian stress on the initial syllable. But quite often the talk was in Yiddish, and the German strain in the language always made me think that I was going to catch the ghost of a meaning (1977, 216–220).

As Mark Cocker suggests, “[c]onstantly one senses behind the fabric of Leigh Fermor’s prose the idea that language has material properties that can almost be sculptured” (1992, 203–204). His exuberant love of words extends even into languages with which he is unfamiliar.

While Leigh Fermor’s works have received critical attention as outstanding examples of British travel writing, he has received little attention from scholars of Central European culture. One exception is Thomas Ort’s online review of reprinted editions of the first two volumes (before the third was published), which he places in the historical context of Western travel writing on “Eastern” Europe. He appreciates the fact that “Fermor is a person who gets along with almost everyone he meets, and it shows. The result is a deeply sympathetic account of the people he encounters and the places he visits.” However, he is more critical of the fact that when “[entering] Czechoslovakia, Fermor steps back in time – a thousand years! He crosses not just a political but a civilization frontier.” Ort concludes that because Leigh Fermor is “convinced he has entered a whole new world, he goes looking for difference and he downplays similarity,” describing his chapters on Bratislava and Prague as “the weakest in the two books” (2006).

Leigh Fermor’s narrative changes in tone from the preceding sections not only because he is surrounded by an unfamiliar culture, but for more pragmatic reasons: he had faithfully kept journals throughout his original journey, but the first one had been stolen, and he had misplaced the later ones, only to recover them in his postwar visit to Romania. The recovered diary begins with his time in Slovakia, so the middle-aged author must compare his nostalgic memories with the more “factual” writings of his youthful self: “There were some discrepancies of time and place between the diary and what I had already written but they didn’t matter as they could be put right. The trouble was that I had imagined [...] that the contents were better than they were.” Yet as he notes, “I can’t resist using a few passages of this old diary here and there. It begins on the day I set out from Bratislava.” Thus, he includes his entry for March 19th, 1934, in which he had used the city’s German name: “Looking back, I could see all the chimney pots of Pressburg and the grey castle on the mountain and hear the bells over the fields” (1977, 249).

Making a loop north of the Danube, Leigh Fermor stays with Baron “Pips” Schey, who lives near a village called Kövecses (Štrkovec in Slovak) along the Váh, a Danu-

bian tributary. When he arrives at the baron's manor house, he encounters him in his library reading Proust:

"I'm on the last volume," Baron Pips said, lifting up a French paperbound book. It was *Le Temps Retrouvé* and an ivory paper-knife marked the place three quarters of the way through. "I started the first volume in October and I've been reading it all winter. [...] I feel so involved in them all, I don't know what I'll do when I've finished. Have you ever tried it?" [...] I took the first volume to bed that night; but it was too dense a wood. When I tried again in Rumania next year, the wood lightened and turned into a forest whose spell has been growing ever since: so, in spite of this hesitant start, Baron Pips was my true initiator. Perhaps because of this, some perverse process of the subconscious for a long time associated him in my mind's eye with the figure of Swann (1977, 253).

While the Slovak capital is represented (other than the outsider figure of Hans) by peasants and Roma, the provincial hinterland introduces him to the world of the post-imperial aristocracy that will host him for much of his journey across Hungary and Romania, as well as to one of the masterpieces of French modernist fiction (whose elaborate style he evokes in his own prose). Another modernist classic he discovers during his relatively short stay in Czechoslovakia is Jaroslav Hašek's *Osudy dobrého vojáka Švejka za světové války* (1923; *The Good Soldier Švejk*, 1930), which Hans lends to him in Paul Selver's English translation: "Thinking of Czechoslovakia, I was to remember it much later on, when the horrors of occupation from the West were followed by long-drawn-out and still continuing afflictions from the East; both of them still unguessed at then, in spite of the gathering omens" (1977, 224).

Leigh Fermor's experience in the "marginocentric" Slovak capital echoes as far as his second volume, *Between the Woods and the Water*, when he meets a Jewish family in Romania and eagerly shares his enthusiasm for Hebrew: "I showed them some of the words I had copied down in Bratislava from shops and Jewish newspapers in cafés, and the meanings, which I had forgotten, made them laugh; those biblical symbols recommended a stall for repairing umbrellas, or 'Daniel Kisch, Koscher Würste und Salami'" (1986, 198). Later in that volume he reaches what he calls "The End of Middle Europe", an island on the Danube known as Ada-Kaleh that remained a small exclave of Turkish-speakers until it was destroyed by Romania in 1970 due to the construction of a power station. Leigh Fermor finds its inhabitants culturally and physically exotic, not unlike his first encounter with Slavic culture in Bratislava: "Something about the line of brow, the swoop of nose and the jut of the ears made them indefinably different from any of the people I had seen on my journey so far." Their antiquated dialect is his first exposure to the Turkish language: "astonishing strings of agglutinated syllables with a follow-through of identical vowels [...] like a long-marooned English community still talking the language of Chaucer" (1986, 228–229). By the time he wrote his account, Ada-Kaleh had disappeared underwater and its residents were dispersed: "myths, lost voices, history and hearsay have all been put to rout, leaving nothing but this valley of the shadow" (1986, 242). Passing the same spot, Claudio Magris notes that "Ada Kaleh has vanished, submerged by the river, and dwells in the slow, enchanted times of underwater things



like the mythical Vineta in the Baltic” (1989, 333). Like Bratislava, the sunken Turkish island becomes a fitting symbol for their literary odysseys in search of lost time, an expression of refractive nostalgia for the post-imperial cultural twilight that disappeared with the rise of the Nazi and Communist regimes.

### MAGRIS AMONG “CASTLES AND DREVENICE”

Loredana Polezzi has examined issues of genre and translation in the international reception of Claudio Magris’s *Danube*, such as the reviews on the dust jacket of the British edition, which “stress the travel affiliation, as well as richness of details, erudition, historical, geographical, and touristic interest.” She also points out that “the Triestine ex-centricity of the author, constantly stressed in Italy, is completely absent here: from the hegemonic centre of the English literary system an Italian book and author were possibly perceived as close enough to Mitteleuropa and also marginal enough to understand it” (1998, 682). Polezzi’s analysis draws upon Gilles Deleuze and Félix Guattari’s concept of “deterritorialization”:

It is at least a striking coincidence that Deleuze and Guattari should formulate their theory of minor literatures thinking of the example of the Jewish Kafka writing in the deterritorialized German of Mitteleuropean Prague, and that Kafka should be one of the favourite subjects of Claudio Magris the scholar, as well as one of the main presences in *Danubio*, a book that takes its initial move from the contrast between the pure, German Rhine and the multiethnic, deterritorialized Danube. [...] [Or] that his Triestine (multiple) identity should be so influential in the reception of *Danubio*, a book itself perceived as ambiguous (thus deterritorialized from the canon) and possibly belonging to a marginal, minor genre such as Italian travel writing (1998, 685–686).

Linking Magris to both Laurence Sterne and Italo Svevo, she suggests that “the British reception of *Danube* and of its Sternian affiliation is thus tied up with a whole narrative made of translations and border crossings (national borders, genre borders), which moves along the margins, the ex-centric texts, the minor masterpieces of two traditions” (1998, 690).

Although Magris does not describe his visit to Slovakia in as much detail as does Leigh Fermor, it played a major role in the origin of his narrative. In an interview with Afrodita Cionchin, Magris mentions that the inspiration for *Danube* came from a 1982 trip to Slovakia:

I remember we were between Vienna and Bratislava, near the border with the East which, at that time, was “another” Europe [...] we were on the bank of the Danube, we saw the water flowing, sparkling in the rays of the sun that enveloped everything... in unparalleled splendor. You couldn’t distinguish where the river started and where it ended, if it was the Danube there or not. We experienced a magic moment of harmony and communion, one of those rare instants of perfect harmony with the flow of existence. [...] This is how the Danubian project took shape and thus began the four years of peregrinations along the Danube (2007, 76–77).

Magris gave this same explanation on his first visit to post-Communist Slovakia in October 1990, when he presented *Danube* at Bratislava’s Pálffy Palace (known as the Mozart House) as a guest of the Slovak PEN Club. The title of his interview

with Michaela Jurovská and Adam Bžoch on this occasion, “Koiné stredoeurópskej budúcnosti” (“The *koiné* of the Central European future”) makes an explicit connection between the polyglossic Danube and the discourse on Central Europe. In response to Bžoch’s request for a definition, he states that the term “Central Europe” can be interpreted “in connection with German hegemony,” but that Italians perceive it “in the opposite way – it indicates a multinational and ‘hinternational’ world” (taking the pun from the Prague-German writer Johannes Urzidil). He connects the latter meaning with “the supranational or Urzidilian hinternational *koiné*, that is a culture that is mostly articulated by means of the German language but cannot be called German, because its outlines differ sharply from German national culture” (Jurovská and Bžoch 1990, 6).

In the original title of his chapter, “Castelli e drevenice”, Magris mixes Italian and Slovak (1986, 255); this nuance is lost in the English version, which translates it as “Castles and Huts” (1989, 217). This phrase is inspired by Vladimír Mináč’s essay “Kde sú naše hrady?” (Where are our castles?, 1968) which he discusses in the second section of the chapter. This multilingualism (alluding in spirit to the *koiné* of his first chapter) is also reflected in the opening section mentioned by Domínguez, Saussy, and Villanueva, in which Magris describes the “marginocentric city” of Bratislava as “one of the ‘hearts’ of Mitteleuropa, with layer upon layer of centuries forever present, unresolved conflicts and lacerations, unhealed wounds and unreconciled contradictions” (1989, 220). Seeing the quadrilingual manual (in Latin, Slovak, Hungarian and German) at the “Red Prawn” museum evokes a memory from his schooldays (it should be noted that the misspellings of “Pressburg” and “Pozsony” below are due to the translator, not Magris):

my friends and I used to discuss the city’s name, which ones we liked best: Bratislava, the Slovak name, Pressberg [sic], the German one, or Poszony [sic], the Hungarian name derived from Posonium, the ancient Roman outpost on the Danube. The fascination of those three names bestowed a special glamour on a composite, multinational history, and someone’s preference for one or the other was, in a childish way, a basic stance taken toward the *Weltgeist* (220).

This “stance” is a recurrent theme through the chapter, a choice “between the instinctive celebration of great, powerful cultures such as the German, [...] or our romantic admiration for the exploits of rebellious, chivalrous, and adventurous peoples such as the Magyars, or else our fellow-feeling [...] for the small peoples such as the Slovaks, [...] a humble, fertile soil waiting centuries for the moment of its flowering” (220). The Bratislava Magris observes, however, has lost the vibrant multilingualism that was still visible in Leigh Fermor’s time.

In the following section, Magris summarizes Mináč’s essay on “castles and *drevenice*”:

Slovakia is strewn with castles [...]. But what Mináč seems to say is that these castles are somewhere else, in another history that was not created by the Slovaks. Most of the gentlemen who resided in these mansions were Hungarian. The dwellings of the Slovak peasants were the *drevenice*, wooden huts held together with straw and dried dung. [...] The Slovaks have for centuries been a downtrodden people, the obscure substratum of their coun-

try, not unlike the straw and dried dung which hold their huts together. We have no history, writes Mináč, if this is made up solely of kings, emperors, dukes, princes, victories, conquests, violence and pillage (221–222).

Magris later draws upon the more familiar example of Franz Kafka in his description of the Slovaks as one of the “minor nations” that “have long been forced to put all their efforts into the determination and defense of their own identity [and] tend to prolong this attitude even when it is no longer necessary [...] thereby shrinking the horizons of their experience, of lacking magnanimity in their dealings with the world.” Although he alludes to Kafka’s statements on “the literature of small peoples,” rather than citing Deleuze and Guattari’s “deterritorialization”, he refers to the Italian scholar Giuliano Baioni, who has concluded that “such a writer creates a void around himself, provokes schisms and imperils the compactness of the little community” (1989, 224–225). Magris concludes this section by reflecting on the paradoxical legacy of the Prague Spring: “Ever since the events of 1968 the splendid city of Prague has given an impression of being under the spell of neglect and death, while Bratislava, in spite of everything, is sanguine and cheerful, a vital world in an expansive phase, looking not to the melancholy of the past, but to growth and the future” (1989, 226).

The chapter’s most interesting autobiographical moment occurs on Gondova ulica, a street along the Danube with an impeccably socialist name (taken from a martyred hero of the Slovak National Uprising) but which in the interwar period was named after a famous polyglot traveler, the Hungarian-Jewish Orientalist and Turkologist Ármin Vámbéry. In what seems like a charming Freudian slip, Magris turns “Gondova” into the Venetian-sounding “Gondola Ulica” (1986, 268), while the English translation compounds the error as “Gondola Ilica” (1989, 228). The Art Nouveau building of Comenius University’s “Philosophy Faculty” (Faculty of Arts) brings back the memory of a former German teacher he calls “Trani”, who had been a lecturer in Central Europe before returning to work in Trieste. While some students disliked Trani due to his capricious behavior, Magris feels that “I owe [to him] not only my discovery of Central European culture, but also one of the most important and unusual lessons in morality [...] the sense of what is right and contempt for what is wrong.” He recalls when a classmate was bullied by a fellow student named Sandrin, who broke his fountain pen: “When the teacher asked him why he had done that, Sandrin answered, ‘I felt nervous... and when I’m nervous I can’t control myself... I’m just made like that, it’s my nature.’” The pupils are amazed when Trani replies: “I understand [...] it’s just life, that’s all...” and continues his lesson. Fifteen minutes later, Trani pretends to lose control of himself, breaking and tearing Sandrin’s pens and papers: “Then, affecting to grow calm, he said to Sandrin: ‘I’m so sorry, dear boy, I had a fit of nerves. I’m made like that, it’s my nature. There’s nothing I can do about it, it’s just life...’” Magris returns to the present by recalling what he had learned that day about the arbitrary and changeable nature of strength and weakness: “Bratislava, the bustling capital of a small people long trodden underfoot, brings to mind memories and thoughts such as this, including that lesson in justice from the distant past” (1989, 229–230).

Since Magris is largely unfamiliar with Slovak literature, his reflections on such writers (primarily poets) as Ladislav Novomeský and Milan Rúfus are based on information from his contacts in Bratislava, particularly the literary historian Stanislav Šmatlák. It is apparently his conversations with Šmatlák that lead Magris to the observation: “One gets the impression – no more than an impression, in view of the reticence which is *de rigueur* on this subject – that people in Bratislava were more easily reconciled to the restoration carried out by the Soviets in 1968.” The political changes since that time “have increased the importance of Slovakia within the state and have given the Slovaks some measure of satisfaction and compensation, in comparison with the desert created among the Czechs and in Czech literature.” While Czech writers have been driven into exile or into hiding like “Kafka’s animal which digs itself underground tunnels, Slovak literature today has its own effective organic unity [...] a political and social function of collaboration rather than of opposition” (1989, 232).

In his review of the French translation of *Danube* (before the release of the Czech version), Peter Brabenec describes Magris’s impression as “downright outrageous”:

To claim that the given situation is the result of the will of the Slovak nation means to passively accept the communist demagoguery about the people’s government. The author of *Danube* was probably influenced by the views of the oldest generation [...]. They cannot be expected to publicly acknowledge [...] that they have lived in error for more than forty years. However, a foreigner must be aware of this, especially if he is a writer who was able to appreciate a substantially different evaluation of life on the previous pages. (1991, 179)

As in Longinović’s article on the “ex-centric imaginary”, Brabenec accuses Magris of complicity with nationalist forces: of sympathizing with the Sandrins of the world, rather than its Tranis.

In recent Slovak fiction, Michal Hvorecký’s novel *Dunaj v Amerike* (Danube in America, 2010), which takes place on a river cruise for American tourists, is perhaps intended as an homage to Magris’s narrative. While it is aimed at a mainstream audience and is not as densely allusive as either Leigh Fermor or Magris, the novel does include an intertextual reference that Lucia Satinská has pointed out: “the main hero Martin Roy [...] is at the same time the translator of Magris’s novel into Slovak. Magris’s *Danube* has never been translated into Slovak, so this fictitious moment interestingly plays with the Slovak literary scene” (2011, 17–18). While Hvorecký’s novel has been translated into English, that translation has not been published, so it remains outside the international current of Danubian literature.

Hvorecký’s epigraph for *Dunaj v Amerike* comes from Pavel Vilikovský’s autobiographical (or perhaps autofictional) essay, “Moja Bratislava” (My Bratislava, 2004), in which his memory of swimming in the Danube in the 1960s becomes a transcendental experience connecting him to his native city: “I don’t like Bratislava. [...] But maybe it is my Bratislava after all: When I dipped my head beneath the surface of the Danube and felt how the current carried me, I heard a quiet wheezing at the bottom: the stones and sifting sand were singing. [...] I knew that when I emerged, I would see the city on the other side, bathed in sunlight and far away” (2005, 773). Although Vilikovský’s work epitomizes the “Central European” spirit, he satirizes the obsession with multilingualism in *Večne je zelený...* (1989; *Ever Green is...*, 2002), where he refers to both

“Pressburg, which for lack of a better name is sometimes also referred to as Bratislava,” and “Bratislava, which in Hungarian is actually called Pozsony” (2002, 74). For his narrator, the “glory and greatness” of Austria had become just “an optical illusion, a rainbow of sweet colors, which in a little summer shower can be glimpsed across the Danube from the top of Kobyla Hill” (2002, 74, 78).

Patrick Leigh Fermor ends *A Time of Gifts* on the Mária Valéria bridge between Parkan (now Štúrovo) and Esztergom (a border crossing that was destroyed in 1945 and not rebuilt until 2001). An old Hungarian shepherd also stopping in the middle of the river points up to “a thick white line of crowding storks [that] stretched from one side of the heavens to the other [which had] entered Europe over the Bosphorus. Then, persevering along the Black Sea shore to the delta of the Danube, they had steered their flight along that shining highway [...]. We gazed at them in wonder” (1977, 278–279). This sublime image, reminding him of his ultimate goal of Istanbul, leaves him reluctant to cross into Hungary: “not out of fear but because, within arm’s reach and still intact, this future seemed, and still seems, so full of promised marvels. The river below, meanwhile, was carrying the immediate past downstream and I was hung poised in mid-air between the two” (282). This momentary pause on the Czechoslovak-Hungarian border lasted nine years until the publication of his second volume (and the wait for the third and final book took three times as long). Claudio Magris ends his journey in Romania near the Danube Delta, where it then flowed along Soviet territory, by representing the river not as the “perfect harmony with the flow of existence” that he had seen near Bratislava, but as a threat: “The frontier reeks of insecurity, fear of being touched, [...] an obscure terror of the Other. [...] It may be that Danubian culture, which seems so open and cosmopolitan, also creates these feelings of anxiety and shutting things out” (1989, 389). In the insecure and anxious world that has reemerged more than 30 years after the fall of the Iron Curtain, the “marginocentric” history of cities such as Bratislava and the “multiple, supranational *koiné*” of the “interliterary” Danube remain as powerful symbols of resistance against the forces of nationalism and intolerance.

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## Bratislava as a cultural borderland in the Danubian narratives of Patrick Leigh Fermor and Claudio Magris

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Patrick Leigh Fermor. Claudio Magris. Autofiction. Bratislava in literature. Danube in literature.

This article examines the Danube as a site of cultural memory and exploration, focusing on the descriptions of Bratislava as seen by British travel writer Patrick Leigh Fermor in *A Time of Gifts* (1977) and Italian literary scholar Claudio Magris in *Danubio* (1986; *Danube*, 1989). For both Leigh Fermor, who saw it in the 1930s, and Magris, who visited the city in the 1980s, Bratislava serves as a border between the familiar West and the exotic East, and as a site of nostalgia for what Magris describes as "a multiple and supranational culture [*koiné*]". When seen in relation to the debate over Central European identity in the 1980s, both narratives look to the Slovak capital's multilingual past as a sign of its "marginocentric" history, but Leigh Fermor's trilogy has largely been overlooked by theorists of Danubian culture, while Magris has been accused of complicity with the forces of oppression (from Habsburg to Communist) described in his work.

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## Myth, history and literature: Reading Ismail Kadare's "Essays on World Literature" through Giorgio Agamben's "The Coming Community"

ADRIANA RADUCANU

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In 2018, the prestigious Nonino Prize, awarded annually in both national and international categories, was granted to the Italian philosopher Giorgio Agamben and Albania's best-known novelist, Ismail Kadare. While the two recipients seem unconnected, at a closer look they share a common feature best understood through Agamben's framework of inclusivity expounded in *The Coming Community* (1993; *La comunità che viene*, 1990) as a philosophy for the post-nationalism emerging after the end of the Cold War. His *whatever singularities* paradigm argues for inclusionary acts, rejects reductionism(s) of all kinds, and promotes an ever-expanding pattern of approaching the political/cultural world. It remains relevant today, as the concept of "national" is metamorphosing into "postnational" and/or "transnational"; politics is still lagging behind and frequently hindering the process but a view to culture's (relatively) un-hierarchical standpoint is surely to enable it. Kadare's *Essays on World Literature: Aeschylus, Dante, Shakespeare* (2018; *Tri sprova mbi letërsinë botërore*, 2017) can be read not only as a guide to the three literary masters in the title and to the Albanian writer's own fiction, but also as an implied but all the more powerful plea for "a coming community". For Kadare, this term refers to a more inclusionary cultural and political European Union and world, made up of *whatever singularities* that preserve all of their predicates (with Albania as a case in point), and which can be potentially "reduced" to a love story. In arguing for the "potentiality" (Agamben's term) of a different conception of Europe's political, social and cultural future, this article examines Kadare's literary essays (with their subtle philosophical bent) and Agamben's philosophical ones (conceived as literary vignettes) side by side. Thus, it demonstrates how Kadare demands that Albania's voice be heard in the larger European context.

### SINGULARITY IN AGAMBEN'S "WHATEVER"

Agamben's *The Coming Community* was published in 1990, in the aftermath of the fall of the Berlin Wall. However, far from simply being a topical work, it also constituted the continuation of a debate on the idea of community (de la Durantaye 2009, 157), originating in an epigraph from Georges Bataille: "the community of those who have no community" (quoted in Blanchot 1988, 1). Agamben's philosophical essays connect the debates on community with those on ethics, emphasizing

that human beings, in order to reach their full potential are not compelled to realize a peculiar essence, historical or spiritual vocation, or biological destiny; it is only in the absence of such impositions that ethics can exist. *The Coming Community* elaborates on Blanchot's previous arguments regarding the true community being based on the unconditional incorporation of the other as the other; reducing the other and his qualities to the logic of the same would only reinforce "homogenization" and its "reductive cultural force" (Chattopadhyay 2015).

The first essay in the book, deceptively entitled "Whatever", is the most relevant for understanding Agamben's concepts and ethical standpoint. The startling yet misleadingly simple assertion of the potential and desirability for change "[t]he coming being is whatever being" is explained in the Scholastic tradition, as "*quodlibet ens est unum, verum, bonum seu perfectum* – whatever entity is one, true, good or perfect" (1993, 2). The emphasis falls on the adjective *quodlibet*, as the term which "conditions the meaning of all the others". Agamben clarifies that in Latin *quodlibet ens* does not translate as "being, it does not matter which", but "being such that it always matters", with a clear "reference to the will (*libet*)" and the "Whatever being" possessing "an original relation to desire". Moreover, "the Whatever in question here relates to singularity not in its indifference to a common property (to a concept, for example: being red, being French, being Muslim), but only in its being *such as it is* (emphasis added). Singularity is thus freed from the false dilemma that obliges knowledge to choose between the ineffability of the individual and the intelligibility of the universal" (2–3). Singularity matters as long as it maintains its status of *whatever singularity*, as long as it refers to "such-and-such being [...] reclaimed from its having this or that property, [...] reclaimed for its being-such, for belonging itself". This acceptance of singularity leads to "whatever you *want*, that is, lovable". Therefore, the relationship between the one doing the love (the Lover) and the one being loved (the Lovable) has to be one of total acceptance, with the Lover desiring "the loved one *with all of its predicates*, its being such as it is"; "Thus, whatever singularity (the Lovable) is never the intelligence of some thing, of this or that quality of essence, but only the intelligence of an intelligibility", in a "movement" which according to Plato is described as "erotic anamnesis", that is "the movement that transports the object not toward another thing or another place, but toward its own taking-place-toward the Idea" (3).

### THE POLITICAL CONTEXT OF KADARE'S "ESSAYS"

Albania's position in the political landscape of our times has recently become a point of heated dispute. Part of the Ottoman Empire for centuries, invaded by Italians and Germans during World War II, it was isolated for decades even from its communist neighbors during Enver Hoxha's dictatorship. After the end of communism, it was an interested party in the Kosovo War, and has been an official EU candidate since 2014, although the accession talks were abruptly stopped in October 2019 and then restarted in March 2020. Arguably Albania is in dire need of surpassing this political limbo state, and of finally being included in and accepted by the rest of the continent.

Kadare's ideas regarding Albania in Europe, as exposed in his fiction, have already constituted the topic of interest for different scholars.<sup>1</sup> In Kadare's (2012) own words:

Meanwhile Albania has to fight the efforts that aim to change its European orientation, which appear as a major risk in its life. Sometimes reasons for the necessity of Europe are not always clearly formulated. Therefore, I would like to repeat the words: we need you. Citing a poet earlier in our conversation, you made it [sic] easier for me the astonishing paraphrasing of another poet who says that there are cases when love appears to be one of the highest forms of reason.

*Essays on World Literature* were written at different times; the first during the final years of the dictatorship, the other two during postcommunism and in the context of EU enlargement post-Maastricht. They all skillfully blend myth and literature as well as pointing out to a chronology of the different stages in Albanian history. "Aeschylus, the Lost" portrays Albania as "lost" with the other Balkan countries under multiple empires, "Dante, the Inevitable" shows Albania as the "inevitable" victim of the communist totalitarianism, and "Hamlet, the Difficult Prince" represents Albania's "difficult" contemporary situation. On a more personal level, the essays are "important documents of self-disclosure" which "illustrate the hybridity underlying Kadare's *creativity* – how he travelled across the world through books and circled back to Albanian customs and culture" (Kokobobo 2018, x, emphasis added).

Kadare's remarkable knowledge of canonical European literature enables him to perform intricate cultural journeys towards and away from fundamental sources of inspiration. Benjamin's parable, recounted by Agamben in the essay "Halos", helps to explicate the role of Kadare as an author who originally re-positions such sources and creates his own cultural canvas. The parable features a "rabbi, a real cabbalist" who claims that for the kingdom of peace to come, total destruction is not required, nor is the beginning of "a completely new world"; the mere displacement of "this cup, or this bush or this stone just a little", in spite of its overt banality, holds the promise, the hope of a most desirable change. Humans cannot achieve such a feat, and "it is necessary that the Messiah come" (Agamben 1993, 54). Benjamin's version of the story centers on a "world to come" where "everything [...] will be just as it is here. Just as our room is now, so that will be in the world to come; where our baby sleeps now, there too it will sleep in the other world [...]. Everything will be just as it is now, just a little different" (54). In this context, I read Kadare's eternal return to Albanian culture and customs, framed by the larger context of European culture and customs as a means of arguing for a cultural and political future which will potentially retain its essence, but with a difference. As for the much-needed Messiah, that is clearly the writer himself, who by transcending barriers of time and place may achieve the "small displacement". Interestingly, after the publication of *Essays in World Literature*, Kadare became the recipient of another prestigious award, the 2020 Neustadt International Prize.

### GHOSTS AND GUESTS IN "AESCHYLUS, THE LOST"

The first essay opens with a musing on the mysterious mechanisms of creation, frustrated in the case of ancient writers, "whose entire lives have been enveloped

in oblivion” (Kadare 2018, 3). The space of creation that Kadare imagines for his ancient counterpart is Spartan-looking, but spiritually enriched by a thorough knowledge of Homer’s words. The “murky light” is being kept out in winter, the flimsy barrier between the artist and his world, while the light which possibly colors Aeschylus’ tragedies is comparable to “the dark north” which later will come to pour itself as “the darkness inside Shakespeare” (4). As readers we experience the feeling that we are in Walter Pater’s “House Beautiful”, erected on the grounds of affinities between great artists, where world literature itself resides. As the third essay will also reveal, the cultural sinews of world literature are likewise bound together by the analogous motif of vengeance which both links Aeschylus’ and Shakespeare’s fictional worlds and shapes Albanian realities, via “the [...] customs still present in the Albanian mountains” (Kokobobo 2018, xi).

Kadare offers a convincing cultural alternative in his particular rewriting of the origins of tragedy which, he claims, are not to be found in the Dionysian parties but in “the deeply vivid funerary and marital rights of the region” (xi). This originated in the comparison made by a 16th century Italian critic, between the chorus in the Greek tragedy and the polyphonic music of Balkan funerary rites (Kadare 2018, 87). Kadare elaborates on this and confidently de-stabilizes Nietzsche’s explanation of the origins of tragedy which disregarded death and marriage as “the true and unfairly denied parents of tragedy” (11). In the Balkans, Greek and Albanian funerary rites feature mourners with “self-inflicted scars” who read their lines like actresses, the burial area itself is “nearly identical to the great tragic theatre”, an “unusual space with its hole, or absence in the middle” where the “main protagonists”, mute, caught “between kingdoms” must leave others “speak on their behalf” (13–14).

Furthermore, Kadare supports his argument about tragedy on linguistic grounds. He notes the similarities between the ancient Greek *hypokrites*, the word for “actor” whose actual significance is “liar” and the Albanian expression “crying according to the laws”; furthermore, the word “law” in Albanian is the same as “to read”, and as “a participle” “it can mean [...] to sing a funerary song”, so that “crying according to the laws” means to cry as per a codified text” (14). This peculiar instance of revealing the linguistic correspondence between the ancient Greek and Albanian recalls Agamben’s “example”, “one singularity among others, which, however, stands for each of them and serves for all”, both “treated in effect as a real particular case” and not being able to serve “in its particularity” (1993, 10–11). The interest in etymologies is shared by both Agamben and Kadare, as it is their relatedness to philosophical issues. Agamben, following Wittgenstein, has reinforced the idea that “philosophical problems become dearer if they are formulated as questions concerning the meaning of words” (1999a, 177).

The shift from the *whatever singularity* of language/culture to the political/ethical one is made via the introduction of the (in)famous Albanian *Code of Leke Dukagini*, or the Kanun, arguably the *whatever singularity* of Albanianess, the centuries-old alternative to the state law.<sup>2</sup> The Kanun, as the constant regulator of Albanian life and death, is depicted by Kadare as instrumental for his re-writing of the origins of tragedy. For example, according to some of its articles, the killer is compelled to take part

in the funerary rites as a guest in the victim's house and to eat together with the relatives of the deceased; thus, in the Balkans, the funerary ceremony paradoxically resembles a "theatre of life" (Kadare 2018, 15). The professional mourners, exhausted by the silence of the corpse, "began to dream boldly and sinfully of the dead speaking back", a dream that sanctioned another birth of tragedy; the tragedians raised the dead from their grave and granted them the tale of "their demise" (15).

Agamben claims that "[t]he antinomy of the individual and the universal has its origin in language" and he coins the term "linguistic being" to clarify where examples take place (1993, 10–11). The "linguistic being" is trapped between belonging and not belonging to itself, since language itself is defined as the class of all classes that do not belong to themselves (10). Moreover: "Linguistic being" which is also "being-called [...] is at the same time a singularity" (10). Agamben's concept of "linguistic being" is illustrated in Kadare's return to the topic of language towards the end of the first essay. In this context, the *whatever singularity* of Albanian language is exemplified via the causative form of the verb "to be" which is "that I were", and which thwarts efforts at translation. "That I were", Kadare claims, translates more or less as "I wish I could be good and just"; the alternative form, "that I were not", means "my being is undesirable, perverse and unfair" (2018, 88). Kadare describes Albanian as a "self-cursing language", the space of a "tragic fatality", which decrees "the transgressive nature of certain states of being" (88), torn between the desire for being and not-being or, in Agamben's formulation, trapped between belonging and not belonging to itself (10).

The *ghost* motif is also used by Kadare to contend for the profound interconnectedness between Greeks and Albanians, in terms of social practices, culture and language. In Greek plays the ghost played the multiple roles of "the investigator, the witness, or the instigator of vengeance and remorse"; Kadare cites Jean Pierre Vernant's observation on the common origins of the ghost and the tombstone, the "dead's double, and shadow". The silence of the tombstone is similar to that of the ghost, and the expression "silent like a tombstone" actually contains a plea for speech, manifested in the mourners' swearing "to this stone" (Kadare 2018, 17). The ghost and its potential demands introduce the ethical concerns, more specifically, the topic of justice and its depiction in Aeschylus' plays. In *The Persians*, the possibility is put forward that what is *right* and what is *just* may be at odds with each other, to the point of "becoming indistinguishable" (18). This brief incursion into Aeschylus' ethics shares similarities with Agamben's perspective. The latter's "meaning of ethics" reveals itself with the acceptance of the fact "that the authentic and the true are not real predicates of an object perfectly analogous (even if opposed) to the false and the inauthentic", and "ethic begins only [...] when the authentic and the proper have no other content than the inauthentic and the improper" (1993, 14). These fine distinctions between just and right (in Kadare's perception of Aeschylus) and authentic and proper (in Agamben's formulation), even if seemingly opposed to unjust and wrong on the one side, and inauthentic and improper on the other, actually suggest a permeability of ethical boundaries, to the point of almost including the opposite. This (un)ethical collapsing of boundaries is best understood in the Balkan context



where, “for thousands of years people have killed each other in blood vengeance”, even more so “in the vicious cycle of Albanian killings”, always “feeding death fresh corpses” (Kadare 2018, 18).

The mythological dimensions of Kadare’s work have been noticed by a number of critics<sup>3</sup>. The Albanian author is intensely aware of the fact that, as Mircea Eliade puts forward, “to know the myths is to learn the secret of the origins of things” and that by the acquisition of “such knowledge, one learns not only how things came into existence but also where to find them and how to make them reappear when they disappear” (1963, 25). Moreover, Kadare’s mastering of myths leads him to the mastering of creation of a “political theology” which “endeavors to adapt irrational cosmologies to rational polities” (Gould 2012, 224). *The Oresteia* holds a significant role in the first essay, since Orestes’ destiny as a blood seeker will anticipate Hamlet’s and erase borders between art and life. His call to vengeance is part and parcel of the quotidian for the Albanians bound by their implacable Kanun. This horrific tale of matricide contains inexplicable points which, Kadare claims, knowledge of the Albanian code can help clarify. For example, the mystery of Orestes’ attempt to justify his crime by showing the “bloody netting that Clytemnestra threw over her husband” (2018, 71) before slaying him resembles specific requirements sanctified by the Kanun. When murder occurs in the Albanian mountains, the victim’s shirt is to be hung from the murderer’s tower, an act which would grant the relatives of the deceased the possibility of interpreting the victim-sent portents “in the color of the drying blood” (71). Clytemnestra, fearing her dead husband’s retribution, carves up the body, to prevent his sending messages to the Earth. The Kanun, Kadare suggests, in its stern imposition of preserving the body’s integrity at all costs, clearly delimitates itself from such practices, considered worthy of the despised Montenegrins who behead enemies, “a practice probably learnt from the Turks or brought from the remote steppes” (73).<sup>4</sup> The Kanun single-handedly solves a cultural quandary; Orestes’ persistent knocking at the door of Atreus provides the readers with yet another instance in which the Kanun is shown as serving as a cultural/social code for deciphering centuries-old literary dilemmas. Kadare explains that Orestes’ actions, read in the Balkan context, do not amount to “an illogical leap” on Aeschylus’ part, but simply resemble those of “an Albanian traveller confidently demanding hospitality” (74).

Kadare repeatedly emphasizes the figure of the *guest*, almost deified by the Albanians (78) and discusses its central place in the Kanun. Different articles elaborate on penalties for breaking the rules of hospitality, such as the proper call for shelter, the ceremonial of inviting the guest inside, his disarming, as well as the obligation of showing hospitality “even though he may be in blood with you” (75). They all have constituted the fundamental rules of behavior for the Balkan (and Albanian) way of life, for millennia. As it plays such an important role in Albanian culture and identity, the Kanun cannot be simply obliterated. Read from within the present theoretical framework, the political and cultural implications of this role suggest that the European integration of Albania can only be achieved, in the presence of all its predicates, regardless of their peculiarities.

Kadare sees the Balkans as both far from Europe and the very cradle of Europe-ness; as he claims elsewhere, “for Albania, [Europe] represents itself or everything: it is Albania’s natural state” (2012). Albania and Greece share the same void of belonging, since they are devoid of “a larger tribe like the Slavs or the Latins”, a state of isolation which forced them to stand alone and applies equally to their languages (2018, 77). Significantly, the essay directs a thinly veiled accusation at the Westerners who, after generously helping themselves to portions of Greek and Albanian culture, conveniently forgot the “point of origin”, i.e. “the Balkan Mountains” (84). The tradition of “reporting the crimes and dramas that defile the homes of big families” permeates Balzac, Tolstoy, and Shakespeare’s masterpieces, but the flourishing of the stages of Europe demanded the silencing of Balkan theatres, “taken over by wild grass” (85). This first essay ends up with Aeschylus’ self-exile from a Greece that seems no longer able to award him the recognition he deserves; nevertheless, the Greece within him, this “fatal bond”, between author and place, mind and environment is not only about “fatality and darkness”, but also about the “possibility of light, happiness, darkness and resurrection” (93). Aeschylus can be easily read as the alter-ego of Kadare himself, self-exiled from Albania in the 1990s. Alternatively, in an extended, political context, of internecine Balkan struggles behind Albania and Greece, also discussed in the second essay, Aeschylus can signify Albania, while Greece may stand for Europe, locked in a problematic but unavoidable embrace.

### EXILE AND THE IRREPARABLE IN “DANTE, THE INEVITABLE”

While the first essay concentrated on the articulation of cultural affinities between Albanians and Greeks, “Dante, the Inevitable” shifts the emphasis towards Albanian and Italian cultural, political and social connections; the catalyst is Dante, in whose *Inferno* Kadare recognizes “a poetic creation that vividly captures the oppressiveness of Albania during communism and during the nineteenth-century Ottoman occupation” (Kokobobo 2018, xi).

There are certain similarities between Kadare’s essay, and Agamben’s “The Irreparable”, the Appendix to *The Coming Community*. In this ontological mini-treatise, Agamben explains this concept, in the following terms: “The Irreparable is neither an essence nor an existence, neither a substance, nor a quality, neither a possibility nor a necessity. It is not properly a modality of being, but it is the being that is always already given in modality, that is its modalities. It is not *thus*, but rather it is *its thus*” (92). Moreover, the Irreparable is the world in its “eternal exposition and facticity” (100). Salzani notes that “exposition and facticity raise the question of redemption as an ontological question” (2012, 220). In Agamben’s own words, redemption is not “an event in which what was profane becomes sacred and what was lost is found again”, but “the irreparable loss of what is lost, the definitive profanity of what is profane” (1993, 102). The last aphorism of “The Irreparable” states: “At the point you perceive the irreparability of the world, at that point it is transcendent” (106). In this context, in Kadare’s second essay, the historical “irreparability” of the Italian conquest of Albania’s world is assumed, valorized and transcended, via the acceptance of the invader’s culture, represented by Dante Alighieri.

The exilic experience of different men of letters inspires Kadare's assessments of his country's exile from Europe, under the Ottomans and the communists. Kadare refers to Mandelstam's fascination with Dante's Hell, in view of the perceived similarities with the Soviet Hell of his own (2018, 96). Mandelstam's Albanian counterpart is the author and translator Ernest Koliqi; his reflections on his own exile under communism resembled Dante's plight, but also imagined the cultural memory of the Albanians as a palimpsest, engraved by the Romans, Byzantines and Ottomans, which enabled his compatriots' privileged position in grasping the full historical and political implications of Dante's poem (103).

The dark Ottoman history of Albania is briefly but poignantly sketched, in an undeniable Orientalist tone. Not the "tolerant tyrants" of their self-perception, according to Kadare, the Ottomans actually undertook a systematic erasure "of the Balkan way of life, with its languages, ancient memories, churches and rites" (98), and carried on a methodical extermination of the written Albanian language via the massacre of its students and teachers (99). Employing Agamben's coinage again, it can be claimed that the Albanian "linguistic being", under Ottoman rule, was historically trapped between belonging and not belonging to itself (1993, 10).

Keen on recovering their lost identity as part of Europe, in 1914 Albanians import the German prince William of Wied, as their first king. Nevertheless, in spite of this gesture towards the European powers, European armies, "absent for years", "as though making up for lost time, emerged forcefully", with "Frenchmen, Austrians, Greeks, Italians, Serbs, groups of Turkish sympathizers, and, naturally, an Albanian army commanded by the Dutchmen", and managed to reduce Albania to "half her original size" (2018, 100–101). This period of fragmented sovereignty is followed by the 1939 Italian removal of the first Albanian King Zog I and the forced inclusion of Albania in the Empire ruled by Victor Emanuel III, along with Ethiopia. The considerable historical, political and racial snub that Albania suffers is nevertheless offered a surprising cultural compensation in the literary figure of Dante, who now gains the title of national poet and whose portrait is "placed along her icons" (101). Thus, the inescapability of yet another "irreparable" historical conquest is nevertheless balanced by an emergent striving towards cultural redemption. In Agamben's words, "[w]e can have hope only in what has no remedy. That things are thus and thus – this is still in the world. But, that this is irreparable, that this *thus* has no remedy, that we can contemplate it as such – this is the only passage outside the world. (The innermost character of salvation is that we are saved only at the point when we no longer want to be. At this point, there is salvation – but not for us)" (1993, 102).

Kadare emphasizes the prophetic qualities of Dante's work, whose inhabitants of Hell foreshadow the contemporary, massive exilic wave, experienced by Albania, Europe and the world at large. The dead are like the migrants, cut-off from their native land, forever expanding into an entity resembling the endless ancient chorus, constantly lamenting their loss (2018, 106). In this gloomy context, Kadare suggests, Dante's sublimation of his own experience highlights the similarities between art and life, and thus forestalls the substitutability between literary beings and living beings. Agamben defines substitutability as "the most proper to every creature", as "being in any case

in the place of the other” (1993, 24). He points out that in the Talmudic tradition, “there are two places reserved for each person, one in Eden and the other in Gehenna”, and that after the final judgement the ones found just “in their land [...] receive double” and the ones found unjust will be destroyed “with a double destruction” (24–25). In the community called Badaliya, “the members took a vow to live substituting themselves for someone else, that is, to be Christians *in the place of the others*”; the secret aim of this community, is to destroy the wall dividing Eden from Gehenna, since “Eden and Gehenna are only the names of this reciprocal substitution” (25). Badaliya thus presents “an unconditioned substitutability, without either representation or possible description – an absolutely unrepresentable community” (25). In the present context, the permeable barriers between the Eden of Art and the Gehenna of life suggest unencumbered substitutability, that of the plight of the inhabitants of Dante’s Hell, and/or the reality of the (self) exiled communities of today, whose “fragments of stories”, “anger”, “political curiosity”, “thirst for news”, “wills and testaments”, and “regrets”, constructs an unrepresentable palimpsest of sorrow, where *The Divine Comedy* cannot be distinguished from “the chronicles of our time” (Kadare 2018, 105).

Kadare further on refers to “the Dante hour”, that precise instant of encounter between Dante and “people, governments, epochs, kingdoms, republics, races and different languages” (2018, 112). For Albanians that was the year 1939 when, due to the Italian invasion of Albania, the border with Greece became a Greco-Italian-Albanian border and the Greeks became threatened by Rome from the Albanian city of Butrint, the Trojans’ first stop on their way to Italy (113). Thus, ironically, the two Balkan siblings, Greece and Albania, previously united in their political and cultural aspirations are cast as enemies by the inevitability of the historical tide. Kadare, in an apparently self-deprecatory gesture, notices how his compatriots, “known as they were for blood vengeance”, grabbed history by the throat, proudly decided to join their fate with that of the people of ancient Troy, and became one of its many present-day “grandchildren” to fight its cause (114). A convenient pretext is offered by Mussolini’s decision to exploit the historical and cultural code of the Balkans, via ordering murder, specifically “the murder and betrayal of an Albanian” (114). In the frame of Albanians’ honor-culture this particular murder transgresses its specificity and is mythologized as “the first murder in the history of humanity” (115). Agamben’s clarification of the adjective “whatever” from *whatever singularity* (1993, 1), as one of utmost significance can be easily understood in the context of the answer given by the Albanian Archbishop retort to a Chinese ambassador. The latter’s quantification of death: “The entire population of Albania is as small as the number of people that drown in our rivers every year” is promptly corrected by the former: “Do not forget, your excellency, that these are *Albanian* and not Chinese people” (Kadare 2018, 115, emphasis added).

With communism, Dante’s literary Hell turns into a living Hell (112). Simultaneously, the masterpiece also acts as “the only gospel” and “the only conscience left” in the context of imposed atheism, and corrupted ethical values (112). Dante’s visionary gifts make him part of a literary family, whose members are united in their aim to depict totalitarian geographies and their stifling grip of the individual. His is

the cultural dwelling that came to generate Kafka's "penal colonies", Mandelstam's "Saturnian rings" and Solzhenitsyn's "gulag archipelago" (124). Within the "endless communist expanse" stretching "from Tirana to Murmansk and from Berlin to Kamchatka" (123) and a community of shared experiences, Albania, in Kadare's vision, is granted the problematic privilege of being the closest enactment of Dante's infernal world, via its "prison cemeteries", incarcerating *ad infinitum* rotting prisoners "whose death had transpired during their sentence", "corpses who had to complete the years left in their sentences on prison grounds" (124). Kadare claims that the Albanians' singular connections with Dante, "should not be seen as an attempt at appropriation" since "to have a unique history with Dante means to volunteer oneself to suffer" (122). However, the author's unambiguously passionate style and tone, the careful selection of moments in Albanian history which mostly allow associations (either of a personal or literary nature) with Dante suggest more a matter of choice, rather than imposition. As Agamben states, "Plotinus had to have this kind of being in mind when, trying to define the freedom and the will of the one, he explained that we cannot say that "it happened to be thus", but only that it "is as it is, without being master of its own being" and that it does not remain below itself, but make use of itself as it is" and that it is not thus by necessity, in the sense that it could not be otherwise, but because "thus is best" (1993, 28). Kadare's entire essay detailing Albania's incorporation of Dante's world as a hermeneutic tool for coming to terms with its tumultuous history, as well as its cultural reparation, is "thus", "the best".

#### TO FEUD OR NOT TO FEUD IN "HAMLET, THE DIFFICULT PRINCE"

As David Damrosch points out, "Hamlet, the Difficult Prince" displays themes prominent in "larger-scale world literary studies" such as "center-periphery relations, nationalism and cosmopolitanism, emigration and exile, poetry and politics, translation and betrayal" (2020, 284). Moreover, the third essay constitutes an extension and an elaboration of the first one, in that it places even more emphasis on the Kanun. The aim is to provide a national, Albanian contextualizing of Shakespeare's tragedy, as a means of offering alternative explanations for its appeal. In this context, Kadare exposes the Kanun, the Albanian *whatever singularity* to universal (and personal) scrutiny and accounts for its survival to the present day.

Kadare begins with an evaluation of the adjective "universal", undisputedly the most frequent qualifier for Shakespeare's works, particularly *Hamlet*. As "praise", "universal" sanctifies a comfortable rapport that readers establish with time and space, as guardians of the stability of this "unchanged" character (2018, 129). Nevertheless, on the whole, the essay reads as an attempt to reveal the universalistic tendency of glossing over the multi-layered levels of reception. Paradoxically, preserving a reductionist stance can be counteracted and actualized in the context of Albanian history and culture. Kadare's own position is ambiguous; as a convinced liberal humanist, he acclaims universality as positive, whereas as a patriot interested in promoting the culture of his own country as having a privileged relationship with a masterpiece, he challenges this very quality and sets out to argue for the relevance of alternative, singular readings, that may render universality as not merely obsolete, but as nega-

tive. Thus, Kadare performs a “cosmopolitan reading” of *Hamlet* which, “presupposes a world in which novels travel between places where they are understood differently, because people are different and welcome to their difference” (Appiah 2001, 202) or, in the European context, as “a reading that cares for a Europe of difference wherein citizens constantly negotiate the meaning of a European identity among their other identities” (Dominguez 2015, 40).

Kadare claims that within the specificity of Albanian culture, *Hamlet* can be succinctly read as either a “classic blood feud” or “a crime disguised as revenge” (2018, 130), the latter interpretation inspired by “the murderous rampage” (172) authored by Hamlet, possibly in order to rid himself of his co-conspirators. The obvious value of the second interpretation, keen as it is on focusing on Hamlet as man of action rather than man of thinking is nevertheless overshadowed by Kadare’s clear favoring of the first reading, with the Kanun as background. Kadare’s assessment was inspired by journalist Cyrus Sulzberger who, in 1938, suggested that the great Elizabethan should have chosen Illyria (ancient Albania) as a setting for his masterpiece (137). This reading argues for an early, international appraisal of the Kanun as hermeneutic modality and, in Kadare’s essay, achieves an Albanian appropriation of *Hamlet*, similar to that of Dante’s *The Divine Comedy*.

Kadare offers various examples of how the similar avenge-culture core of the Kanun and *Hamlet* alike permeate Albanian history. In King Zog’s court there “roamed a boy nephew whose father had been killed by his uncle king” (138); in 1924, Beqir Valteri attempted to assassinate the king, in front of the Parliament, in order to avenge his uncle’s blood (165) although the brain behind the assassination attempt was believed to be Fan Noli, chief of the opposition, leader of the Albanian church, and prolific translator of Shakespeare’s work (183). More recently, in 1999, *Hamlet* was the first play to be put on stage in Pristina following the liberation from Milosevic’s Serbian rule; therefore, it became “a synecdoche for the theatrics of the Balkan conflict during the last year of the millennium” (158). In that particularly charged historical context, Kadare emphasizes, every aspect of the play was scrutinized by “uncomfortable Serbs”, “gloomy Albanians”, and the international envoys alert to the possibility of a call for national revenge against the ethnic cleansing (139).

As previously stated, the indestructible link between Shakespeare’s masterpiece and its actualization in Albanian ancient and contemporary history is the obligation to exact revenge, sanctified by either the ghost or the implacability of the Albanian Kanun, “a code more ruthless than the ghost” (159). Strictly politically speaking, Kadare is critical of the double standards he perceives as employed by the international community, in their assessment of the Kanun. This “identifying Albanian trait”, which competed with “the state, its weight and authority not based on the police, courts, or prison but rather on public opinion”, which sought “to either defeat the government or replace it altogether” (161) was suspended in communism but resurrected after its collapse. Nowadays it is part and parcel of “any discussion about the future of Albania”, and according to Kadare, stands as an impediment to EU accession, whereas similar “blood codes from Corsica, Sardinia and Sicily” due to their belonging to “two founding European countries” operate “without a fuss” (161).



To counteract the international critical view on the Kanun, Kadare mentions how its emphasis on the guest as sacred, helped protect Jews during the World War II, rendering Albania the only European country with a larger Jewish population at the end of the war than at the beginning (161).

Kadare's personal attitude regarding the Kanun is ambivalent; on the one hand, he admits that it contained, preserved and safeguarded a sense of identity; on the other, it displaced some of those who should have been bound by it. They became the exceptions, "the failed blood-seekers", and came to embody another type of potentiality, that of the non-act, i.e. the individuals reluctant to conform, and act on the blood-feuds. As Agamben explains, the Aristotelian "potentiality to not-be" (*dynamis me einai*) or also impotence (*adynamia*)" has various interpretations related to "whatever being" (1993, 35). On the one hand, "whatever being always has a potential character", but it also confirms "that it is not capable of only this or that specific act"; "it is not simply incapable, lacking in power", nor is it "indifferently capable of everything, all-powerful: The being that is properly whatever is able to not-be; it is capable of its own impotence" (35). In the context of the Albanian Kanun, the *gjaks*, the blood-seekers, are already, by definition "a people within a people", belonging to an "elite", "like members of a sect, with their distinguishing mark of death, a black armband sewn in their sleeves" (Kadare 2018, 163). Their visibility, counteracted by the shadowy life of those waiting for the hit, is but a halt, a marker of the threshold between life and death, to be transgressed as soon as they get de-Hamletized after performing their duty to kill (163). But, apart from those marked for death in its most literal sense, who do not challenge the implacability of the Kanun, there is yet another category; those refracted images of Prince Hamlet's early hesitations, who may be described as those "whatever beings", "capable of their own impotence" (Agamben 1993, 35). Towards the end of the essay, Kadare introduces an uncanny group of people, roaming the streets of Tirana "in northern highlander attire", in 1954, "after ten years of communism" (2018, 205). These "pale wanderers", holding "an axe in their hands", were "men with cold eyes", and cold cries, "as though they came not from a human throat or language" (205). Officially, they are wood-cutters for the capital's families, actually they are "deleted from all population registers of the world, by the Kanun", due to their reluctance to take part in the blood feud. Moreover, their desertion authored the "blood losers", the "population of dead relatives" left behind, "different from the ordinary dead", "lost souls" not of their making, but as a consequence of their relatives' actualized potentiality to not kill. The failed avengers had their manhood obliterated, situated outside language, through the interdiction to answer the usual formula "Are you a man?" with anything but silence (205).

In her study on the ethics of witnessing, Kelly Oliver argues that "response-ability" should constitute the core of any account of witnessing, as it underlines the vital dependency of the subject on the dynamic of address and response that is, bearing witness in order to emerge and survive (2001). Kadare's Kanun insiders' interdiction to answer the simplest (but fundamental) questions about themselves, clearly suggests another impossibility, that of testifying to their plight. Their precarious placement between the dead and the living also calls to mind the figure of the Muselmann,

as rendered by Agamben in *Remnants of Auschwitz* (1999b). There, Agamben expands Levi's paradox, according to which the Muselmann, precisely because he cannot speak, is the only authentic witness of the camps. Notwithstanding the widely different contexts – the Kanun, albeit its problematic aspects related to the obligation of perpetuating the blood feuds, at the risk of becoming a non-being is not the equivalent of Auschwitz – the ethical aporia of testimony is what the Albanian blood-seeker and the Muselmann unquestionably share.

## CONCLUSION

In the context of a still-ongoing pandemic, the future of Europe and the world at large leave ample room for speculation. The collision between political determinations and civic and cultural affiliations will possibly take center stage for the conceivable future. In an age like ours, torn between the forgotten lessons of the past and the “murky” (Kadare's term) promises of the future, perhaps an eternal return to the *whatever singularities* of politics, ethics and culture may provide us with hope and a renewed capacity for endurance. We are at a “threshold” of a new era; in Agamben's words, we are contemplating the “outside”, which is not “another space that resides beyond a determinate space”, but “the passage, the exteriority that gives it access [...] its *eidōs*”. If we are to re-learn to imagine ourselves as significant, as important, as *whatever singularities*, we need to experience the state “of being-*within* an *outside*” so as to be able to collect the “*ek-stasis*” as the “gift that singularities gather from the empty hands of humanity” (Agamben 1993, 69).

## NOTES

- <sup>1</sup> See, for example Enis Sulstarova's (2012) comprehensive analysis of Kadare's liberal use of the tropes borrowed from the European Orientalist tradition (in his fiction produced during communism and post-communism times), and his consequent portrayal of the Turks as the Oriental other of the Albanian nation. On a different note, Marinus Ossewaarde (2015) discusses Kadare's particular idea of Europe stemming from Homeric roots and his claim that literature is the authentic guarantor of European values and not the polis or ideology.
- <sup>2</sup> For some of the (many) sociological studies on the Kanun, see Mirjona Sadiku 2014, Arben Cara and Mimoza Margjeka 2015, and Arjana Lugaç 2018.
- <sup>3</sup> See Merxhan Avdyli 2019, Robert Elsie 2005, and Peter Morgan 2010.
- <sup>4</sup> For an excellent article on Kadare's Orientalist tendencies, see Adrian Brisku 2006.

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## Myth, history and literature: Reading Ismail Kadare's "Essays on World Literature" through Giorgio Agamben's "The Coming Community"

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Kadare. Literature. Myth. History. "Whatever singularities."

The work of Albania's best-known writer, Ismail Kadare, is focused on his native country's culture, history and traditions, but has been paralleled by his equal concern with world literature. This has provided him not only with a cultural framework for comparison and analysis, but also with an effective means to render historical processes throughout artistic expression. The collection translated into English as *Essays on World Literature: Aeschylus, Dante, Shakespeare* (2018) mediates the readers' imaginary voyage to ancient Greece, Renaissance Italy, Elizabethan England and communist Albania. Using a theoretical approach inspired by *The Coming Community* (1993) by philosopher Giorgio Agamben (with whom Kadare received the 2018 Nonino Prize), this article discusses Kadare's essays focusing on Albania's European identity, supported by the inextricable links between myth, literature and history.

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## The “literary memory” model of research based on comparative analysis: A presentation on cultural archeology

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“Literary tradition” is an umbrella term for the developmental sequence of relatively fixed textual and extratextual units, whether of a spiritual nature (such as literary forms, devices, symbols, etc.) or a materialized one (monuments, museums, statues, etc.). These have formed a complex system of intertextual and cultural “traces” and “signs” existent in the awareness of individuals and various groups. The dynamic, semantically unlimited process of literary creation and reception continually restores the hierarchy of meanings in our memory, selectively recording our past values, in most cases through controlled learning and subjective experience. The classic approach of literary history pushed this area of reception – common in material culture – to the periphery of its interest, the sphere of literary sociology. In reference to the absolutization of the “extrinsic” approach, this diverted attention from the text on its own and from the philological substance of the broad conception of literary culture. In the general communicational concept, tradition and memory were in most cases reduced to registering strictly literary metacommunication, grounded in the principles of historical poetics; they were seen as creating the canonized values of the literary past and as constituting their norms as textual patterns: invariant prototypes of genres and themes. This selective attitude to past values took shape as a virtual unity of the paradigmatic aspect (tradition as a summary of the potential textual fruition of the post-textual continuation) and the syntagmatic aspect (tradition as a dynamic configuration of post-textual relations). In the semiotic-communicational concept of the Nitra School, for example, tradition embraces both axiological aspects (a survey of ideas, relations and contexts understood either affirmatively or controversially) and a materialized pattern related to the existence of literary texts (Miko and Popovič 1978). Similarly, ancillary researches in the field of literary history, such as biographism or prosopography, have generated diversified collectible materials yielded by the textual activities of selected groups and individuals (subsequently appraised through quantitative-statistical analysis) and provided literary historians or lexicographers with extensive database standards. Yet these have exclusively favored publication activities as the determinative criterion for personal categorization, fundamental in any literature. Thus the documentation and presentation of the literary past only proceeded towards the sphere of nonmaterial cultural heritage.

The new impulses which led to the development of memory studies as a discipline thematizing the subject and spiritual essence of cultural contents, as pointed out by the German literary theoretician Aleida Assmann, drew mainly on historical discourse, on discussions about the purpose of oral history assuming that “memory can exist even without writing, without written tradition and interpretational, canonizing processes” (Assmannová 2013a, 63). However, the concept of national memory in this sense (German scientific meta-reflection) brought a moral aspect into the research on this cultural reconstruction in the form of the political dimension of memory, which can select a historically disputable (though relevant) segment of national history. Assmann calls for constituting a common European memory within a supra-national, dialogically devised frame, which would respect the fact, such as in reference to the Holocaust, that “cultural memory is not only linked with the recognition of one’s own suffering but with one’s guilt as well” (Assmannová 2013a, 64). Following Curtius’s concept of *topoi* in European literature and the Latin Middle Ages, Assmann helped to formulate the theory of cultural memory within the German context, distinguishing between two modes of experience and its emotional availability through literary images. When evoking literary traditions and creating memory, we have two choices: 1. a spatial paradigm (*ars*), the mechanical storing of past phenomena with an emphasis on intuition and mimesis, and 2. a temporal paradigm (*vis*), typical of modern communities since the mid-18th century, sensitive to the historicity of the exterior reality. The reconstruction of memory proceeds through intergenerational transfer and is located in a time between recording and an individual new evocation, during which it is subject to structural alterations (Miko and Popovič 1978). Tradition thus reflects the simple fact that memory is subjected to the passage of time, and the process of remembering and forgetting, aside from the mechanical reproduction of the traces of the past, is supplemented by productive activity viewing the past from the future perspective. Basically, the past is both experienced and newly created through variant literary images. This is forestalled by Jurij M. Lotman’s definition of the semiotic function of memory as a specific mode of preserving information in cultural systems which, having been exposed to many contexts, assumes the character of symbols affected by contemporary emendations. The mechanism of semiotic memory thus applies the principle of creolization, not conserving particular texts but operating as a device to regenerate them (Lotman 1990, 369).

This observation is in accord with defining human memory as a complex semantically-episodic system (Bahna 2011, 113–114). Whereas semantically-oriented memory points to a mental representation reflecting a general knowledge of the world, i.e. the acquisition and transfer of factual information, episodically-oriented memory reflects remembrance of past personal experience in the subjective time. The process of forming collective memory, in the sense of cultural tradition as an “ideal” cognitive summary of objective information and subjective experiences that consist of a virtual set of individual “autobiographic” segments of the human “I”, can be formally concretized through “non-textual materialization” (material “vestiges” of the past). In artistic communication, however, recollections of the past can be verbalized, namely by being organized in the form of stories, by constructing



the narrating “we” that symbolizes the thematic core of the “ideal” cultural tradition as a dynamic process of semiotic creation, as well as by reconstructing recollections and conceptually schematized knowledge. Such a concept of notions, most frequently manifested through narratives, discourses, images and interpretational patterns, does not reflect the material or immaterial past; it is essentially a spiritual, social and cultural construct revealed “both in a materialized form and functioning as norms and ideas” (Půtová 2019, 107).

One methodologically inspiring attempt to recognize the relevant core of cultural tradition is the project headed by Marijan Dovič of the Institute of Slovenian Literature and Literary Studies (ZRC SAZU) *Nacionalni pesniki in kulturni svetniki Evrope: komemorativni kulti, kanonizacija in kulturni spomin* (*National Poets and Cultural Saints of Europe: Commemorative Cults, Canonization, and Cultural Memory*), completed in 2014–2017. Its aim is to grasp the transformational mechanisms of canonization and worship of writers and artists in the process of social mobility in modern linguistically ethnic communities between 1840 and 1940. The project provides the methodological impetus of “digital literary studies” to comparative thought in literature and to empiric literary research (Schmidt 2008), where similar approaches have not previously been pursued, and is included in SPIN (Study Platform on Interlocking Nationalism). It was prepared in collaboration with Joep Leerssen, the chair of the international program *Encyclopedia of Romantic Nationalism in Europe*, launched in 2010, which provides access to the key data (beyond the statistical or factographic) for the critical study of European literary cultures from the 18th to the 20th century.

Leerssen, the Dutch comparatist and cultural historian from the University of Amsterdam who has worked extensively on the origin, impetus and impact of cultural nationalisms in the latter half of the 19th century as related to the development of modern, linguistically and ethnically defined literary cultures, espouses the method of “ingressive literary history”. Formulated by John Neubauer and Marcel Cornis-Pope in their four-volume *History of the Literary Cultures of East-Central Europe: Junctures and Disjunctures in the 19th and 20th Centuries* (Cornis-Pope and Neubauer 2004, 2006, 2007, 2010), this method enabled researchers to divide the “story” of Central Europe into “hubs” – pivotal cultural and political milestones which entered historic memory as collective archetypes. These “hubs” represented a specific “spatial metaphor” converging to “the intermixture of fibers, in a network, a point where diverse developmental lines encounter a certain midpoint, without which the dynamics of the whole system could not be explained” (Koron 2009, 103). The picture of literary history comprising a variety of viewpoints and fragmentary utterances thus turns into a partial and pluralistic discourse of “microhistory”, factually, a literary scan of the last two centuries. Nonetheless, there is some dissimilarity referring to the impulses of postmodern cultural anthropology: a stronger emphasis is placed on the “posthumous life” or existence of materialized or textual forms of culture and its supporters in the process of their intense acquisition and appeal. The programmatic orientation towards the principles of classification and conceptualization, which enable a member of a particular community to perceive and inter-

pret the external reality, implies an ethno-semantic analysis based on the belief that we can create a specific terminological-semantic system, i.e. a collection of rules reflecting the “cultural grammar” of any society. The project assembles new knowledge, some of which has already been published in journals or books, such as the team monograph *Kulturni svetniki in kanonizacija* (Dović 2016), *National Poets, Cultural Saints: Canonization and Commemorative Cults of Writers in Europe* (Dović and Helgason 2016), *Prešeren po Prešernu* (Dović 2017), and *Commemorating Writers in Nineteenth-Century Europe* (Leersen and Rigney 2014). We might also refer to the monothematic issues of renowned comparatist journals: the Slovenian *Primerjalne književnosti* (34, No. 1, 2011) or the German *Arcadia* (52, No. 1, 2017).

Surveying about fifty European literary cultures from Armenia to Iceland and from Portugal to Russia (including Turkey, Georgia, and Israel), the encyclopedic project was authored by more than a hundred scholars (the present author replied to a questionnaire about Czech literary culture). Although liable to unavoidable simplification and a compiling approach, it also takes account of minorities with an autochthonous literary language but incomplete statehood or disrupted political-historical continuity (such as the Galician, Catalan, Provençal, and Faroe literary cultures). The project’s foremost goal was to discover the poets, writers, and artists who were remembered, revered, and canonized in the process of building the nation between 1840–1940, although previous periods featuring great figures like Shakespeare, Dante, and Cervantes were also represented. However, the focus of its research was never on specific textual interpretations, or authorial “biographies”, but rather on the cultural “vestiges”, “relics”, or “signs” (“lieux de mémoire”) of these individuals, or to be more precise, of the process of their canonization. Thus the author’s glorification as a national bard and “cultural saint” was in a particular culture related to the question whether this notion (the terminological difference from the poet-bard or poet-prophet) is relevant to the community under consideration, if there were more subjects aspiring to that position, and, in addition, to what extent the canonization of artists in different literary cultures resembles religious canonization. At the same time, we need to be aware of the fact that the position of a subject aspiring to “cultural sainthood”, despite relatively swift and mass-scale adoration, can sink into total oblivion, even in the macro-historic memory of the national community (the process of semantic marginalization). Neubauer uses the term “national icons” for those figures who have become the metaphoric embodiment or figurative symbol of a particular culture without regard to political shifts, whose position has shifted in other words from “national bard” to “cultural saint” (2010). Logically, those aspiring to be cultural saints are already mentioned in encyclopedias or historical surveys which do not require further bibliographic reference.

Marijan Dović outlines an analytical model of canonizing cultural saints, which to some degree recalls the formality of the Christian beatification and canonization process, with the “afterlife” of this “candidate” being motivated by the previous facts formalized during his physical existence (2012). It is evident that canonization, though figurative, represents a complex, semantically multilayered process embracing a wide variety of ritualization practices, such as intertextual continuity, transla-

tions, quotations, the names of urban spaces, and other elements of material culture (including monuments, statues, museums, parental homes, memorial plaques, coin and banknote emblems, etc.), as well as classical, formal ratification procedures (inclusion in the educational system, in textbooks and readers, etc.), a process emerging from the primary textual corpus of the author.

The canonization model of “cultural sainthood” is comprised of three structural components whose content and chronology are interwoven: 1. *vita* (the life of the candidate and his/her canonization potential), 2. *cultus* (the canonization proper and its constituents, basically the process of production or reproduction of the canon status), and 3. *effectus* (the societal consequences resulting from the canonization process). If we briefly examine these three items and describe them systematically, we can determine that the aim of the *vita* (whose title alludes to the hagiographic genre) is to select biographical moments connected with the candidate’s distinct and unique qualities, as they are generally recognized. Within the scope of the *vita*, it is possible to differentiate four categories: *persona*, *enigma*, *opera*, and *acta*. *Persona* implies the potentialities linked with the writer’s personality, especially his or her physical appearance (such as charisma). The mysterious nature of Romantic aesthetics can be interpreted, as in the case of the Czech poet Karel Hynek Mácha, as a token of genius, which is connected with the irrationality of the poet’s premature death. *Enigma* suggests transgressions or deflections from the anticipated discourse (manifest bohemianism, a tendency to eroticism, martyrdom, the existence of apocrypha, intimate diaries and potential muckraking, etc.). *Opera*, obviously the most significant since it is the obligatory condition of the subsequent canonization, includes the potential determinants ensuing from the aesthetic values of the candidate’s works. In this case, the complete works or canonized opus exemplify the radical change of values and aesthetics, e.g. at the transition of a stylistic epoch. *Acta* actually determines the writer’s activities in a broader cultural field, his or her generally appreciated merits in national culture, and his or her share in the genesis and promotion of national ideology. Contrary to such an appraisal, Mácha, as mentioned above, could hardly be labelled a Czech nationalist; the author need not be identified, positively or negatively, with a particular ideology or so-called “national character”. What matters here is whether the materialized or textual traces in cultural memory function effectively in the specific literary culture and are perceived as such.

The second part of the analytical model of cultural canonization can be divided into the production and reproduction of the canonized status, the former being the canonization of the author’s primary corpus and the latter being the canonization of the secondary textual corpus emerging in response to the author’s works and personality. By production, we mean material vestiges in cultural memory, such as authorial relics or posthumous remains. These include the “secondary relics” displayed in museums (manuscripts, books, furniture, etc.) Sometimes the “signs” or “vestiges” may slide into a vulgar materiality if the exhibits feature the author’s everyday items closely related to their physical existence. A special segment of the canonized status production is represented by monuments or monumentalized architectural tombs, birthplaces, etc. The next category *scriptura* objectifies

the endeavor to consummate the primary corpus (referred to in German by the terms *Textpflege* or *Sinnpflege*) on the grounds of manifest identification, the recognition of its purpose. This refers, for example, to the textual supplementation of a complete work, the production of facsimiles or copies, providing textual reduction in search of an authentic “true” version, and the institutionalization and protection of the completed work by depositing it in archives or a museum. The last category is *confirmation*, culminated by formal ratification and ceremonial matriculation confirming the author’s status: the cultural saint leaves the cultural field for the sphere of politics. His or her “adoption” or “monopolization” by certain powerful groups serves as an indicator of political influence.

In terms of time, the reproduction cycle of the canonical status means the phase that follows the canonization, mostly its consolidation or extension. First, it is necessary to mention the category of *rituals* in the sense of commemorations (celebrations, monument “unveilings”, gala receptions, exhibitions, *tableaux vivants*, wreath-laying ceremonies, etc.). This is the actual intercultural transfer of the candidate’s personality and works from the enclosed microspace of intellectual elites into the societal macrospace shared by most of the social layers and groups constituting the national entity. Defying its symbolization, this is a semiotically metonymic transfer. The reproduction of canonical status is jointly used by the category of *appropriation*, viewed as an intertextual corpus of exegetic commentaries. These are scholarly and popularizing interpretations which cement the status of the cultural saint by removing, retouching or mitigating some exegeses while placing it within the national and global context. The generically textual and materialized legacy of cultural saints stimulates both positive and negative hagiographical operations (ideological manipulations, mystification, uncritical adoration, etc.). The category of *procreativity* aligns itself with the basic factors of extending the secondary corpus, which denotes the sum of texts originated in response to the secondary corpus irrespective of the genre, language, expressional poetics and intersemiotic overlapping (a play, screenplay, picture, video, or instrumental music, including parody or imitation). The category of *indoc-trination* denotes the condition where the secondary corpus of texts and materialized vestiges is systematically incorporated into the educational system, with the aid of media, school regulations, etc. In a specific application, this results in integrating the curricula and university traditions (recitation, internationalization of scientific knowledge, etc.).

In Dović’s analytical model, the societal impact of the cult and canonization of cultural saints is described in the section “Effects”, which tries to render its formative influence in the development of modern societies. The societal effects are in most cases related to the formation of a new (national) community, i.e. to the construction or consolidation of a new identity through collective rituals or through creating new ideas shared with the cultural saint’s cult. It is the culmination of the semiotic nationalization of the public space which takes collective possession of topography and geography, and at times also of the administration which strengthens the canonization status through its symbolization. It mainly concerns the study of social frameworks and cultural conditions under which the cultural saint’s position

is institutionalized in the public and media space. There is an obvious analogy with the simple concretization of a literary work which, according to Ingarden, cannot be understood as an independent item. Concretization “is only affected by the changes of the corresponding acts of mind where it is objectified” (1989, 349). The subjective literary memory is in essence mantled by tradition, i.e. remembrance prevails over oblivion – the paradigm of tradition “keeps striving for the preservation of cultural contents” (Assmannová 2013a, 65). Writers in their capacity as cultural saints have often joined the national liberation struggle, entering the political context, engaging in revolutions, participating in the founding of new states, and generally becoming a legitimized symbol of the national movement and power transformations. In this regard, it is possible to mention the “appropriation” of the composer Richard Wagner by Nazi ideology on account of his anti-Semitic attitudes.

Research into cultural heritage and literary memory employing the analytical concept of cultural saints can augment classic literary history with an interdisciplinary dimension. Rather than the traditional sociological enquiry on literary tradition as a correlate and specific models of communicational discourse about the author’s life and works, it consists of the identification and reconstruction of the criteria through which members of a specific community introduce the singularity of a literary work into the collective memory. It is this singularity, intensely reflected as a result of positive appraisal, that is a response to the fact that the author’s text or posthumous life comply with the changing needs of the national community. Although Dović’s model of cultural saints has been created with an empirical collection of biographical-statistical data, predominantly through verifiable information, the individual categories originated from the historical study of 18th to 20th century European literary cultures, whose cultural nationalism contributed to the genesis of modern ethnolinguistic communities. Moreover, the data were collected in communication with literary scholars “within” the given culture, who gained subjective intimate experience and a synthesizing approach to their own traditions, cultural inheritance, institutions, social systems, historical tradition, etc. The authorial team drew on works on cultural nationalism (Gellner 2003; Stevens 1997, 248–258), Neubauer and Cornis-Pope’s “ingressivist” theory (2010), Franco Moretti’s theory of interliterary networks (54–68), and Leerssen’s imagological research into material “otherness” (2006, 559–578). To some extent, reference can be made to Foucault’s literary archeology, i.e. the analysis of the authorial institution diachronically exploring the preservation and reconstruction of works of art (2002). The emphasis on the study of the material dimension of semiotic traces fluctuating between institutions and texts also suggests Stephen Greenblatt’s “new historicism” while concretizing the much-exploited model of the literary canon erroneously related only to textual canonization (2004). The concept of cultural saints views canonization as a changeable and dynamic network of discursive modes of textual and extratextual practices, which are subject not only to given rules but also to the chaos of randomness. Dović has conceived his analytical model as a methodological introduction to the study of commemorative cults of the 18th to 20th centuries. It relates the pan-European epidemics of events celebrating “great” personalities to a multitude of subjective and

objective factors, whereby the canonization of the author's life and works is decided not only by aesthetic values and perhaps by the media's reductive paraphrasing of his or her main "idea", but also the process of institutionalization and the extrinsic historical situation of the national community. Further research will determine the semantic and structural hierarchy of individual categories by answering the following question: what decides whether a national poet is established as a cultural saint or whether, in an intergenerational transfer, he or she is allowed to fall into a "semantic vacuum" where he or she may be prepared for "reincarnation" as a cultural value, or suffer (in Foucauldian terms) irrevocable exclusion.

Translated from Czech by Jiřina Johanišová

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## The “literary memory” model of research based on comparative analysis: A presentation on cultural archeology

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Literary memory. Cultural archeology. National poet. “Cultural saints.” Marijan Dović.  
Joep Leerssen.

Drawing upon research on literary culture and memory, this article explores the transformational mechanisms of the canonization and worship of authors in the process of social mobility from 1840 to 1940. As a result of the joint endeavor of the comparatists Marijan Dović and Joep Leerssen, the analytical concept of “cultural saints” conceives of canonization as a movable network of textual and extra-textual discursive practices. The importance of the concept lies in its more precise differentiation between objective and subjective factors, which are instrumental in the preservation and reconstruction of the practice of artistic creations. Implementing an ethno-semantic analysis, Dović and Leerssen’s model supports the abstraction that the constitution of national identity through collective rituals and the formation of new ideas establishes a canonized set of rules, the “cultural grammar” of any society.

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## The intertextual aspect of the Faustian theme in 19th-century Slovak and Czech literature: Jonáš Záborský, Šebestián Hněvkovský, and the categories of “national” vs. “world”

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In contemporary approaches to literary interpretation, area and comparative studies not limited to a particular language, literary tradition, and culture, but accentuating diversity, interrelation, and mutual influence through analytical contact with the “other” and the “foreign” have gained an ever stronger footing. This transformation of “traditional” interpretations delimited by national borders is connected with the search for intertextual transformations of a concrete character: motif, topos, situation, etc. It establishes an intertextual communication where a literary text (or its part) serves as a basis, or a kind of inspiration for another work. This concerns the post-textual existence of a common thematic element or a repeatedly recurrent subject in subsequent presentations (i.e. not only in literature, but also in film, TV, radio, and theater adaptations) which extend even beyond the boundaries of national literature. The meaning of a literary text is thus analyzed from the perspective of a receptive impression conveyed by reading a particular work and, in the same way, resulting from intertextual literary continuation consisting, for example, of quotations, parodies, allusions, etc.

However, it is important to consider diverse concepts of “nationhood” and “worldhood”. In this dualism, national literature is most frequently presented as a category defined by the language, the surroundings, and the receptive function capable of addressing domestic readership. Thus world literature, despite being linguistically identified with full-fledged “great” literatures (such as English, French, German, Russian, Spanish, formerly Hebrew, Greek, Latin, etc.), has been reduced to an aesthetical and axiological anthology of texts virtually comprising a common cultural heritage that has “lost” its national character. Modern comparative research aims at defining the category of national literature as related to world literature, yet this endeavor favors literary theory at the expense of literary history (many times restrained by the national context). It means that for example “domestic”, national texts will be searched for their potential “world” quality (with regard to their aesthetic value) and the analysis of “world masterpieces” will be related to a particular literary period and area. Interliterariness is then based on receptive aesthetics, on the assumption that a text exists only when it is set in time and space against another text – which in the intertextual comparative approach becomes an important prerequisite for the interpretative exploration of concordances

and discordances, the relations and cultural “distances” between texts and culture (Zelenka 2002, 43–44).

For centuries in the Central European context, the complementarity of individual literary discourses and numerous languages, poetics, and confessions, along with the coexistence of ethnic minorities, has created a specific “interliterary network”, which, though rooted in individual national literatures, is surpassed by its communicative-receptive impact. Its “texture” has also embraced “unclassifiable” authors, such as those who appeared at the turn of two literary movements, or across two national cultures, demoting the imaginary span between the “nation” and the “world”. The enquiry into authors who set up a special “intertextual network” oscillating between “national” or “domestic” and “foreign” or “world” influences can be enhanced by imagological research into interculturally close “otherness”. This mainly involves the quest for analogical themes, genres, and topoi within neighboring and linguistically related national literatures. A fairly important factor seems to be the fact that a systematic analysis of the interliterary network of intertextual reminiscences (in the 19th-century classics) is not an immediate reflection of reality, rather it assumes the character of myths and stereotypes as concrete designs (Zelenková 2016). Imagologically, our interpretational approach thus does not explore the aesthetic or linguistic qualities of a text, since our pursuit follows the significance and topicality of a theme, with the aim of ascertaining its receptive effect (Gáfrík and Zelenka 2016, 87–88). In the past, the time-honored concept of the history of national literature, with its didactically pragmatic implications, typical of small nations in Central and Eastern Europe, was interpreted as an integral component of domestic cultures and their ideologies. They produced their own selection of original works and translations (with regard to aesthetic values) determined to a large extent by “national” needs. Nevertheless, it often happened that a work outside this ideal of “nationhood” was deliberately propelled towards the edge of literary historians’ concern as a “problematic” text, for it inclined to the opposite pole of the then espoused concept of “worldliness”.

The aim of our study is to specify the “interliterary network” of Central European cultural tradition from the perspective of “minor national literatures” by interpreting two works: the Slovak “heroic poem” (in prose) *Faustiáda* (The Faustiad, 1864) by Jonáš Záborský (1812–1876) and the Czech poem *Doktor Faust* (Doctor Faust, 1844), by Šebestián Hněvkovský (1770–1847). The two authors employ ironizing hyperbole to portray the social and political inadequacies of life in their countries while creating a multilayered network of intertextual reminiscences, referring to both domestic and world literature. They rank among the acknowledged authors, some texts of whose were already at the time of their origin received as “antique relicts”, in ideological disagreement with “contemporary needs”. In this way, both Záborský in Slovakia and Hněvkovský in Czechia are in contemporary literary discourse considered “unclassifiable” because of their genre and style discrepancies. Perceived through the national code, their type of “hybridization” ensues from different concepts of national literature in the mid-19th century and in the early 21st century. The authors’ subjective perception of their “specificity” did not affect their awareness of deviating from the contemporary context. They both stood proudly at the turn of Classicism and Romanticism, that

is to say, between Enlightened realism and pre-Romanticism, with their poetics being reflected in the negative reception of their texts. Both *Faustiáda* and *Doktor Faust*, each in their own way, deal with the great “Faustian” theme, so frequent in Central European literatures. Despite their dissimilar attitude to Romanticism (Hněvkovský proceeds to Romanticism from Classicism, while Záborský, within the “Romantic movement” fundamentally disagrees with him) their typological parallel results from an analogical response. By demythicizing and desacralizing it, they both influence the “reinterpretation” of historical moments where social history intermingles with personal stories. Strictly, it could be said that authors deal with history in what Daniela Hodrová (2006) has called the “patchwork style”, genuinely weaving historic signals into the wide thematic warp of texts which makes them, together with other motifs, complementarily effective. It is a subversive way to reconcile with the past (as well as the contemporary reality) by rewriting it and breaking apart the described reality into special interpretational “codes”. For instance, the history of Central European (national) literatures is a problematic “story” (reflection) examining the coexistence of a host of ethnic (Slavonic/non-Slavonic) communities, with multiple “blank spaces”, parallels; and break-points. It confirms that Záborský’s *Faustiáda* and Hněvkovský’s *Doktor Faust* employed the popularity of “Faustiads”, having adopted Goethe’s proto-text as an inimitable model, even though here the character of Faust obviously refers to popular reading, rather than to Goethe’s *Faust* (Horváth 2009, 317).

In Czech literature, Faustiads endured until the turning point of 1848, while in Slovak literature, they survived till the 1860s–1870s, representing poetic and prose types based on the principle of Classicist aestheticism, although through their form (an epic or prose work termed as “*a poem*”) they aimed to express the nation’s philosophy and its major problems (Štěpánek 1960, 344). The popularity of the Faustian theme with Czech audiences was effectively helped also by its puppet adaptation, written by the founder of Czech Revivalist puppet theatre, Matěj Kopecký (1775–1847). He retranslated and textually fixed the widely accepted vernacular version of this time-honored international theme, enhanced by the poetics of street songs, or magical and chivalric farces. The subject model of Faustian themes in general consisted in winning man’s soul conditioned by his contract with God or the devil. As a literary character, Faust is not satisfied with the traditional “vow” of Christian love as voluntarily adopted faith of predetermined value, but, an eternal seeker of truth, he waives God’s protection and signs the tragic pact with the devil. The transfer of the historical substance of this originally German legend connected with the Lutheran revolution transposed Faust to the 18th-century popular presentation through the alteration of chronological and topographical codes in the established story as a character temporarily defeated by evil. Faust’s attempt to cancel the pact with the devil relativizes his effort to vanquish his original forsaking of God. At the beginning of the 19th century, the character of Faust assumes an almost pre-Romantic touch of revolt against the feudal order. This developmental line proceeds to Goethe, whose Faust as a symbol of human creativity, diligence and application synthesizes the knowledge of his time. Moreover, within the Central European context of small “oppressed” literatures, developing in contact with the dominant “majority” of West European cultures,

the poetic, prosaic and dramatic approaches to the Faustian theme were adapted to the specific conditions of the country. Through historical updating, the new adaptation parodied the popular myth, or modified it didactically, making it in unconventional genre variations accessible for readers as “patriotically embraced”.

Our interpretation of Záborský's *Faustiáda* is methodologically grounded mainly in Tibor Žilka's study of the intertextual reminiscences of the Faustian topos *Faustovský mýtus a jeho podoby* (The Faustian myth and its representations, 2015a), and further in the texts of Peter Zajac (Zajac 2005, 2011; Zajac and Schmarcová et al. 2019) and Tomáš Horváth (2009). Surveying the mutual relation between the thematic-compositional structure and the genre classification of *Faustiáda*, subtitled *A fantastic heroic epic*, we find out that the author took advantage of the purposeful, almost mystifying inadequacy of this genre category. On the other hand, this mystification need not be taken literally, since Záborský rather suggests following an ironical code. The complete text, which was not fully published until 1912 in the journal *Slovenské pohľady*, is actually prose fiction at the length of a short novel and places it at the opposite pole of the heroic epic. Paradoxically, more important for this text than its reception history and occurrence in the literary circulation is the time of its origin, encoded in the form of a spatially mythical structure based on the “ideas of the predecessors, to wit, Záborský's peculiar compilations. On behalf of it, the work becomes a multicoded text, a genre palimpsest, in a sense” (Kobylińska 2008, 58). Its comical and satirical orientation points to the heroic-comical genre inclining to parody, rooted in the rationalism of the 18th-century Enlightenment prose (Krejčí 1964, 391). As Peter Darovec points out in his afterword to the most recent edition: “The use of prosaic instead of poetic language is in this case one of the author's instruments for ‘debasing’ the high epic genre. This relates to another change in Záborský's writing: elevated seriousness is replaced by the comic, also parodically debasing everything higher” (2012, 181).

In *Faustiáda*, the deformation of the described reality almost reaches an absurd hyperbole where everything is questionable with the meaning shifted towards a monstrous caricature and unveiling pamphlet. The recipient perceives these disjointed “flying arabesques” (Záborský 1984, 13), as critical responses to the contemporary society, as politics, as well as culture. Already in the preface, which functions in classical literature as a receptive signal for the reader, as an interpretational “key” to explain the thematic fields, the author queries the true value of his work, which he disregards as “a futile effort” (8), lacking response from readers. In his own words, Záborský places the preface “at the front so that at the end there would be space for slander” (9); moreover, there appears an allusion to the illusive nature of Slavonic literary mutuality, based, among other things, upon voluntarily exchanging and reading books. In real life, according to the author, no one in Slovakia cares about books, and Slovak books are not read at home, because, as he remarks ironically, “they exit the printing works as an antiquarian rarity” (8). As suggested above, in *Faustiáda*, it is possible to distinguish two spheres of metatextual relatedness – to domestic and world topics (Žilka 2015b, 29). As in the case of the first recognized proto-text, Ján Chalupka's comic drama *Kocourkovo anebo Jen aby som v hanbě nezůstali* (Gotham or If only we



did not remain in shame, 1830), the topos of the “world” is associated, in particular, with the anti-illusive allusion to Goethe’s *Faust* and with interest in ancient literary culture as impacted by Classicist aesthetics.

The work’s twenty chapters are conceived as hypertrophic “preposterous episodes” amended by a satiric introduction that “no one will read” (Záborský 1984, 7). In the company of his Polish guide, the philosopher and mystic Andrzej Towiański, Faust travels to Kocúrkovo, the Slovak Gotham (“a foolish spot in Slovakia”), situated “anywhere between the Tisa and the Danube rivers” (18), after making a stop – following the intentions of Dante’s *Divine Comedy* – in heaven and hell, and even in the actual Istanbul, where his Polish companion abandons him. *Faustiáda* pursues the rules of rationalistic Enlightenment prose typified by short annotations at the head of each chapter. Záborský employs the form of the travelogue allowing for the free alteration of crazy farcical scenes and situations, interconnected by Faust as the protagonist who is in each successive “arabesque” confronted with as many contemporary figures as possible. The top paradox appears in the seventh chapter during Faust’s visit to Gotham, where he fights the giant Puchor on the mountain of Rvačár and gets acquainted with a wide variety of typical figures with funny names that stand for the contemporary social ills in Slovak-Hungarian reality. Whether an Evangelical Lutheran or a Catholic priest, a poet, a burgher, or a national apostate, these schematized characters are captives of their false ideas. Their activities are characterized by a polarity between words and deeds evolving into the contrast of beauty and values, between the fictional and the real, between myth and truth. The characters speak about promoting journalism, education, and enlightenment (e.g. the scene depicting the foundation of a reading club), yet actually they behave like romantic daydreamers divorced from reality. “They are ‘right’ but not in practice: they are incompetent in fact...” (Janů 1961, 23). Towering high above the selection of typical characters is a small group of Pan-Slavs and “Magyarones” (Hungarophiles) who represent the reverse side of “politicking”, ineffectual government, and obtuse bureaucracy. Their conflicts figure only in caricatured portrayals of feasts, carousing, merrymaking, and carnivals, for example, in scenes whose aesthetic nihilism resembles Petronius’s *Satyricon*. In the end, Faust leaves Gotham in frustration, for he has not managed to improve the local conditions stinking of “musty decaying nations” (Záborský 1984, 123). In the last chapter, the hyperbolization that consists in disclosing contradictions and opposites is completed as the authorial subject is incorporated in the text, resulting in a “mock” epitaph where Záborský characterizes himself through a paradox about domestic ingratitude and foreign praise: “Elsewhere he might have been a great man, here, he was just a great fool” (125).

When analyzing this unclassifiable “fantastic” novel, Oskár Čepan speaks about three semantic, complementarily interconnected layers (Čepan et al. 1964, 202; Čepan 1984). They constitute a context of abstract, rational norms, of historical reality, and of the subjective experience of the author who fiercely attacked the ideological and aesthetical orientation of Štúr and his contemporaries. Despite its expressively parodic-fictional nature, *Faustiáda* presents numerous references to the contemporary life and encyclopedic facts, namely the extensive interliterary network of “non-textual”

references to a number of officials, politicians, and statesmen connected with European politics and the Habsburg Empire (including the Austrian minister of the interior Alexander von Bach, the Hungarian politician Ferenc Deák, the Italian King Victor Emmanuel, the Austrian Prime Minister Felix Schwarzenberg, the Croatian Ban Jelačić, the Russian Czar Nicholas, the Prussian Chancellor Otto von Bismarck, and Emperor Franz Josef I), all of whom talk with Faust and extol the non-existent importance of their feats. The third chapter, set in paradise and describing “heavenly pleasures”, features Ján Kollár’s critical monologue on Štúr’s standard Slovak language, which clearly cannot take root without Slovak schools and which has severed “the sacred bond that connected the Slovaks with the Czechs and with each other” (Záborský 1984, 28). Kollár’s criticism is supported by Šafárik’s reply and further supplemented by Bernolák’s bearing the blame for the unfulfilled national unity between Slovak Evangelical Lutherans and Catholics. The criticism of the Štúrian movement reflected, as mentioned above, Záborský’s lifelong polemic with Romantic ideology, whose visionary mysticism did not acknowledge Slovak social backwardness. The final chapters, in addition, feature a strong anti-Hungarian mold, associated with the critical reproof of Germanization pursued in alliance with German-speaking Bohemian civil servants or “deutsch-Czechs” (“Dojč-Česi”) who were sent by Bach to Upper Hungary, where “the denial of one’s nation was an unavoidable prerequisite to promotion” (124). The satirical perspective points to the exacerbated national issue as Záborský’s premonition of further oppression of the Slovak people (after the Austrian-Hungarian compromise of 1867) emerged in a comical parody hyperbolizing the typical features of social reality. Portrayed in the “Gotham scenes”, loosely inspired by world models, and still in the form of prose, it “creates a kind of prevailing prosodic variety of heroic-comic poetry” (Krejčí 1964, 391).

Erika Brtáňová has shown that Záborský’s quarrel with Romanticism was, in his concept of literary aesthetics, linked with the revival of Classicist epic and pointed to his search for an ideal pattern of national literature, its receptive function and genre system (2014, 44). In relation to Záborský’s autobiography, *Vlastný životopis* (1989), Brtáňová highlights his affinity for clergy or gentry as well as his aesthetical orientation towards artificial poetics and stimuli from antiquity, which were in contradiction with the Štúrian principle of cultivating the nation through literature and its folkloric elements. However, according to Cyril Kraus, at the time when *Faustiáda* was conceived (which was also the period of landmark events such as the Memorandum of the Slovak Nation and the establishment of the cultural institution Matica slovenská), Záborský’s “return” to Classicist epic was hardly a restoration of Classicism but exposed “the reverse side” of Slovak Romanticism, its inner, philosophical-aesthetical heterogeneity (1999, 186). The harmonious ideal of perfection in *Faustiáda* thus does not result from the communion or intimacy of an immensely suffering creature with Nature, because the temporality of earthly life is predominated by the spiritual sphere, inseparably bound with antique civilization and Christian morals. The allegorical perspective on the past of the protagonist’s own nation mingles with frequent, emotionally charged, moralizing and reflexive “insertions” describing a lyrical subject that “does not disavow being a Romantic poet” (229). In doing so, Záborský ideologically approaches the epic poetics

of Ludovít Žello's *Pád Miliducha* (The fall of Miliduch, 1862) on the one hand, and the reflexive-meditative poetry of Karol Kuzmány and Andrej Sládkovič on the other.

Záborský's "spanning" of Classicism, Romanticism and early Realism, his kind of idiosyncratic dualism, leads to literary-historical classifications labelling him a late Classicist and Enlightened realist, or a pioneer of realism, and an "atypical" Romantic. Valér Mikula argues against Záborský being labelled as a direct precursor of realistic aesthetics, rather accentuating his propensity for the Enlightenment and Voltairean writing (Mikula 2013, 12). Peter Zajac, by contrast, integrates the concept of Romantic irony into the Slovak context, analyzing the nature of Záborský's poetics within the Slovak Romantic movement in the 1860s (cf. *Prepisovania*, 2011; Zajac and Schmarcová et al. 2019), as he specifies the narrative forms of the author's self-ironical insertions into *Faustiáda* (Zajac 2011). Záborský produced a grotesque vision of the authentic reflection of Slovak-Hungarian conditions in the mid-19th century, specifically, in the political situation after the fall of Bach absolutism. He placed the relevant historical events in the "interliterary network" of intertextual reminiscences within interliterary establishment, with not only a particular work but a complete anthology of texts being potentially identified as the proto-textual starting point (Žilka 2015b, 29–30). The genre and content of Goethe's *Faust* is desacralized (the epic form being replaced with prose) and presented as a parodied symbol of tragically Romantic severance from reality, together with further allusions to Homer, Dante, François Rabelais, Jonathan Swift, Laurence Sterne, John Milton, Ján Kollár, etc. Apart from "classic" literature, Záborský also utilizes the motifs and methods of "trivial" literature (chivalric romances and ballads), or folk tales (the giant Puchor, the Wizard) which transform *Faustiáda* into a parody of the Classicist or Romantic epic where the protagonist was, to a large extent, a tragic hero.

*Faustiáda* has been examined by many literary historians and theoreticians who have perceived its essential feature, referred to by Ján Števček as "incompleteness" (Števček 1989, 99), or intentional non-literariness ranging from stylistic idiosyncrasies to intensified antinomy between its genre variety and historical-social content (Šmatlák 1988, 379–380). All things considered, from the comparative perspective of intertextual establishment, *Faustiáda*'s unaesthetizing parody, according to Žilka, "in many respects resembles the creative approaches of postmodernists" (2015b, 29). Therefore, it has become "a cult artistic text because of its intertextual status, and as an impetus for new works" (2015b, 30). In reference to Chalupka's *Kocourkovo* and Karol Horák's play *Nebo, peklo, Kocúrskovo* (Heaven, hell, Gotham, 1995), Žilka praises Záborský for establishing Gotham/Kocúrskovo as "a small Slovakia", an absurd symbol of chaotic space and social abuses which can be apprehended only by a fellow "who smiles with one eye and cries with the other", as is stated in the epilogue to *Faustiáda* (Záborský 1984, 125). Nothing but Romantic irony, no matter how evinced, accentuates the inner differentiation of Slovak Romanticism featuring nationalist-pragmatic, messianist-mystical, and poetological-mythological lines, in addition to ironic Romanticism represented by Záborský himself: "The heterogeneity of his texts is not a flaw but a conscious aesthetical act" (Zajac 2011, 294), modelling the antimyth of modern Slovak culture.

Like Záborský, his Czech counterpart Šebestián Hněvkovský remained “between” Enlightened realism and Romanticism. For contemporary readers, Hněvkovský remains an antiquarian, forgotten Revivalist, whose works “nowadays remain unnoticed, but for casual references, even by literary scholarship” (Peřina 2019–2020, 253). Only in exceptional cases are his creations remembered for pioneering the “further development of Czech literature in the mid-19th century” (253). As a member of Antonín Puchmajer’s literary grouping, he enlarged the Classicist anacreontic poetry with the burlesque ballad and the heroic-comic epic. His contribution to Czech Revivalist literature received a similarly ambiguous and contradictory appraisal as both authors alike failed to abandon their poetics after the radical change of stylistic paradigms. Hněvkovský’s literary evolution over more than 50 years embodied the transition from Classicist aesthetics to ironizing accommodation with Romanticism, which found reflection in his article “Rozmlouvání na českém Parnasu” (Interlocution at the Czech Parnassus, 1840), where he attempted to accommodate Romantic aesthetics. His verse technique, however, was rooted in late 18th-century Classicism with the corresponding diversity of styles and genres.

Hněvkovský managed to surmount “the discrepancies between the subject and his unpolished language and versification” (Krejčí 1964) especially in his best-known composition *Děvín* (1805), subtitled “a mock-heroic poem” and originally in twelve cantos. Presenting the “Czech” theme of the Maidens’ War, as employed, for example, in Prokop Šedivý’s chivalric romance *České amazonky aneb Dívčí boj v Čechách* (Czech Amazons or Women warriors in Bohemia, 1792) and in the dramatic farce *Vlasta a Šárka aneb Dívčí boj u Prahy* (Vlasta and Šárka, or Women warriors at Prague, 1788), Hněvkovský introduced a new “patriotic” approach inspired by the ideology of the Enlightenment. In his satirical denouncement of the old feudal regime, he combined ironical glosses, topical illusions, and witty commentaries with a didactic celebration of the nation’s homeland and human freedom. He effectively exploited folkloric methods and common readers’ inclination to appreciate comical episodes so as to install *Děvín* as a foundational text of modern humorist reading, whose tone was complemented through three more categories of aesthetic expression: heroically serious, comic, and romantic. Thus he instituted a burlesque travesty of the Maiden’s War legend, interspersed with scenes showing the interliterary application of proto-textual literary models produced in world literature in antiquity, the Renaissance, and Classicism (Homer, Virgil, Voltaire, Torquato Tasso, Lodovico Ariosto, Christoph M. Wieland, Ignacy Krasicki, etc.). Serious expression is restrained, manifesting itself only in war themes and enlightened opinions on the importance of female education for the bourgeois society. At the same time the theme of the Maidens’ War serves to ironize the Czech nobility, which in the early 19th century was losing its historical privilege. The comic element prevails in the local-temporal presentation as ancient stories appear in contemporary criticism disclosing negative human features (careerism, the Germanization of Czech “pseudo-patriots”, disapproval of superstitions, ridicule of feminine stupidity, the theme of deceived husbands and quarrelsome wives, etc.), whereas the Romantic element appears in the portrayal of the amorous adventures of “two heroic characters”, Kasal and Beta. Moreover, *Děvín* offers vulgar jokes

alternating with sentimental recitations, and “gallant” Rococo poetry with the themes of broadside ballads, along with traces of romance. The resulting idiosyncratic type of heroic-comic poem conformed to the needs of the Revivalist readership and, within the context of advanced Western countries in the early 19th century, it represented a recurrent type anticipating the Byronic style.

The anachronous communication of Hněvkovský’s poem is reflected in its form, simple anacreontic poetics. The aging poet wrote solely in syllabo-tonic trochees in monotonous eight-syllable stanzas. Versologically, he did not leave the early 19th century when Josef Dobrovský’s obligatory reform of prosody was published in *Böhmische Prosodie* as a supplement to František Martin Pelcl’s monograph *Grundsätze der böhmischen Grammatik* from 1795. Hněvkovský, an adherent of Enlightened Classicism, felt inclination towards syllabo-tonic verse with fixed meter, which is in contrast to natural speech. He took this stand even in his polemics on the character of Czech verse against František Palacký and Pavol Jozef Šafárik, published in his tract *Zlomky o českém básnictví, zvláště pak o prozódii* (Fragments on Czech poetry, especially prosody, 1820), paraphrasing the title of their treatise *Počátkové českého básnictví, obzvláště prozodie* (The beginnings of Czech poetry, especially prosody, 1818). He criticized their endeavor to introduce the aesthetically demanding metrical prosody, which would infringe on the established usage of metrification in domestic poetry.

In 1829, after a long pause, Hněvkovský rewrote his “mock-heroic” *Děvín*, converting it into a “romantic-heroic” poem extended by six cantos (eighteen in total). His attempt at a compositional and ideological combination of Puchmajer’s anacreontics (based on Classicist poetics) and a pre-Romantic celebration of his own nation was not successful and Hněvkovský abandoned writing for a long time. Only in 1844, in his declining years, he published his last poem *Doktor Faust*, subtitled *Starožitná pověst v devíti zpěvích* (An ancient legend in nine cantos). In his historical story *Pomněnky z hrobu nejstaršího Čecha* (Forget-me-nots from the grave of the oldest Czech, 1847), Josef Kajetán Tyl says that Hněvkovský’s plan for the portrayal of Faust matured after his return to Prague in 1836 (when he retired from the position of burgomaster in Polička). In his fictionalized “profile”, Tyl gives a realistic portrait of “the oldest Czech”, while surveying the development of Czech literature from the early National Revival until the 1840s. Hněvkovský “did not toil in vain in the desolate vineyard of our mother tongue” (Tyl 1964, 164) and is esteemed here as a representative of Puchmajer’s generation, who remained faithful to the poetics of their almanacs compiled in the early 19th century even decades later (when *Doktor Faust* was composed). Tyl held Hněvkovský in high regard for his merits in the Czech language, quoting Puchmajer’s statement that “whatever I have become in the temple of patriotic endeavor has only been to the credit of my dear Hněvkovský” (163), although he characterized his later prose as an antiquarian “monument” which renders Czech subjects through obsolete anacreontic versing.

*Doktor Faust* is Hněvkovský’s attempt at a humorous approach to the Faustian myth in the form of a “Czech legend”, i.e. a subject simply “appropriated” by the neighboring Germans. He was guided by the notion maintained in the 17th

century among Prague's populace, which ensued from the Humanist and Baroque opinion about the Czech origins of Gutenberg, the inventor of printing (allegedly a native of Kutná Hora). In the 17th-century Prague legends, he was etymologically identified with Faust, deemed to be a co-inventor of printing. Hněvkovský also responded to the story "Jan Šťastný" by the Czech literary historian and editor Antonín Jaroslav Vrtátko as a fictionalized incipit in an article on Gutenberg. It features the character of Jan of Kutná Hora, who invents printing in partnership with Faust. The seventy-year-old author specified his choice of the theme in his epigraph: "Do you ask why I have chosen Doctor Faust as my subject? One can play with this material, Prague honors him as its own" (Hněvkovský 1844, ii). In the preface, he mentions his sources: as early as his studies in Prague in the 1780s, he grew acquainted with the oral tradition rendering the legendary moralizing story about Faust and his house in Prague, just as he was familiarized with German sources (notably the historical tract by Kristian Ludwig Stieglitz). His literary companions from the Puchmajer group then encouraged him, in his own words, "to depict in comic ballads" the Faustian myth connected with Prague (vi). As mentioned above, this myth was then very popular in European literature, namely in the English, French, Swedish, and particularly German surroundings. Hněvkovský, a most erudite and well-read man, conjectured (namely when reading Goethe and Lenau) that the "serious style" was not suitable for the Slavic world and decided to "elaborate a romantic theme with a humoristic effect" (x). The work as a whole is not a parodical imitation of foreign models, as he states that "my intention was not to offend [...] morals" (xi).

In *Doktor Faust*, as in his early 19th-century creations, Hněvkovský intentionally addressed the popular reader, emphasizing the epic narrative paraphrased in legends and historical narratives "based on patriotic lines", which circulated among common people in Prague even in the late 18th century: "At that time, on every occasion, hundreds of tales about the magician Doctor Faust [...] could be heard" (iii). Its humorous aspect consists, above all, in the lightly ironical presentation of Faust's biography and his wanderings, or his links with Prague. The composition offers a selection of the most significant moments of the Faustian myth, with Faust not being a seducer like Don Juan, but a scholar, desiring honor and morals, who, with regard to the contemporary patriotic feeling "can be deemed a nationalized compatriot" (vii). As in Záborský's *Faustiáda*, Hněvkovský's *Doktor Faust* did not originate from one particular proto-text – Goethe's version represented here rather an abstract, inspirational model, which was generated from a compilation of texts delimited by the genre-thematic circle of invented and popular (mythological) presentations (Žilka 2015, 29). Whereas Záborský's intertextual continuation is unambiguously parodical and polemical towards Romantic inclinations, Hněvkovský's parody is tempered and supplemented by the didactic aspect of Czech "appropriation". Vladimír Macura, in this respect, mentions adaptational strategies and their subsequent pragmatological-ideological application: "[F]oreign disguise was not so much considered as expansion of a foreign influence into Czech culture [...] rather an act of Czech cultural expansion" (Macura 1983, 46).



The period's domain of Czech Faustiads would be incomplete without mentioning *Labyrint slávy* (The labyrinth of fame, 1846), an extensive verse epic by Jan Erazim Vocel, whose title alludes to Kollár's *Slávy dcera* (The daughter of Sláva, 1824), and which similarly blends a subjective pre-Romantic experience with the didactic element in elegiac scenes from Slavonic mythology. Vocel (1802–1871), jointly with František Palacký (the founding father of Czech archeology), belongs among the conservative patriots combining scholarly pursuits with the arts, where the declining Classicism comes to terms with Romantic aesthetics and Kollár's Slavic reciprocity, on the one hand, and with the arrival of Realism demanding, in contrast with "impractical" Romanticism, closer interconnection between literature and current issues. *Labyrint slávy* originated before the revolutionary year of 1848 and also supported two prototextual lines – the formula of Czech Faustiads responding to Goethe's *Faust*, in particular, and Kollár's pre-Romantic tradition of reflexive and "scholarly" verse projecting the ideas of Slavic ethnogenesis into artificial adaptation. As a professional archeologist, Vocel inserted contemporary theories about the origin of the Slavs, based on archeological research, into his verse composition. His endeavor to render the unrecorded Slavic history through its expedient location on the historical sites of European civilization (Italy) later resounded in Kollár's posthumous work *Staroi-talia slavjanská* (The Slavic ancient Italy, 1853).

Vocel links the Faustian theme with the end of the Hussite period, as the plot of the epic is situated in the immediate aftermath of the battle at Lipany in 1434, following the defeat of the movement, when the bachelor Jan Kutenský pledges his soul to the evil spirit Duchomor (the Czech variant of Faust) in exchange for ten years of his life, when he wants to celebrate the oppressed Czech nation. The verse epic preserves the classical subject structure of the Faustiads and the Faustian myth in general, such as the act of selling his soul to the devil in exchange for a good service to an individual or a community-nation. It also includes such motifs as recognizing values through travelling and the subsequent transformation of the hero, the character of a friend who warns him against Faust, the invention of printing, the parting from Faust, and the final redemption. The rhetorical-religious pathos and didactic actuation suppress the subjective lyrical inspiration and sporadic suggestions of Romantic sensibility, which is eliminated even in Hněvkovský's *Doktor Faust*, whose "Czechization" of Faust penetrates all levels of his life story, supplemented with new "Czech episodes". For example, Faust's mother is presented in the Czech poetical composition as a Czech woman, a daughter of the legendary Žito, magician at the court of King Václav (Wenceslas) IV. According to the composition, Faust's father may have been a native of the Czech town of Bohdaneč, and Faust himself resides with his friend Hrbek in the romantic Valley of Šárka outside Prague, a favorite excursion spot of Czech patriots (where he also dies).

This composition has not attracted great interpretative interest in the past nor at present, but it would be unfair not to mention Karel Svoboda's study on *Doktor Faust*, whose author highlights adopting the chief idea of Goethe's work: he who attempts salvation will be saved. Hněvkovský, however, left the issue of Faust's salvation unsolved, leaving it to the reader's discretion. Svoboda analyzed the analogies between

Hněvkovský's and Goethe's motifs and compositions in *Faust* (Svoboda 1918): for example, the scene of Walpurgis Night is analogous to witches dancing on the waves of the Vltava river, etc. Hněvkovský's *Faust* is convinced that he stabs his Czech friend Hrbek, yet in Goethe, he is Gretchen's friend and Faust catches sight of the beautiful girl in the mirror. Although Hněvkovský borrowed his main idea as well as particular scenes from Goethe, he adds a multitude of characters and inserts irrelevant "Czech" elements, supplemented by the "Czechization" of minor episodes. Within the Czech context, Hněvkovský's *Doktor Faust* becomes a post-textual adaptation, where the affirmative fabular continuity (Žilka 2011, 167) of Goethe's proto-text alternates with controversial, parodical forms and modes of re-writing the original Faustian myth. What Vocel and Hněvkovský have in common is their topographical naturalization (the transference of the action to the "patriotic" Czech surroundings), where the schematized subject is enlivened by the exploitation of multiple sources and ideological actuation.

Parody remains dominant in *Doktor Faust* as an expressional aesthetic category related to the past, notwithstanding the prominence of the real, didactic, and mythological-romantic line of the adapted legend with patriotic motifs. Hněvkovský enriched poetic vocabulary along with the compositional structure of the work consisting of episodic scenes without logical sequence. The poetic language of this composition is almost overflowing with archaisms, or incomprehensible neologisms. Here Nature functions only as a scenic topos featuring an idealized landscape with sheep, a murmuring stream, a shepherdess, and a boy playing the flute, etc. A certain "scholarly saturation" of the text, like local and personal names, is not typical of Romantic poetry where Nature mingles with human fate. Faust remains a Rationalistic scholar and Enlightened patriot who, following the Romantic ideals before 1848, patriotically proclaims the idea of human equality and democratic liberties. "For years, mankind has been thinking of repair / So far it has been unable to break free from it", because "only thus a new morning will unfold" (Hněvkovský 1844, 45).

It has been proven that interpretation of a literary text can cross the "closed" ethno-linguistic border and join the "interliterary" network of European cultural tradition. This can help to explain also the "problematic" literary works (like *Faustiáda* and *Doktor Faust*) which in their national literatures have received an ambiguous reception or have been disregarded as Classicist-Enlightened texts produced in the "post-Romantic" period, where the traditional literary history does not expect to find any substantial developmental impulses. Both of these works represent the heroic-epic genre of a poem written in prose and verse, a genre whose ideological concept as well as prose structure evolves from Rationalist-Enlightened philosophy in the late 18th century. In addition, they point to the hybridization and simultaneity of the literary development of "minor" literatures and also to alternative options of the thematic-generic co-existence of contrasting poetics functioning in one text. By presenting Faustian themes, both *Faustiáda* and *Doktor Faust* create a collective national identity in the "sign of birth" (Macura 1983). Besides being simultaneously heroic-comical and lyrical, both works share the ambiguous position of their authors within contemporary poetics, genre discrepancy, and implicitly or explicitly ironic modality, which

anticipates a specific mode of reading based on a polemical perception of disputable reality. Both didactically topical (Hněvkovský) and humoristically parodizing (Záborský) approaches to Faustian theme, here adapted to the respective Czech and Slovak conditions, cannot be interpreted only as “anachronistic relicts” transposed from the 18th century, but also as parallel and alternative evidence of the diverse traditions in Central European Romanticism.

Translated from Czech by Jiřina Johanišová

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## The intertextual aspect of the Faustian theme in 19th-century Slovak and Czech literature: Jonáš Záborský, Šebestián Hněvkovský, and the categories of "national" vs. "world"

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Interliterariness. Imagology. Literary history. National and world literature. Czech and Slovak Romantic literature. Jonáš Záborský. Šebestián Hněvkovský.

The study attempts to identify the "interliterary network" of the post-Romantic period from the perspective of "small national literatures" through an analysis of two Central European texts: *Faustiáda* (1864) by the Slovak writer Jonáš Záborský and *Doktor Faust* (1844) by the Czech writer Šebestián Hněvkovský. Although in the history of their respective literatures, both texts rank among the classics, they have been seen as "antiquary relicts" because of their genre hybridization, literary-orientational interference, and parallel coexistence of two different poetics within individual texts. The works belong to the genre of "Faustiads" whose purpose is to demythicize and desacralize the Faustian theme. The parodical-humorous form or didactically patriotic presentation enables them to cope with the historical philosophy of their nations. The interliterary interpretation of these works results in the transformation of fixed negative reflections in the literary discourse and in the confirmation of the diversity of the Central European post-Romantic tradition.

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## Priestorové myslenie a interliterárny proces

LIBUŠA VAJDOVÁ

Primárnym cieľom nasledujúcich riadkov nebude rozobrať myslenie slovenského komparatistu Dionýza Ďurišina, ktorý je dnes vo svete už relatívne známy. Zámerom je upozorniť na dva javy, ktoré sa v posteriorite Ďurišinových prác viditeľne prejavujú: návratnosť výrazov, pojmov, konceptov, a dokonca aj argumentov v dejinách myslenia o literatúre, ktoré používal a ktoré možno dokumentovať aj v dnešnej literárnej vede, a na doteraz nie príliš zdôrazňovaný fenomén priestorovosti ako miesta pohybu literárnych fenoménov vo svete, ich súvislostí, miešania, splývania, hybridizácie a pohyblivého systému organizácie, na ktorý Ďurišin upozornil svojou koncepciou medziliterárnych spoločenských.

### PARADOX GLOBALIZÁCIE, SVETOVEJ LITERATÚRY, KOMPARATISTIKY

Už celé desaťročia sa diskutuje o tom, čo všetko z *comparative literature* je mŕtve. A predsa sa do diskusií vracajú pojmy, ktoré sa v tejto oblasti používali v minulosti a ktoré by mali byť tiež neživé. Ako je to možné, čím to je? Ľudia zabúdajú alebo sa s niektorými pojmami nikdy nestretli? Zrejme aj jedno, aj druhé. Pôvodné pojmy totiž ostávajú v pozadí, a keď sa po čase znovu objavajú, ich význam je posunutý, takže sú často nezrozumiteľné. Nové skutočnosti pozmenili ich zmysel, no nie úplne, pretože vždy v sebe nesú časť pôvodného významu. Tento vnútorný rozpor vyvoláva diskusie aj o smrti a kríze komparatistiky, pretože rôzni odborníci a odborničky si pod týmto pojmom predstavujú rôzne veci. Dosvedčuje to aj paradoxná skutočnosť, že hlavnou charakteristikou posledného polstoročia v rozmýšľaní o literatúre je sled za sebou idúcich obrátov, ktoré jednoduchou predponou *post-* spravidla radikálne odmietajú to, čo bolo pred nimi, pričom každý *post*pojmem si uchováva veľkú časť obsahu pôvodného pojmu.

Aj s pojmom globalizácie sme sa donedávna stretávali na každom kroku. Z dôvodňovalo sa ním množstvo javov a napájali sa naň ďalšie, ako postštrukturalizmus, postkolonializmus, postmodernizmus, postmarxizmus, postglobalizmus alebo *counter* teórie. Postupne však nadšenie z globalizácie vyprchalo a pojem sa temer prestal používať. Nie však úplne, ako sa dozvedáme napríklad od Amy J. Elias a Christiana Morara v úvodnej štúdii knihy *The planetary turn* (Planetárny obrat, 2015), kde naznačujú, že globalizácia nie je na konci svojej cesty: „V podobnom duchu sa usilujú

zdôrazniť nedávne udalosti vedúce ku kvalitatívne novej globalizácii 21. storočia aj hlasy z oblasti literárnej kritiky, globalizačných štúdií a príbuzných disciplín. Napríklad v kultúrnych dejinách a v antropológii mnohí považujú zbúranie Berlínskeho múru za predel v príbehu globalizácie“ (2015, xiv).

Poklesol aj záujem o pojem svetová literatúra, ale po desaťročiach jeho spochybňovania z konca 20. storočia sa opäť objavil. Signálom návratu sú už invokácie Goetheho a obligátneho Marxa, ktoré figurujú v úvodoch kníh, ako to dosvedčuje americký komparatista David Damrosch, ktorý operuje s pojmom svetová literatúra ďalej a používa ho nielen pri vymedzovaní disciplíny, ale aj ako názov inštitúcie, školy či periodika. Pojem sa vrátil dokonca aj do názvov kníh, konkrétne do titulu jeho knihy *What is World Literature?* (2003). Rumunská komparatistka Monica Spiridon sa vo svojej štúdií „Le comparatisme contemporain et les défis du village global“ (Súčasná komparatistika a výzvy globálnej dediny, 2014, 45 – 53) tiež zaoberá pojmom svetovej literatúry, ale odmieta pokračovať v Damroschovom eliptickom a polycentrickom chápaní tohto javu. Komparatívny výskum literatúry má podľa nej aj iné možnosti: porovnávať literárne javy formou interpretačných a semiotických analýz fikcie, narácie a žánru. Svoj postup nazýva transgresívnym (naprieč kultúrami, dejinami a médiami).

Iné riešenie problémov spojených s pojmom svetovej literatúry priniesol belgický komparatista Theo D’haen, ktorý sa v štúdií „Capitalizing (on) World Literature“ (Navyšovanie kapitálu (na) svetovej literatúry/e, 2014, 11 – 25) vyhol globalizmu a vrátil sa do dejín literatúry, aby na základe pojmu uzol, známeho z prác Armanda Gnisciho a Dionýza Ďurišina *Il Mediterraneo: Una rete interletteraria* (Stredomorie. Medziliterárna sieť, 2000) a Marcela Cornisa-Popa a Johna Neubauera *History of the Literary Cultures of East-Central Europe: Junctures and Disjunctures in the 19th and 20th Centuries* (Dejiny literárnych kultúr strednej a východnej Európy: Spojenia a rozpojenia v 19. a 20. storočí, 2004, 2006, 2007, 2010), postavil štúdiu o kultúrnych centrách v malých a necentrálnych krajinách Európy, ako Transylvánia, Nemecko a Belgicko 19. storočia. Ako protiklad voči nim postavil kultúrne centrá vo Francúzsku a Anglicku. Jeho štúdiá vychádza z priestorového hľadiska, čím vracia do dejín tie oblasti Európy, ktoré fakticky z európskeho priestoru vypadli (Transylvánia, t. j. Sedmohradsko ako súčasť Rumunska a Maďarska). Problematiku pojmu a predstáv svetovej literatúry rozoberal aj slovenský teoretik, komparatista Dionýz Ďurišin. Jeho práce vyvolali ohlas v odborných kruhoch v Číne, Indii, Japonsku a pod., ale pre odbornú verejnosť zo západnej Európy alebo z USA ostali napriek viacerým prekladom do cudzích jazykov a medzinárodným prezentáciám neviditeľné.<sup>1</sup> Preto sa netreba čudovať, že Ďurišinovu knihu *Čo je svetová literatúra?* z roku 1992 si nevšimol ani spomínaný americký komparatista David Damrosch a v roku 2003 pokojne vydal vlastnú prácu o svetovej literatúre pod rovnakým názvom *What is World Literature?* No nielen to. Keď som sa na 20. medzinárodnom kongrese AILC v Paríži roku 2013 po prednáške o pojme svetovej literatúry Thea D’haena spýtala, prečo v nej Ďurišina nespomenul, či ho nepozná, odvetil mi, že pozná, ale len málo, a že svoje dejiny pojmu začínal od roku 2000. Čiže ako prvá sa v jeho výklade celkom náhodou ocitla kniha Davida Damroscha



*What is World Literature?* z roku 2003, ktorá zhodou okolností vyšla o 11 rokov neskôr ako Ďurišinova rovnomenná publikácia. Vo svetovej hierarchii však figuruje na prvom mieste.

Ďurišinove práce si však všimol rumunský literárny teoretik Andrei Terian, ktorý vo svojej monografii *Critica de export: teorii, contexte, ideologii* (Kritika na export: teórie, kontexty, ideológie, 2013a, 43 – 44) porovnal jeho koncepciu komparatistiky s prácou Earla Minera *Comparative Poetics: An Intercultural Essay on Theories of Literature* (Komparatívna poetika: Interkultúrna esej o teóriách literatúry, 1990, 5). Všimol si, že obaja autori kritizovali dôraz na vnútroliterárne, ba možno vnútronacionálne porovnávanie v tradičnej európskej komparatistike, pričom Ďurišin ho navrhol nahradiť tzv. teóriou medziliterárneho procesu.<sup>2</sup> Terianovým zdrojom pri štúdiu Ďurišina bol, okrem iného, aj pobyt na univerzite v Santiagu di Compostella, kde mal možnosť študovať a písať na pracovisku Césara Domíngueza, ktorý na Ďurišinove termíny upozornil vo viacerých štúdiách (Domínguez 2010, 2011, 2012, 2015), pričom vysvetlil ich funkciu v komparatistike a pripomenul ich aj pri výklade priestorového štúdia literatúr (Domínguez 2010, 53 – 132). Terianova monografia bola dobre prijatá a už prvé recenzie mená Domínguez a Ďurišin vyzdvihli. Terian je rozhladený literárny vedec mladšej generácie, azda preto ho menej zaujímali relikty marxizmu v Ďurišinových textoch ako možnosti jeho systematiky.

Ďurišinovu prácu dostala do skutočnej medzinárodnej diskusie po prvý raz práve známa štúdia „Dionýz Ďurišin and a Systemic Theory of World Literature“ (2012, 99 – 107) Césara Domíngueza, ktorý nazval prácu slovenského komparatistu „systémovou teóriou svetovej literatúry“. Domínguezov dôraz na systémovosť bol zámerný. Navzdory tomu, že v slovenskom kontexte je Ďurišin známy, Domínguez vyzdvihol niečo, čo slovenská odborná obec odsúva ako rezíduum štrukturalizmu – systémový charakter Ďurišinovej teórie. Málokto zo slovenských literárnych vedcov dnes tvrdí, že Ďurišin postavil svoju koncepciu literatúry ako systém, hoci pôvodne to bol jeden z bežných prívlastkov jeho prác. Po rozpade štrukturalizmu však pojem systém zmizol, akoby sa zaň literárne štúdiá hanbili. Lenže, ako sa zdá, aj v tomto prípade sa niektoré pojmy vracajú. Významnou podporou v systémovom uvažovaní bola pre Ďurišina napríklad teória polysystémov Itamara Evena-Zohara, o ktorej mal informácie už v jej začiatkoch, keď vyšla prvá verzia v *Poetics Today* roku 1979. S výnimkou translatológie (I. Even-Zohar, J. Tyňanov, G. Toury)<sup>3</sup> sa ňou odborná verejnosť veľmi nezaoberala, no v súčasnosti sa takmer masívne vracia do diskusií. Návrat systému a polysystémovej teórie a s nimi aj mena Itamar Even-Zohar je tiež formou akéhosi *post*. Ďurišinov systémový prístup mal totiž v epistemologickom zmysle zastúpiť štrukturalizmus, ktorý v 70. a 80. rokoch 20. storočia nebolo politicky prijateľné používať ani v krajine, kde štrukturalizmus vznikol (Pražský lingvistický krúžok, Roman Jakobson, Jan Mukařovský, Felix Vodička, Mikuláš Bakoš, Anton Popovič). Pojem systém sa dostal do humanitných disciplín z teórie hier, ktorá sa v tom čase využívala aj v socialistických režimoch vo výskume informatiky, prognostiky a (vtedajšej) umelej inteligencie,<sup>4</sup> takže mohol byť prijateľný. Jej konkrétne využitie znovuobjavil vo svojom makrosystéme aj Immanuel Wallerstein.

## SYSTEMATIKA A KRITICKÉ MYSLENIE

Systematickosť sa v Ďurišinovej teórii prejavila napríklad v tom, že národné a cudzie literatúry chápal ako jeden celok, systém, v ktorom sa naprieč jazykovým, etnickým, náboženským a štátnym útvarom rôznej veľkosti odohráva živé, premenlivé dianie a v ktorom sa jednotlivé zložky navzájom dopĺňajú, preplietajú, splývajú alebo sa od seba dištancujú.<sup>5</sup> Bolo to úplne odlišné chápanie literatúr od toho, čo prevládalo v danom čase vo francúzskej *littérature comparée*. Jeho kritický postoj voči tejto škole sa prejavil ešte v 70. rokoch 20. storočia, keď francúzsku dobovú komparatistiku nazval starou, tradičnou komparatistikou. Súčasná literárna veda často dáva Ďurišinove práce do súvislosti s dobovou koncepciou komparovania v Európe, ktorá sa nedokázala zbaviť binárneho prístupu pri štúdiu rôznych literatúr (definovaných ako národné) ani genetického zdôvodňovania a hľadania kontaktov.<sup>6</sup> Podobné hodnotenia iba dokazujú neznalosť jeho práce. Heslo „comparaison n'est pas raison“ vyvolalo diskusie, ale aj plané debaty, či možno porovnávať dve diela zo vzdialených kontinentov alebo zo vzdialených epoch, keďže sa nemohli dostať do kontaktu a ani sa nemohli „rozvinúť“ z rovnakých koreňov. Ďurišin po čase hľadanie kontaktov a genetických súvislostí medzi dielami z rôznych literatúr úplne odmietol a nazval tento postup ironicky kontaktológiou. Nebál sa však prehodnotiť ani vlastné pojmy a metódy. Tak napríklad spochybnil aj výskum typologických súvislostí, ktorý sám zaviedol, napriek tomu, že sa dlho tešil uznaniu a v komparatistike sa bežne používal.

Prejavom Ďurišinovho chápania literatúry bolo aj to, že sa postavil proti pojmu vplyv, ktorý patrí k tým zázračným slovíčkam vracajúcim sa opäť a opäť po desaťročia. Podľa Ďurišina vzťahy medzi literárnymi dielami nie sú mechanické, ale systémové, takže nevznikajú v dôsledku jednoduchých výpočítok. Každý autor umeleckého diela je pri výbere podnetov aktívny, potom ich prepracuje, a to platí aj vtedy, ak jeho výtvor pôsobí ako opis alebo plagiát (Borges 1989, 35 – 44). V literárnom diele nejde o mechanický prenos či transfer obrazov, podnetov, estetických a iných informácií či reálnych faktov, ako výraz transfer<sup>7</sup> naznačuje, ale o ich spracovanie individuálnym a tvorivým prístupom autora (prekladateľa, čitateľa), čiže o zmenu. Podľa Ďurišina si každý autor novú informáciu z cudzieho diela nielen vyberie, ale automaticky interpretuje a prepracováva vlastným kódom literárnosti, lingvistických úzov, umeleckých zámerov a schopností. V pojme vplyv však jasne cítiť dôraz kladený na genetické závislosti vzniku literárneho diela, teda na tzv. korene, ktoré umožňujú jednoducho vysvetliť vnútorne zložitú komplexnú procesy prebiehajúce pri tvorbe literárneho diela prostým vyhlásením, že istý literárny jav je dôsledok vplyvu. Ďurišin si uvedomil nebezpečenstvo týchto povrchných, ale elegantných a príťažlivých riešení v úvahách o zložitých a ťažko postihnuteľných javoch. Tu nešlo o úzkosť z vplyvu ani o strach z predchodcov, ale o poznanie, že literárne dielo vzniká vždy ako tvorivé pretváranie podnetov z najrôznejších oblastí vrátane literatúry. Tvorivosti prikladal významnú úlohu a vnímal ju v rôznych podobách – ako kreativnosť výberu diela z cudzej literatúry, kreativnosť jeho chápania, kreativnosť jeho spracovania a prekladu, včleňovania inonárodných diel do celku prijímajúcej literatúry podľa potrieb – *needs*, čo je opäť pojem, ktorý sa do dnešných úvah vracia. V knihe *O literárnych druhoch: sloh, druh, preklad* (1976, 127 – 129) Ďurišin píše o preklade ako o prejave druhotného modelu-

júceho systému,<sup>8</sup> ako ho sformuloval Jurij M. Lotman v diele *Struktura chudožestvennogo texta* (1970; *Štruktúra umeleckého textu*, 1990). Ďurišin ho čítal onedlho po vyjdení a z neho odvodil tvrdenie, že umelecký preklad vzniká tvorivou (kreačnou) činnosťou prekladateľa, ktorá má najbližšie k metakreačnej činnosti autora. Jeho v súčasnosti všeobecne uznávané poznanie (prekladateľ ako autor) bolo pochopené až oveľa neskôr, keď sa do povedomia západoeurópskej literárnej vedy dostali Bachtinove pojmy metakreácie a dialogickosti. Je preto paradoxné, že pojem vplyv sa stále vracia, hoci jeho zmysel poprela aj idea intertextuality, ktorú ešte v 60. rokoch sformulovala vo francúzskej „novej“ literárnej vede semiotička bulharského pôvodu – čo vôbec nebolo náhodné – Julia Kristeva. Pojem vplyvu spochybnil aj Lubomír Doležal (2003, 197) a pozoruhodné sú najmä príklady, ktoré uvádza vo svojich esejach Jorge Luis Borges (1989) a ďalší.

Výrazom systémového chápania literatúr sú Ďurišinove pojmy ako medziliterárnosť (*interliterarity*), medziliterárne vzťahy (*interliterary relations*), ktoré vyjadrujú spôsob koexistencie rôznych literatúr, sformulovaný v pojme medziliterárny proces.<sup>9</sup> Hoci Ďurišin vychádzal z národnej literatúry, vždy v nej vnímal aj prítomnosť iných (cudzích) literatúr v podobe prekladov, kultúrnych obrazov a medzinárodných kánonov. Ostro vnímal aj kvalitu inakosti (*otherness, alterity*). Dôkazom je aj jeho formulácia recepčného procesu „zdomácnenie inonárodného diela [...] v inoliterárnom systéme“ (1992, 184) v knihe *Čo je svetová literatúra?*, ktorá rozširuje inakosť z inonárodného diela (diela z cudzej literatúry) na inoliterárny systém (*otherliterary system*), čiže na inú (odlišnú, cudziu) prijímajúcu literatúru.<sup>10</sup> Kvalita inakosti nebola v literárnej vede ešte tak pregnantne definovaná, ako ju postavili Emmanuel Levinas, Maurice Merleau Ponty a neskôr Jean Baudrillard, Gayatri Chakravorty Spivak a ďalší. Ďurišin s ňou prišiel koncom 70. rokov 20. storočia, pretože si všimol zmeny, ku ktorým dochádzalo v národných literatúrach v procese prijímania cudzích literárnych diel (napr. pri prekladaní), a špecifické miesto, ktoré tieto prijaté (preložené, recenzované) diela z odlišných literatúr dostali v novom prostredí. Tento komplexný pohyb nazval medziliterárny proces a považoval ho za podstatu fungovania celej svetovej literatúry. Dnes by sme ho mohli nazvať transliterárny alebo polyliterárny proces. Podstata je však rovnaká – koexistencia literatúr vo svete a ich vzájomné prenikanie, nech už sú ich podoby akékoľvek.

## MEDZILITERÁRNE SPOLOČENSTVÁ V MINULOSTI A ICH VÝZNAM DNES

Zdá sa, že Ďurišin chápal porovnávací výskum literatúr oveľa otvorenejšie než dobový komparatistický úzus vo Francúzsku (René Étiemble) a v USA (René Wellek), ktorý popisoval a triedil jednotlivé literárne javy ako smery a poetiky. Ešte v 70. a 80. rokoch 20. storočia vniesol do výskumu konkrétnu existenciu literatúr v bi- a trilingválnom prostredí s viacerými kultúrami, pojmy ako medziliterárnosť (*interliterarity*) a inoliterárnosť (*otherliterarity*) a pojmy poetiky namiesto kontaktov či typologických zhôd. Je zaujímavé, že aj tie sa náhle opäť objavili v prácach komparatistov v novom miléniu (Franco Moretti, Emily Apter). Jeho práce nie sú dnes už úplne neznáme – spomínali sme štúdiu Césara Domíngueza v *Routledge*

*Companion to World Literature* (2011) alebo ďalšiu štúdiu, ktorá podrobne mapuje Ďurišinovo myslenie v knihe *Introducing Comparative Literature: New Trends and Applications* (Úvod do komparatistiky: Nové trendy a aplikácie, 2015) a ďalšie práce indických (ale aj európskych) autorov a autoriek. V nich sa jeho systematika ocitá pod drobnohľadom, takže z literárnohistorickej perspektívy je zrejmé, že veľká časť jeho pojmov sa do diskusií o komparatistike a svetovej literatúre v súčasnosti vracia. Medzi ne patrí aj pojem medziliterárne spoločenstvo.

Význam pojmu spoločenstvo, komunita, *community*, je variabilný v závislosti od kontextu, na ktorý sa vzťahuje, ale má aj spoločné črty. Tou základnou je viacstranná dialogickosť alebo komunikácia, ďalej vnútorná súdržnosť a súčasne premenlivosť. Prečo sa tento pojem teší záujmu aj dnes? Pretože zachycuje zoskupovanie národných, národnostných, ale aj etnických jednotiek vrátane ich literárnej, jazykovej, kultúrnej a náboženskej orientácie do väčších združení, takže v dnešnej situácii územných zmien, presunov obyvateľstva (migračných pohybov) medzi krajinami a kontinentmi a tiež reteritorializácie rôznych štátnych celkov do združení ako EÚ sa stáva veľmi aktuálnym. Návrat k pojmu spoločenstvá prebieha aj v rovinách bežného života, napríklad inkluzívne spoločenstvá sociálneho a kultúrneho typu. Inkluzívnosť sa môže uplatniť aj pri štúdiu literatúry, ako to dokladá práca Francý Sinopoli na Univerzite La Sapienza v Ríme,<sup>11</sup> kde existuje silná tradícia súvislostného komparatívneho bádania, ktorú založil ešte Armando Gnisci. Oživuje sa aj pojem medziliterárnych spoločenstiev, ktoré sa týkajú koexistencie literatúr v podobe literárnych diel, spisovateľov, prekladateľov, čitateľov, vydavateľov a všetkých tých, ktorí zasahujú do formovania spoločenstiev v každej rovine literatúr istého okruhu, národnej či etnickej identity, až po svetovú literatúru. Na tomto základe sa stretli Armando Gnisci a Dionýz Ďurišin, keď vydali spoločnú publikáciu *Il Mediterraneo. Una retta interletteraria* spomínanú vyššie. Obaja autori ešte v minulom storočí identifikovali a skúmali tie podoby medziliterárnosti, k oživeniu ktorých v súčasnosti prispeli aktuálne problémy (migrácia, ekonomická, kultúrna a jazyková transgresia, etnické presuny).

Ďurišin začal študovať pojem spoločenstiev v prvej polovici 80. rokov 20. storočia a vzhľadom na to, že skúmal prejavy cudzích literatúr v rôznych štátnych celkoch, nazval ich medziliterárne spoločenstvá (*interliterary communities*). Bol to podobný postup, aký vypracoval Benedict Anderson v knihe na tému možných (imaginovaných i realizovaných) spoločenstiev národov a štátov *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (1983; čes. *Představy společenství: Úvahy o původu a šíření nacionalismu*, 2006). Hoci v tom čase mal výraz spoločenstvo užší význam a rozumeli sa pod ním najmä malé skupiny obyvateľstva s rovnakými sociálnymi alebo religióznymi záujmami, obaja autori, Ďurišin a Anderson, ho použili na označenie väčších celkov, prvý v literatúre a druhý v dejinách národných hnutí. Obaja autori stavali na rôznorodosti a zmenách vzťahov v čase. Hlavný rozdiel bol v tom, že Anderson sledoval nacionalistické hnutia na Ďalekom východe a vzťahy medzi národnými (prípadne národno-štátnymi) celkami, takže spoločenstvo koncipoval na základe národných identitárnych diskurzov, čiže sebaobrazov, ktoré zasahovali do vytvárania predstáv o iných a viedli k spájaniu do celkov s vlastnými záujmami. Ďurišin sledoval charakter vnútorných interakcií

v skupine literatúr na základe ich jazykovo-literárnych daností, geografických a kultúrno-politických determinantov, a súčasne sledoval konštrukciu rôznym spôsobom diferencovaných, viac či menej súdržných kultúrnych celkov. Odlišný bol aj názov – Anderson zdôrazňoval pojem imaginovaný, predstavovaný (*imagined communities*), Ďurišin pojem medziliterárny (*interliterary communities*). Výsledky svojho štúdia a svojho tímu potom vydával od konca 80. rokov v sérii dvojjazyčných prác pod titulom *Osobitné medziliterárne spoločenstvá I – VI / Les communautés interlittéraires spécifiques I – VI* (1987 – 1993).<sup>12</sup>

Medziliterárne spoločenstvá predstavujú jednu z podôb existencie svetovej literatúry. Ide o historicky sformované premenlivé celky, ktoré sú na jednej strane vnútorné rôznorodé (rôzne jazyky, etniká, konfesie, kultúry), no na druhej strane úzko previazané (tradičné vzťahy, historické funkcie, politické väzby). V týchto celkoch prevláda bilingvizmus až polylingvizmus, vďaka čomu sú mono-, bi- až polyliterárne. To znamená, že v nich koexistujú (a vyvíjajú sa) jazykovo a kultúrne odlišné literatúry, ktoré nadväzujú vzťahy vo vnútri spoločného celku, ale súčasne sa obracajú aj k svojim materským literatúram, ktoré často ostali v inom politickom alebo kultúrnom celku, väčšinou susednom, čiže mimo územia spoločenstva. Hlavnými črtami medziliterárnych spoločenstiev sú viacsmerná dialogickosť, vnútorná súdržnosť, ktorá spoločenstvo udržuje, komunikácia ponad konvenčné hranice štátov a súčasne, najmä v istých obdobiach a kontextoch, aj premenlivosť a vnútorné rozpory. Medziliterárne spoločenstvá môžu mať rôzne formy – nielen štandardné a špecifické, ale aj iné, podľa okolností vzniku. Jedným z nich bolo aj medziliterárne spoločenstvo socialistických literatúr, ktoré vzniklo v dôsledku ideologického uzavretia do bloku tzv. socialistických krajín (východný blok v Európe, 1948 – 1989), kde intenzívne styky medzi literatúrami prebiehali pod tlakom ideovej blízkosti. Základom všetkých medziliterárnych spoločenstiev je však koexistencia a prepojenie jazykov, dejín literatúr, literárnych diel, spisovateľov, prekladateľov, čitateľov a všetkých, ktorí v tejto oblasti pôsobia, na každej úrovni od literatúr istého okruhu, národnej či etnickej identity až po svetovú literatúru.

Pojem medziliterárne spoločenstvo nevznikol náhodou. Vychádzal z reality literárneho diania v prostredí typickom pre mnohonárodnostné, jazykovo a konfesionálne zmiešané územia strednej a juhovýchodnej Európy. Reflektoval konkrétne vzťahy medzi literatúrami a kultúrami v oblastiach, kde veľké štátne celky historicky zaberali široké územia, na ktorých žili obyvatelia rôznych etník, národností, jazykov, kultúrnych tradícií a náboženstiev. Okrem toho v tejto časti Európy dochádzalo k pohybu, ktoré poznáme dnes ako migráciu – k hromadným presunom obyvateľstva na iné územia napríklad z hospodárskych a ekonomických príčin. Časom sa tak v strede Európy vytvorilo vo zvislom páse od severu k juhu pestrofarebné pásmo rôznych jazykových a kultúrnych regiónov alebo menších zón, ktoré zahŕňalo pomerne veľké územia, patriace buď do Rakúsko-Uhorska (dnešné Rakúsko, Česko, Slovensko, Maďarsko a časti priľahlých štátov, ako Srbsko, Chorvátsko, Slovinsko, Rumunsko, Ukrajina, na severe časti Poľska a na juhu časti Talianska), alebo do Turecka, prípadne do Ruska. To platilo celé stáročia až do začiatku 20. storočia. O tomto území v strede Európy sa príliš nehovorilo, hoci celý rad vzdelancov a umel-

cov európskeho významu pochádzal práve z neho. Pre dvojpólové videnie Európy medzi Východom a Západom predstavovalo niečo „medzi“, *in between*, neidentifikovateľné (aj vďaka rôznorodosti), a tým aj neznáme a možno podozrivé – brucho Európy alebo *no man's land*. Samozrejme, zo širšieho, svetového hľadiska to nebol jediný prípad. Výrazné príklady medziliterárnych spoločenstiev nájdeme aj inde – zoskupenie anglofónnych literatúr v celku Commonwealthu vrátane literatúr Indie, Austrálie, ďalej celok slovanských literatúr, literatúry pobaltských alebo balkánskych štátov, iberských etník a jazykov a ich štátov v Európe a v Latinskej Amerike<sup>13</sup> a pod. Práve štúdie o týchto konkrétnych prípadoch, ktoré napísali literárni historici na Slovensku, v Čechách, Srbsku, Chorvátsku, Slovinsku a pod., vychádzali celé roky vo vyššie spomenutých zborníkoch medziliterárnych spoločenstiev v dvojazyčnom vydaní. Prístup, ktorý v nich vidíme, sa radikálne odlišoval od postupov komparatistiek a komparatistov v západnej Európe, prípadne v USA, ktorí vychádzali z národných literatúr a presahy vnímali len ako vplyvy. Bol to iný prístup, bližší dnešnej dynamickej a premenlivej situácii vo svete, pretože sa mohol rozvinúť práve v prostredí, ktoré bolo prirodzene bi- a multilingválne a polykultúrne, ako to vyjadruje Bachtinov koncept dialogickosti a polyfónnosti.

Dnešné pramene citujú tieto príklady s ironickým nadhľadom, ako *out of date*. Prirodzene, pretože od čias, keď táto predstava vznikla, sa odohrali v politickom živote i v myslení ľudí na svete mnohé zmeny. Prebehol proces dekolonizácie a globalizácie, proces rozpadu východného bloku v Európe, literárna veda sa začala zaoberať literatúrami vo vzdialených končinách nielen z hľadiska európskych predstáv, nastali masívne migračné pohyby a mnohé ďalšie. Neplatí však predstava medziliterárnych spoločenstiev aj v prípade týchto neskorších dejov? Neplatí to aj dnes, keď pri štúdiu literatúry v Európe a v Latinskej Amerike treba brať do úvahy faktory, ako príbuznosť medzi jazykmi Pyrenejského polostrova v Európe a na iných kontinentoch alebo funkcia angličtiny v mnohonárodnostnom a multilingválnom celku Indie? A neplatia tieto vzťahy aj v súčasnosti, keď sa štátne celky, ako Španielsko, Juhoslávia, Rusko alebo Československo, rozpadajú a vzápätí spájajú do EÚ? Dnes, keď sa angličtina stáva vo svete takmer povinnou ako *lingua franca*? Alebo žeby proces dekolonizácie odbúral všetky negatívne javy a následky, takže moc centier už neplatí? Dalo by sa povedať, že práve dnes sa ukazuje aktuálnosť a relevantnosť pojmu spoločenstvá, pretože kým doposiaľ sa považovali len za kategóriu v systematike pre východnú Európu, odrazu sa vynárajú pred očami odborníkov a odborníkov na literatúru (historikov, sociológov, literárnych vedcov, komparatistov; pozri bibliografiu diel) ich nové podoby vo všetkých častiach sveta. Na tento aspekt upozorňuje aj César Domínguez v štúdií „Literary Geography and Comparative Literature“ (Literárna geografia a komparatistika, 2011), kde konštatuje nielen jazykovú rôznorodosť v štátoch, považovaných za typicky jednoliaté a monolingválne celky, pričom uvažuje podobným spôsobom ako slovenské štúdie o medziliterárnych spoločenstvách:

prípady národných štátov, ako Belgicko, Kanada alebo Švajčiarsko, v ktorých sa vytvorila binárna situácia v literatúre. Hoci diskusia o biliterárnej povahe týchto krajín nie je presná (v prípade Kanady musíme vziať do úvahy okrem angličtiny a francúzštiny aj literatúry v jazykoch pôvodných národov na tomto území a prisťahovaleckú literatúru; v Belgicku



treba okrem literatúry vo francúzskom a flámskom jazyku uvažovať aj o nemeckojazyčnej literatúre). Domnievam sa, že je užitočné zhromaždiť konkrétne lingvistické údaje, ktoré by okolo myšlienky literárnej geografie vyvolali kritickú reflexiu. Podľa údajov, ktoré získal Juan Carlos Moreno Cabrera, sa na území štátu Papua Nová Guinea hovorí 809 jazykmi, v Indonézii 672, v Mexiku 241, v USA 177, v Číne 102, v Etiópii 120. A to je iba niekoľko reprezentatívnych príkladov. Ak prijmeme zásadu, že každý jazyk je schopný vytvoriť diskurzívnu entitu, ktorú možno považovať za literatúru, je zrejmé, že politická mapa prináša neuspokojivé a nepresné znázornenie globálnej literárnej skutočnosti, zatiaľ čo jazyková mapa by nám mohla poskytnúť oveľa presnejšiu predstavu, hoci by sa dala pri štúdiu literatúr len ťažko obsiahnuť (3; prel. L. V.).

## MEDZILITERÁRNE SPOLOČENSTVÁ AKO PRIESTORY SVETOVEJ LITERATÚRY

Spoločenstvá sa v súčasnosti znovu vracajú do úvah aj z úplne odlišných dôvodov. V podobe politických a hospodárskych jednotiek ich obnovil Immanuel Wallerstein, marxisticky orientovaný historik, sociológ a ekonóm, vo svojej makro-systémovej koncepcii, ktorá sa rozšírila aj do skúmania kultúry. Wallerstein sleduje pohyb kapitálu naprieč hranicami a na jeho pohybe modeluje globálnu organizáciu sveta, z ktorej usudzuje, že prvkami svetového systému už nemôžu byť národné jednotky, ale väčšie celky, ako regióny a svetadiely. V dôsledku ekonomických nerovností národné jazyky prestávajú hrať úlohu, pričom na miesto komunikačného prostriedku (vehikla) prenikol globálny jazyk, ktorým je angličtina. Môže byť toto nové rozdelenie paralelou veľkých medziliterárnych spoločenstiev multilingválneho charakteru? Ak si uvedomíme, že v jednom štáte sa používa viacero jazykov, že týmito jazykmi sa hovorí pred i za hranicami štátov, pretože svet sa otvoril pohybu osôb vo forme exilu alebo migrácií veľkých rôznorejazyčných skupín, musíme pripustiť, že celky, ako väčšie geografické oblasti, by mohli byť vnútorne i vonkajškovo rôznorodým kultúrnym (nielen ekonomickým) spoločenstvom. Je pravdou, že vstup moderných technológií, ekonomické závislosti a jeden komunikačný jazyk tieto celky zjednocujú a zbavujú rozdielov. Na druhej strane však tento prístup obnovil tradičné formy dvojpolovosti (centrum – periférie), ktorých binárny ráz sa nedá zmierniť naivným ústupkom k semiperiférii. Okrem toho v oblastiach nových celkov (v exile) vznikajú aj nové jazyky a nové kultúry často hybridného charakteru. Čiže ak je každý jazyk schopný vytvoriť diskurzívnu entitu, ktorú možno nazvať literatúrou, ako píše César Domínguez (2011), tak sa pôvodné štátne a neštátne útvary rozkladajú na časti, ktoré môžu presiahnuť hranice do širších oblastí, čím utvoria odlišné celky, resp. spoločenstvá.

Americký politický geograf John Agnew, ktorý študuje priestorové súvislosti politických a mediálnych vzťahov, upozorňuje, že národné dejiny majú sklon zobrazovať vlastné štáty ako uzatvorené entity navždy uzamknuté do vlastných hraníc. Podľa neho ide o teritoriálnu pascu, ktorá obmedzuje videnie človeka a falzifikuje politické a kultúrne javy (1994, 53 – 80). Medziliterárne spoločenstvá postihujú kultúrne a jazykové presahy na seba navrstvených populácií, ktoré prestupujú naprieč politickými hranicami. Agnew tvrdí, že fenomén reteritorializácie treba pri štúdiu dejín a kultúry brať do úvahy vždy, pretože to je jav, ku ktorému dochádza trvalo, dokonca aj v dlho-

dobo centralizovaných štátoch. Dalo by sa povedať, že práve dnes sa ukazuje relevantnosť pojmu spoločenstvá. V kontexte dobre definovaných a ohraňovaných národných štátov, ktoré dosiahli jazykové a konfesionálne zjednotenie už v priebehu 16. storočia, ako Francúzsko, by prístup sledujúci prelínanie a vnútornú diferencovanosť literatúr, jazykovú, kultúrnu, konfesionálnu a mentálnu mnohorakosť v priestore vo vnútri a mimo národného štátu zrejme nevznikol. Až teraz, pod tlakom migračných pohybov, dochádza k istej diferenciacii štúdia literatúr aj v centralizovaných a „mononárodných“ štátoch (aké vlastne neexistujú).

To dokazuje, akým dôležitým faktorom vo formulovaní podôb svetovej literatúry je priestor. Cieľom na Slovensku rozvinutej koncepcie svetovej literatúry nie je demonštrovať, akým spôsobom literárne diela opisujú rôzne priestory a ich geografické a kultúrne špecifiká ani ako pôsobia (sú recipované) určité literárne diela v odlišných sociálnych (kultúrnych, geografických) priestoroch. Jej zámerom je sledovať komunikáciu literatúr, sledovať stratégiu tvorcov a prekladateľov pri šírení a interpretáciách literárnych diel v geografickom, politickom, humánnom, čiže kultúrnom priestore, v ktorom sa literatúry vo svete približujú a vzdalujú, objavujú svoje vzťahy a vytvárajú nové zoskupenia. Tým, že slovenská komparatistika rozšírila pohľad na literatúry o fenomén medziliterárnych spoločenstiev, upozornila na to, že svetová literatúra nie je výberom z diel či autorov, ba nie sú to ani závislosti medzi dielami, ale je to priestor, v ktorom sa literárne diela a ich tvorcovia premiestňujú fyzicky i ako informačné entity naprieč oblasťami s odlišným charakterom bez ohľadu na hranice národných literatúr a v závislosti od svojich kvalít – jazykových, kultúrnych (etnikum, náboženstvo, mentalita, tradície, ekonomické možnosti atď.), literárnych (žánre, druhy, formy, tvary, idey) a politických (formy moci či nátlaku vo vnútri a mimo spoločenstiev). Je to priestor, ktorý stále mení tvar, zloženie, vnútorné vzťahy, čiže má nodálny, resp. rizomatický charakter, ako píše Vilashini Cooppa v štúdiu „Codes for World Literature: Network Theory and the Field Imaginary“ (Kódy pre svetovú literatúru: Teória sietí a imaginácia poľa, 2013).

## LITERATÚRY V PRIESTORE

Priestor sa v štúdiu literatúr a kultúr reflektoval vždy. Literárna geografia, čiže skúmanie podoby a významu miesta, typu krajiny a jej osídlenia alebo prostredia mesta, kaviarní a salónov, kde literatúra vzniká, sa stala jednou zo súčastí humánnej a širšie kultúrnej geografie. Po tom, čo sa uvoľnili perspektívy, ktoré odhalil v literárnej vede priestorový obrat,<sup>14</sup> začali sa vyjasňovať ďalšie prístupy. Napríklad Sheila Hones vo svojej štúdiu „Literary Geography and Spatial Literary Studies“ (Literárna geografia a priestorové literárne štúdiá, 2018) vidí rozdiel medzi literárnou geografiou a priestorovým štúdiom literatúry v tom, že v prvom prípade sa kladie dôraz na geografické danosti literatúr, veľmi často spojené so sociálnymi štúdiami, zatiaľ čo v druhom prípade spočíva centrum záujmu v literárnej analýze samotných diel. Zaujímavú argumentáciu týkajúcu sa rôznych prístupov k priestoru prináša zborník prác *The Routledge Handbook of Literature and Space* (R. sprievodca literatúrou a priestorom, 2017), ktorý pripravil Robert T. Tally Jr. Novšie trendy literárnej vedy ustupujú od výlučne temporálneho videnia literárneho diania a podrobujú hľadisku priestoro-

vosti aj dejiny, ako píše Fernando Cabo Aseguinolaza (2011, 8 – 9). Nová terminológia pokrýva aj čas, aj priestor – *deep time, long space*. Na literárnu geografiu sa odvolávajú aj komparatisti, podľa ktorých patrí medzi nástroje dekonštrukcie národných literatúr s cieľom reteritorializácie do systému svetovej literatúry. Cabo Aseguinolaza rozoberá fenomén priestorového obratu z hľadiska dejín literatúry i komparatistiky v rôznych obdobiach (Braudel 1949, Greenblatt 2002, Étiemble 1958, Moretti 1997 a i.) a pripomína, že vnímanie priestoru mení nielen hľadisko štúdia literatúry, ale jej celé chápanie od základu, pretože premiestňuje literárny jav do iných súradníc, a tým robí viditeľnými jeho podoby a funkcie v podstatne komplexnejšej a viacrozmernej konštrukcii, blížiacej sa rôznorodosti reality. Ako príklad cituje Ďurišinov prístup, pričom si všíma aj jeho slovník, čiže to, čo tu pomenúvame ako vracajúce sa pojmy:

To je prípad Dionýza Ďurišina a pojmu medziliterárnosti (*interliterariness*), komentovaného v iných kapitolách rovnakej knihy: ten navrhuje model zobrazenia priestoru, ktorý je už na prvý pohľad taký atraktívny, že pôsobí, akoby sa mohol oslobodiť od redukcionistických tendencií usadenej komparatistiky [...], ale ktorý po ďalšom čítaní zrádza prísnu teleológiu, pohybujúcu sa od tzv. etnických a prednárodných literatúr až k svetovej literatúre, čím pojem národnej literatúry pretvára na determinujúcu os literárneho priestoru, ktorý ju navrhuje. Tendencia osvojiť si Ďurišinov pojmový slovník poukazuje na naliehavú nutnosť vytvoriť adekvátne analytické nástroje, ktoré by dokázali preskúmať priestorové dimenzie dejín literatúry a ich implicitné predpoklady (2013, 8 – 9; prel. L. V.).

Podľa Andreia Teriana pomohol priestorový obrat vymaniť literatúru z ťažkopádnych naratívnych a teleologických modelov:

Epistemologicky je hlavným argumentom v prospech priestorového obratu to, že sa pokúša rozložiť naratívny, organický a teleologický model, ktorý stál v základe väčšiny národných dejín modernej doby; politicky túto transformáciu legitimizoval odpor voči úzkemu nacionalizmu, ktorý sa často využíval ako nástroj ideologickej manipulácie a etnického útlaku (2013b, 76 – 77; prel. L. V.).

V priestorovom obrate vidí Terian aj nástroj dekonštrukcie úzkych nacionálnych kritérií. Vyjadrujú to pojmy, ako transnacionálne identity alebo transnacionálne písomnosti či literárne diela, ktoré doslova odrážajú prienik tvorby naprieč hranicami národného štátu a národnej literatúry. Ako príklad úspešnej aplikácie priestorového uvažovania o kultúre a literatúre uvádza Terian nodálny model, ktorý použili Marcel Cornis-Pope a John Neubauer v diele *History of the Literary Cultures of East Central Europe: Junctures and Disjunctures in the 19th and 20th Century* (2004, 2006, 2007, 2010). Priestorovosť je základným faktorom inter-, čiže medziliterárnej a dnes už transnacionálnej identity medziliterárneho diskurzu v rámci kultúrnych spoločností.

Ak by sme chceli charakterizovať v tomto zmysle Ďurišinov prístup, nešlo by o analýzu priestorových motívov ani o výskum toho, ako sa konkrétny priestor, kde dielo vzniklo, prejavil v diele. Priestor v analýze medziliterárneho procesu znamená to miesto, kde literárne dielo funguje, kde sa rozvíja a kde sa jeho literárne zložky formujú vo vzťahu k iným zložkám literárneho priestoru, čo sú literatúry, jazyky, kultúry, diela a ich tvorcovia. Tento prístup nie je sociologický, ale literárny a recepčný, pretože zohľadňuje tie premeny, posuny a interpretácie literárneho diela, ktoré do

nich vnáša autor, prekladateľ a čitateľ. To zachytáva funkciu literárneho diela v prostredí odlišných jazykov, kultúr a konfesií v spoločnom štátnom, kultúrnom, politickom alebo konfesionálnom celku. Spaciálnosť, priestorová charakteristika podobných procesov v literatúrach, je potom určovaná existenciou spoločenstva na istom mieste, kontextom, ktorý do neho zasahuje, a vnútorným napätím medzi jeho jazykovými, kultúrnymi, konfesionálnymi alebo politickými zložkami.

Aby bolo priestorové znázornenie literárnych dejov zreteľnejšie, dnes sa v odborných textoch znovu objavujú ich nákresy, obrazy modelov, grafy a iné grafické zobrazenia. Ďurišin ich vytváral tiež. Zachytával v nich pohyb diel a literárnych zložiek v medziliterárnom procese, a tým aj vo svetovej literatúre, a znázorňoval ich vo vyabstrahovanej podobe schém a tabuliek. Jeho grafické znázornenia boli popísané termínmi literárneho a štylistického výskumu literatúry ako literárne žánre, kompozičné postupy, obrazné pomenovania, figúry, štylistické nástroje a pod., takže predstavujú názorný slovník pojmov. Ďurišinova priestorová predstavivosť sa však prejavila aj v tom, že sa pokúsil znázorniť abstraktné pojmy svojej systematiky umeleckými plastikami.<sup>15</sup>

Priestorové videnie a schopnosť graficky ho zachytiť sa však výrazne uplatnilo aj v prácach Franca Morettiho. Ešte v jednom zo svojich prvých diel *Grafy, mapy, stromy: abstraktní modely literární historie* (2015) Moretti nastolil tri podoby priestorového chápania literatúry. Sú to grafy, čiže grafické obrazy vzťahov a štruktúr, rôzne diagramy, ďalej mapy, čiže geografické vizualizácie pohybu štylistických prostriedkov naprieč literárnym územím, a stromy, ktoré znázorňujú, ako sa v literatúrach vyvíjajú formy, žánre a štýly. Pojem strom, stojaci medzi stromovou štruktúrou dát a Darwinovou teóriou druhov, Moretti zrejme prevzal od Darwina, ako to dokazuje jeho interpretácia, ktorá slúži na demonštráciu procesu prirodzeného výberu, kde silnejší víťazí: „Tu vidieť darwinovskú stránku kultúrnej geografie: formy, ktoré bojujú o priestor“ (2013, 103). Priestorový obrat v štúdiu literatúry sa dáva do súvislosti aj s Morettiho chápaním Darwinovej teórie evolúcie.

## PRIESTOR A SVETOVÁ LITERATÚRA

Svetovú literatúru si nemožno predstaviť bez jej priestoru, bez sveta. Je to tiež jeden z tých pojmov, ktoré sa konštantne vracajú do diskusie napriek tomu, že už bol vyhlásený ich koniec. Ba čo viac, štúdie, ktoré sa pojmom svetovej literatúry zaoberajú, si nenechajú ujsť ani klasické východiská komparatistického diskurzu – Goetheho definíciu, marxistické interpretácie<sup>16</sup> –, ani tradičný vzťah medzi svetovou literatúrou a kánonom. To už na prvý pohľad signalizuje, že súčasné vysvetlenia sa od klasického trendu nelíšia. Lenže rozhodovanie o tom, čo je svetová literatúra na základe kánonu, ktorý je v každej literatúre, v každej oblasti sveta a u každého autora odlišný, predstavuje cestu, ktorá vedie do závozu, resp. k pseudodiskusiám.

Do uvažovania o svetovej literatúre vniesol v poslednom čase posun najmä Franco Moretti svojím radikálnym odstupom od celostných ambícií. Jasne upozornil, že vo svete vzniklo a ďalej vzniká toľko literárnych diel, že ich nebude možné nikdy všetky prečítať. Toto prosté poznanie znamená, že akokoľvek by sa tvorcovia akejkoľvek podoby svetovej literatúry usilovali, nikdy sa im nepodarí svetovú literatúru ani

vystihnúť, ani sčasti zachytiť, ani obrazne či synekdochicky vyjadriť. Bez ohľadu na to, koľko jazykov čitateľ ovláda, či číta iba v prekladoch do vlastného jazyka, alebo v origináli, vždy ostane veľké množstvo toho, čo nepozná a čo bude v jeho poznaní, a tým i v jeho podobe svetovej literatúry, chýbať. Každá koncepcia svetovej literatúry je preto nielen parciálna, ale nezmyselná a vnútorne protikladná (*contradictio in adjecto*). Má zmysel hovoriť o svetovej literatúre, ak nemôže byť nikdy svetová? A môže byť svetová literatúra parciálna? Svetová literatúra v akomkoľvek podaní je však výberová a vyjadruje len hľadisko svojho tvorca či tvorcov. Vychádzajúc z poznania nekonečných rozmerov literatúry a jazykov Moretti postavil pojem *distant reading* (vzdialené, približné čítanie, čítanie s odstupom, výberovo, ale aj sprostredkovane), ktorý neodmieta poznávanie literatúr, ale navrhuje poznávať ich pomocou iných reálít, inými smermi a prostriedkami:

Vzdialené čítanie: také, kde vzdialenosť, opakujem, je podmienkou poznávania; umožňuje vám sústrediť sa na prvky, ktoré sú oveľa menšie alebo oveľa väčšie ako text: prostriedky, témy, trópy – alebo žánre a systémy. A ak medzi tým veľmi malým a tým veľmi veľkým text samotný zmizne, nuž, je to jeden z tých prípadov, keď možno oprávnené povedať: menej je viac. Ak chceme pochopiť systém v jeho celosti, musíme akceptovať, že niečo stratíme (2013, 48 – 49; prel. L. V.).

Podľa Morettiho sa v predstavách o tom, čo patrí do svetovej literatúry, najčastejšie ocitajú literárne diela, ktoré sa najviac čítajú a ktoré sa čítajú aj v ďalších generáciách. Čo to znamená? Žeby tie literárne diela, ktoré sa čítajú, boli hodnotnejšie ako tie, ktoré sa nečítajú? Alebo patria do svetovej literatúry len tie literárne diela, ktoré sú známe, pretože sa čítali? Samozrejme, že nie, svetová literatúra je celok, ktorý vzniká prepájaním, interferenciami, takže minulé literárne diela sa podieľajú na dnešných významoch, a to nielen priamou intertextualitou, ale aj ako neznáme, nečítané diela, sprostredkovane, transliterárnosťou. Svetová literatúra je vnútorne prepojená, aj keď to nevidíme. Preto sa v nej dajú rozoznať tzv. veľké dáta alebo štruktúry literárnych javov napríklad v podobe žánrov. Je to komplexný, vnútorne rozvrstvený, agregovaný, čiže rizomatický jav, ktorý dovoľuje vybrať si z neho rôzne podoby. Tieto podoby sa líšia, ale všetky odkazujú na spoločný základ, z ktorého vychádzajú. Pojmom *distant reading* Moretti vlastne dokázal, že vo všetkých literárnych dielach sa ozývajú ohlasy iných, ktoré vznikli pred nimi, ako stopy po minulosti a inštrukcie do budúcnosti.

Tým Moretti potvrdil, že predstavy svetovej literatúry, ktoré vytvárame, sú len ochudobneným útržkom reality. Lenže ten vyjadruje skôr nás samých ako svetovú literatúru. Do svetovej literatúry patria totiž všetky diela, aj tie, ktoré nepoznáme a ktoré nikdy nespoznáme alebo iba objavíme v archívoch či vykopávkach. Možno Morettiho poznanie vzniklo na pozadí sporov o kánon, pretože dnes znamená pojem svetovej literatúry v prvom rade výber, hodnotu, čiže kánon. A kánon vzniká selektívne a kontextualizovane. Ak znamená predstaviť si svetovú literatúru na základe rezonancie (Damrosch 2003) niekoľkých literárnych diel v ich spoločnom súznení, je to opodstatnené videnie. Lenže nevyjadruje svetovú literatúru, ale len jej určitú predstavu. Môže byť však s úplným celkom svetovej literatúry kompatibilná a nemusí vylučovať iné chápania.

Existuje viac prác, ktoré pri uvažovaní o svetovej literatúre narazili na túto otázku. Robert Stockhammer, autor štúdie „World Literature or Earth Literature? Remarks on a Distinction“ (Svetová literatúra alebo literatúra Zeme? Poznámky o rozdiel, 2018) rozoberá aj iné chápania pojmu svetovosti, napríklad svetový jazyk a pod., pričom vŕahuje do vlastných úvah názory autorov, ktorí navrhovali ustúpiť od tvaru svetový ako nie dosť jednoznačného pojmu a nahradiť ho epitetom *earthly*, pozemský, zemský. Okrem novších názorov, napríklad Emily Apter v štúdiu „On Oneworldedness: Or Paranoia as a World System“ (O jednosvetovosti: Alebo paranoja ako svetový systém): „Na rozdiel od literárneho transnacionalizmu – ktorý identifikovala Wai Chee Dimock na základe vlastností, ako mnohojazyčné šírenie kódov, žánrov, štýlov alebo myšlienok cez hranice času a územnej suverenity – môžeme jednosvetovosť opísať ako relatívne nepoddajnú literárnu monokultúru, ktorá cestuje po celom svete a absorbuje rozdiely“ (2006, 374; prel. L. V.), spomína Stockhammer aj staršie texty, napríklad Auerbachovu esej „Philologie der Weltliteratur“ (Filológia svetovej literatúry, 1967), kde sa pojem *earth* používa ako súčasť pojmu svetová literatúra, ale v nemčine (*Erdliteratur*), čo zrejme mení situáciu, alebo predslov Edwarda Saida k jeho vlastnému prekladu tejto Auerbachovej štúdie do angličtiny (1969).

Epiteton svetový v tvare *earthly* podľa Stockhammera vyjadruje skutočnosť, že jediná spoločná a základná kvalita svetového spočíva v tom, že sa zrodilo na zemi (*on earth*), zatiaľ čo samotné *earth* nie, hoci je to substantívum a nie adjektívum ako *earthly*. Stockhammer sa odvoláva aj na riešenie, ktoré priniesla vo svojich prácach Gayatri Ch. Spivak, ktorá navrhla používať namiesto výrazu svetový výraz planetárny: „Navrhujem nahradiť zemeguľu planétou“ (2003, 72). Tento výraz sa najviac blíži pojmom odvodeným od výrazu *earth* jednak významom, jednak tým, že je neutrálny a súčasne videný akoby zvonku, čo naznačuje umiestnenie planéty Zem v širšom priestore (i keď trebárs nijakú literatúru z inej planéty ešte nepoznáme), a tým odstraňuje znejasnený a dlhými diskusiami diskreditovaný pojem *earth*.

Súčasná koncepcie svetovej literatúry reflektujú v podstate kánony. Moretti však píše, že jeho cieľom nie je stavať nové kánony ani ich aktualizovať, ani hľadať ich predchodcov, ale pozrieť sa bližšie na autorov, kanonizovaných i nekanonizovaných:

Ako objasňuje zvyšok tejto eseje, skutočne neverím, že profesori môžu zmeniť kánon. A aj keby mohli – ak by, povedzme, do kánonu 19. storočia pribudlo desať, dvadsať, päťdesiat, sto alebo dvesto románov – bola by to dramatická zmena z hľadiska kánonu, áno, ale nie z hľadiska problému, ktorým sa tu zaoberám. Zníženie počtu neprečítaných z 99,5 na 99 percent nie je vôbec žiadnou zmenou (2000, 208; prel. L. V.).

Podľa neho kánon vzniká ako výsledok recepcie v podobe predaja a čítania kníh a nasledovného udržania v obehu, čiže opäť recepcie:

Priestor mimo školy, kde sa kánon vyberá: trh. Čitatelia čítajú A, a tak ho udržiavajú pri živote, alebo lepšie, kupujú A, čím nútia vydavateľov, aby ho udržali v tlači, kým sa neobjaví ďalšia generácia. Vysvetlím to: hoci kanonické romány bývajú hneď po vyjdení obvykle dosť úspešné, kľúčom ku kanonizácii nie je rozsah počiatkovej popularity knihy, ale to, že pevne preživa od jednej generácie k druhej (2000, 209; prel. L. V.).

Nie náhodou používa pri výklade kánonu aj príklady z filmu. Tým vystihuje zmenu v kvantite prijímania literatúry, pretože dnešný stupeň recepcie kultúry môže vy-



jadrovať skôr film než čítanie; kánony sú málo početné, zúžené, zatiaľ čo produkcia kníh je široká. „Nakoniec, presne týmto spôsobom kánon vzniká: veľmi málo kníh, ktoré zaberajú veľmi veľký priestor. To je vlastne kánon“ (2000, 209; prel. L. V.). Recepčia filmov býva, naopak, široká, takže je odlišného rázu.<sup>17</sup>

Dnešné diskusie často trvajú na jednej univerzálne použiteľnej a správnej podobe svetovej literatúry. Lenže tá nemôže existovať, pretože akokoľvek by sme menili perspektívy, definície a kritériá, nebude ani plne podchytená, ani vyčerpaná. Do závozu vedie všetky diskusie aj to, že výraz svetový označuje niečo vysoko hodnotné, najrozšírenejšie, najdlhšie známe či najpravdivejšie. Ba čo viac, znamená to, že svetový by mal byť významný pre všetkých obyvateľov na zemeguli. Ak sa potom svetový stotožní s kánonom, stáva sa kánon nielen platným „na celom svete“, ale aj najvyššou svetovou hodnotou. A to je neudržateľné. Keď bola európska literatúra považovaná za kánon, čiže predstavovala tú najvyššiu hodnotu vo svete, zodvihla sa proti tomu prudká reakcia z iných kontinentov. Prečo? Veď ak sa epiteton svetový stotožní s kánonom platným v Indii, v Číne alebo v Japonsku, bude svetový znamenať čínsky alebo indický. Ale prečo by nemohlo? Prečo by nemohla byť svetová literatúra postavená podľa hodnotových predstáv týchto veľkých a starých kultúr a pritom znamenať najvyššiu hodnotu? Musíme si uvedomiť, že nielen predstava svetovej literatúry, vytvorená podľa kánonu literátov a čitateľov z USA alebo z Európy (prípadne zo strednej Európy, čo bude opäť odlišné), môže byť platná, ale aj ktorákoľvek iná, a to aj v tom prípade, že v nej vôbec nebude spomenutý ani Homér, ani Platón, ba ani Shakespeare. Literatúry z oblastí a krajín, ako Čína, India, Senegal, Jordánsko alebo Sýria, vnímajú svet inak, z odlišnej geografickej i historickej polohy, takže vychádzajú z iných hľadísk, a preto musia blízke i vzdialené okolie chápať inak. Ich predstavy o hodnote literatúry sa odvíjajú z ich vlastnej reality. Podobne sa menil model svetovej literatúry – v prvej polovici 20. storočia sa formoval v súvislosti s Parížom, v druhej polovici 20. storočia s eurocentrizmom, v súčasnosti s angloamerickým modelom, zatiaľ čo v strednej a juhovýchodnej Európe sa menil v súvislosti s ideológiou socializmu, v rámci ktorej sa literárne diela z tzv. socialistických krajín považovali za oveľa hodnotnejšie ako diela z kapitalistických krajín. To znamená, že ak budeme stotožňovať svetovosť s kánonom (najmä vlastným) a s najvyššou hodnotou, nikdy sa z kontradikcií nedostaneme. Nestačí do kánonu zaradiť jedno-dve diela z iných kultúr či kontinentov. Konceptie svetovej literatúry postavené na hodnotovom modeli kánonu nebudú schopné zachytiť svetovú literatúru. To dokáže urobiť len koncepcia, ktorá aspoň pomyselne obsiahne všetko, čo na zemi (*earth, globe*) v tejto oblasti vzniklo. V tomto zmysle má svetová literatúra bližšie k predstave planetárnej literatúry, čiže literatúry, ktorá vznikla na planéte Zem.

Ďurišín sa podobných zavádzajúcich diskusií na tému, čo je svetová literatúra, nezúčastnil. Jeho ponímanie bolo otvorené, pretože bral do úvahy viacero podôb svetovej literatúry odrazu a zapájal ich do spoločného systému. Prvý význam bol aditívny, t. j. zahŕňal všetky diela, ktoré vznikli na zemi doteraz, a medzi ktoré vstupujú aj tie literárne diela, ktoré sa ešte iba zrodia, bez vzťahov a bez kontextu. Ďalší význam bol významom kánonu národnej literatúry alebo kánonu svetovej literatúry, to znamená súborom diel buď z vlastnej, alebo z cudzích literatúr, ktorý sa podľa

kontextu každej krajiny menil, a nakoniec to bol literárnohistorický význam, čiže dejiny súvislostí medzi literárnymi dielami vo svete (vzťahy vo vnútri jednej literatúry alebo medzi rôznymi literatúrami), ktorý bol tiež premenlivý. V tom koreloval s javmi intertextuality a všetkých podôb ako inter-, intra-, trans- alebo *in between*. Všetky podoby Ďurišin spájal do neutrálneho a vnútorne premenlivého systému svetovej literatúry.

K prepracovanej predstave svetovej literatúry dospel až na záver poznávania jej vnútorných rovín (napr. národné literatúry, spoločenstvá, centrizmy a pod.). Ako už bolo uvedené, svetovú literatúru definoval v roku 1992, keď vydal monografiu *Čo je svetová literatúra?* Tento názov zopakoval David Damrosch o desaťročie neskôr v titule *What is World Literature?*<sup>18</sup> Je možné, že by si americký autor nevšimol, že pod týmto názvom už vyšlo dielo rovnakého charakteru? Veď César Domínguez napísal predtým niekoľko článkov a štúdií, kde sa Ďurišinovými koncepciami zaoberal. Alebo že by to bolo charakteristické pre americké vnímanie sveta, v ktorom iné jazyky a iné literatúry ako anglicky písané ostávajú neviditeľné? Podobné splošňujúce videenie neumožňuje rozoznať zaujímavé javy. Tak sa stáva, že niektoré časti sveta proste zmiznú. To môže byť aj prípad strednej a juhovýchodnej Európy, ktorej jazyky a literatúry sa vyvíjali medzi dvomi mocnými ideologickými blokmi (*in between*), takže viditeľné ostali tie veľké, zatiaľ čo malé ustúpili do tmy. Tak vznikli kultúry liminálneho charakteru, ktoré často chápajú vlastnosti cudzích literatúr a kultúr oveľa jasnejšie ako centrálné kultúry, ktorým prekáža v rozhlade ich sústredenosť na vlastný stred, ich centralita.

## PÁR SLOV NA ZÁVER

Dionýz Ďurišin vydal desiatky knižných prác a štúdií v rôznych jazykoch na Slovensku i v zahraničí. Jeho najznámejšia práca *Teória literárnej komparatistiky* bola preložená do angličtiny, nemčiny, ruštiny, francúzštiny, srbčiny, macedónčiny a japončiny.<sup>19</sup> Jeho prínos však nebol v Európe a USA príliš známy, ako napísal už César Domínguez (2011). Na druhej strane však bola a je Ďurišinova komparatistika známa v literatúrach, ktoré ju dokázali pochopiť, pretože žili v podobnom prostredí. Tak napríklad v kontexte indických literárnych štúdií sa Ďurišinova koncepcia považuje za nanajvýš inštruktívnu, predovšetkým pojem medziliterárneho procesu a medziliterárnych spoločenstiev, ako tvrdí Sachin Ketkar v štúdiu „Warps and Wefts of Interliterary Traditions towards an Interliterary Framework for Indian Literary Studies“ (Osnovy a útky medziliterárnych tradícií smerom k medziliterárnemu rámcu pre indickú literárnu vedu, 2012, 1). Podobne článok „Basque Writing in the Iberian Context: Brief Notes on the Translations of Basque Literature“ (Baskické písanie v iberском kontexte: Stručné poznámky k prekladu baskickej literatúry, 2009, 657), ktorý uverejnila Maria Jose Olaziregi z Universidad del Pais Vasco, tiež autorka z literatúry, ktorá žije v podobných podmienkach, v akých vznikala slovenská literatúra. Ďurišinov prínos do teórie prekladu vyzdvihla česká translatologička Zuzana Jettmarová, ktorá vo svojej práci *Kontexty (v) překládovosti* zdôraznila, že Ďurišinova medziliterárnosť znamená vlastne intertextové chápanie literatúr: „Ďurišin se však soustředil na intertextovost vnětextovou, tedy na [...] formulaci velkých meziliterárních celků,

založených na dobových geopolitických rámcích a ideologických soustavách“ (2009, 62). A na záver to aj zhodnotila: „Tím predstihl vývoj v translatozii o více než dva-  
cet let“ (62). Je to rovnaký osud, aký postihol dielo slovenského translatoológa a Ďuriš-  
šinovho kolegu Antona Popoviča z Nitrianskej translatoologickej školy.

## POZNÁMKY

- <sup>1</sup> Pozri bližšie priloženú bibliografiu prekladov diel D. Ďurišina do cudzích jazykov.
- <sup>2</sup> Andrei Terian vychádzal z anglického prekladu Ďurišinovej práce *Theory of Interliterary Process*, ktorá vyšla v roku 1989 (pozri bližšie v bibliografii) v anglickom preklade slovenského originálu Ďurišin 1985.
- <sup>3</sup> Itamar Even-Zohar vytvoril teóriu polysystémov pre translatoologické účely (1979, 1990) a teóriou polysystémov sa zaoberá aj Edwin Gentzler v knihe *Contemporary Translation Theories* (Súčasná translatoologická teória, 1993).
- <sup>4</sup> Termín systém dostali na Slovensku do obehu matematici z Prognostického ústavu a Kabinetu informatiky SAV. Súvisel s vývinom počítačovej techniky a operačnými systémami v 80. rokoch 20. storočia. Teória systémov sa rozvíjala aj v ZSSR pod egidou marxizmu a materialistickej dialektiky, ako dokazuje slovenský preklad knihy V. N. Sadovského *Základy všeobecnej teórie systémov: Logicko-metodologická analýza*, ktorá vyšla roku 1979 v Bratislave vo vydavateľstve Pravda. Sadovskij vychádzal z prác Ludwiga von Bertalanffyho, ale upravoval ho. Prínos termínu systém spočíval v tom, že štruktúru nahrádzal, resp. uchovával ju v pamäti.
- <sup>5</sup> Ďurišin systematicky diskutoval so svojím tímom odborníkov na cudzie literatúry, od ktorých získaval informácie o vybraných literárnych javoch v iných literatúrach (ruská, anglická, španielska, nemecká, srbská a chorvátska, rumunská, talianska, poľská a pod.). Využíval aj podnety slovenských filozofov, lingvistov i matematikov, ktoré získaval z diskusií s nimi, a kriticky prepracovával každý stupeň svojho výskumu. Dokazujú to zborníky prác jeho tímu, ktoré vydával v dvojazyčnom vydaní v rokoch 1987 až 1993 pod názvom *Osobitné medziliterárne spoločenstvá / Les communautés interlittéraires spécifiques I – VI*.
- <sup>6</sup> Svedčia o tom kolektívne zborníky vydávané medzinárodnou asociáciou komparatistov (AILC/ICLA), ktoré prinášali štúdie o literárnych smeroch v európskych literatúrach a stavali ich paralelne vedľa seba. Iba výnimočne sa zaoberali ich súvislosťami a ak, tak z hľadiska originality (pozri v bibliografii práce o literárnych smeroch ako expresionizmus – ed. Ulrich Weisstein 1973, 1986; symbolizmus – ed. Ana Balakian 1982; avantgarda – ed. Jean Weisgerber 1984).
- <sup>7</sup> Pojem transfer vyjadruje zmenu miesta obsahu bezo zmien obsahu (tovar, informácie, hodnota), keďže zmeny znamenajú poškodenie transferovaného obsahu. Preto výraz transfer nedokáže vyjadriť, čo sa v medziliterárnych vzťahoch ani v intertextuálnych apropráciách odohráva – s výnimkou transferu fyzického predmetu, napríklad vytlačených knižných zväzkov, čo tiež nie je zanedbateľné. Borges (1989) upozorňuje, že ani rovnaké texty (rozoslané, opísané či inak premiestnené) nie sú po doručení a recepcii identické s pôvodnými.
- <sup>8</sup> Ďurišin preberá pojem druhotný modelujúci systém z Lotmanovej semiotiky. Jeho prácu čítal v origináli a v knihe *O literárnych druhoch: sloh, druh, preklad* (1976) sa viackrát na ňu odvoláva. V predchádzajúcich prácach, ako *Z dejín a teórie literárnej komparatistiky* (1970) ani v knihe *Teória literárnej komparatistiky* (1975), sa o ňom nezmieňuje.
- <sup>9</sup> Výraz *interliterary*, medziliterárny, je dnes už tiež široko využívaným prívlastkom. Používa ho nielen C. Domínguez, ale aj ďalší autori, ako H. Saussy, T. D’haen, M. Dović (2004), F. Cabo Aseguinolaza, pri vysvetľovaní pohybov literárnych javov, pojmov, ideí a osôb. Postupne ho však nahrádzujú pojmy začínajúce predponou trans-, ktorá lepšie vyjadruje prestup hraníc do odlišných priestorov a časov.
- <sup>10</sup> Treba si uvedomiť, že preklady Ďurišinových a všeobecne slovenských termínov do angličtiny nebudú presné ani uspokojivé nikdy, pretože charakter jazykov a kultúr sa líši. Preto nemá význam pokúšať sa nájsť presný preklad Ďurišinových termínov v angličtine. Pred tridsiatimi rokmi bolo

v tejto oblasti rozkolísané myslenie, pretože sa ešte iba formovalo, a dnes sú anglický (i slovenský) jazyk a terminológia na úplne odlišnej úrovni sémanticky i systémovo.

- <sup>11</sup> Porovnaj pozvánku na 9. kongres na tému *Imagining Inclusive Communities in European Culture/ Imaginer des communautés inclusives dans la culture européenne/Immaginare comunità inclusive nella cultura europea* (Predstavy inkluzívnych spoločností v európskej kultúre), ktorý v rámci Európskej spoločnosti porovnávacej literárnej vedy (ESCL/SELC) usporadúva Katedra európskych, amerických a interkultúrnych štúdií a Katedra literatúr a moderných kultúr v dňoch 6. – 10. septembra 2021 na Univerzite La Sapienza v Ríme.
- <sup>12</sup> Každý zborník z tejto série prác bol napísaný na inú tému a s rôznymi autormi. Zborníky vychádzali v dvojazyčnom slovensko-francúzskom vydaní v zrkadlovom formáte.
- <sup>13</sup> Pozri analýzu tohto príkladu v štúdií „Comparative Literature as Interliterary Theory“ (Domínguez – Saussy – Villanueva 2015, 35 – 36).
- <sup>14</sup> Priestorový obrat má dlhú históriu, do ktorej patrí ešte Gaston Bachelard (*Poetika priestoru*, 1990), ale za orientačné je považované aj dielo Johna Picklesa (2003).
- <sup>15</sup> Ďurišinova kniha *Svetová literatúra perom a dlátom* (1993), ktorá vznikla v spolupráci so slovenským sochárom Ludvikom Korakošom, je v cudzine úplne neznáma. Nie je podobná ani Morettiho prácam, ani jeho grafickým zobrazeniam, pretože drevené plastiky, čiže priestorové stvárnenia pojmov, ako svetová literatúra alebo medziliterárny proces, stavajú na umeleckej kreácii.
- <sup>16</sup> Jérôme David v štúdií „The Four Genealogies of World Literature“ (Štyri genealógie svetovej literatúry) píše: „Táto kritická genealógia ‚svetovej literatúry‘ – v oboch jej verziách: antinacionalistickej a elitárskej – je tu použitá v intelektuálnom chápaní estetického reflexie. O veľmi krátky čas sa táto genealógia ocitla v novom osvojení, tentoraz otvorenejšie politickom, pod egidou marxizmu. Tým sa ‚svetová literatúra‘ počnúc Komunistickým manifestom stáva v skutočnosti kritickou hybnou pákou prvoradého významu“ (2013, 19).
- <sup>17</sup> Mám na mysli, najmä v súvislosti s Morettiho úvahami, kvantitatívnu stránku javu. Vidieť film si nevyžaduje v súčasnosti toľko času ako prečítať knihu, takže ich divák môže absolvovať viac. To je v istom zmysle opakom dištančného čítania. Nezaoberám sa inými kvalitami recepcie, ide len o pragmatické pozorovanie jednej vlastnosti.
- <sup>18</sup> Anton Pokrivčák (2013) písal o súvislostiach medzi predstavami o svetovej literatúre a rovinami Zeme alebo planéty, ale upozornil aj na nezrovnalosti v čase v tomto myslení: „treba uznať, že Ďurišin vypracoval jednu z prvých systémových analýz tohto nadnárodného literárneho priestoru a jeho štúdia. A všimnite si, že k tomu došlo zhruba v rovnakom čase, keď sa začala dostávať do popredia predstava svetovej literatúry (napr. Hynes-Berry – Miller; Lavall), ale o desať rokov skôr ako v diele *Čo je svetová literatúra?* od Davida Damroscha.“
- <sup>19</sup> Pozri bibliografiu prekladov Ďurišinových diel do cudzích jazykov.

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Comparative literature. Interliterary process. Interliterary communities. Systematics of world literature. Spatial conception of literary studies. Graphic representations.

This article aims to draw attention to the importance of the spatial point of view for the literary studies introduced by the Slovak comparatist Dionýz Ďurišin in the 1980s. The starting point of his systematics of world literature was the concept of the interliterary process, derived from his study of various ways of connecting literatures in the world. The spatial concept of the changes in literatures enabled him to highlight the relevance of otherness and its function in the reception of foreign literatures. The study of interliterary communities permitted him to discover various forms of connecting, interfering, permeating or merging different literatures and their works across the borders of languages and cultures, i.e. transliterary studies. In addition, he identified some historical forms of interliterary communities in world literature (such as Commonwealth, Iberian and Latin American, and Slavic/Russian). Spatial representations of literary phenomena, similar to those of Franco Moretti, also helped him to graphically represent the crossing movement of literatures in the world. A reliable source for learning about the changes in reflecting the spatial moment in world literature studies and about Ďurišin's systematics are the works of César Domínguez. The terms and expressions Ďurišin created are now coming to be used in a larger sense. This has also been reflected in the discussions on the concept of world literature, which is currently undergoing various changes (Damrosch, Spivak, Moretti, Apter, Aseginolaza, Saussy, Tally, etc.).

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## Národné a nadnárodné aspekty slovenskej literárnej moderny

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Tento text vznikol na základe príspevku pre medzinárodnú komparatistickú konferenciu „Národné a postnárodné rámce v európskych literatúrach“, ktorá sa konala 12. – 13. februára 2020 v Ústave svetovej literatúry SAV. Ak hovoríme o „postnárodnom“<sup>1</sup> v názve konferencie, logicky sa pýtame aj na „prednárodné“, v ktorom ide o stredoveké usporiadanie krajín Európy, menovite pred Vestfálskym mierom, ktorým sa skončila tridsaťročná vojna v roku 1648. Po ňom sa začína vývin jednotlivých štátov, ako ich poznáme v Európe dnes. Iste sa zhodneme na tom, že tu prvotne ide o politické kategórie, o vznik národov neskôr v 19. storočí a tie ako štáty a osobitné jednotky existujú, aj v rámci Európskej únie, dodnes. Pri vzniku EÚ a pri vstupe ďalších a nových štátov do tohto spoločenstva sa dohodol spoločný postup prevažne v hospodárskej oblasti, no kultúra, umenie a literatúra, ako bolo deklarované, keď sa EÚ konštituovala, sa má zachovať a pestovať v každom z *národných* spoločenstiev. Aj preto v predloženej štúdiu nehovoríme o postnárodných aspektoch, ale o nadnárodných aspektoch slovenskej literárnej moderny, keďže vo výskume, ktorý tvorí materiálové podložie teoretického rámca tejto štúdie, sú autori a texty práve z obdobia moderny, ako ju vnímam a teoreticky opodstatňujem v predošlých, už publikovaných štúdiách.

Pojmy ako postnárodný a globalizácia súvisia s technickými vymoženosťami, informačnými technológiami, internetovou sieťou a komunikáciou presne tak, ako vznik moderny podmienili parné lokomotívy, telegraf, film a iné „zázračné“ veci techniky druhej polovice a konca 19. storočia. Vedomie prepojenia, duch spolupatričnosti, prináležania k istej úrovni povedomia hodnôt predstavoval pred technikou kresťanský univerzalizmus. Kresťanské duchovné prúdenia a význam technických vymožeností pre človeka vôbec nemusia byť v protiklade, ak sa technika nezneužíva. Väčšinou sa však tomu nevyhne. Podobne je to s humanitnými vedami.<sup>2</sup>

V roku 1998 deklaroval Jürgen Habermas tézu o „postnárodnom“ vývine. Zaujímavé na jeho prezentácii a dokazovaní tohto pojmu je, že ho dokladá z historického kontextu, ktorý stavia precízne a logicky, čiže tradične. Pojem postnárodný (tak ako kedysi pojem národný) je konštrukt. Habermas vychádzal zo svojej teórie

\* Text je výstupom výskumného projektu VEGA č. 2/0026/19 „Literárny/umelecký artefakt a jeho kontexty (Komparatistika a sociálne vedy)“.

racionálneho diskurzu, opierajúcej sa o osvietenskú tradíciu, o „demokratickú deliberáciu“ so zapojením verejnosti. Ide o mechanizmus diskusie, do ktorej sa všetci účastníci zapájajú bez záujmu stoj čo stoj vyhrať a sú schopní uznať lepší, t. j. racionálnejší argument. Ide o zvažovanie politiky, ide o konsenzus a o uznanie toho, čo sa spoločne dohodlo ako správnejšie. Habermasov predpoklad je však pre oblasť politiky len ilúziou. Iná filozofka, Hannah Arendt (2002), poučená skúsenosťou s nemeckým fašizmom, upozorňuje na úlohu verejnosti v demokracii a uvádza pádny argument voči Habermasovmu predpokladu racionálneho uvažovania, a to, že konsenzus verejnosti vytvárajú väčšinou neracionálne aspekty. Často sú argumentmi obrazy, piesne, zvuky.

Aj keď duch a umelecké prúdenia nepoznajú hranice a idú ponad ne, vedome akceptujeme individuálny historický vývin krajiny, ktorej umeniu sa výskumne venujeme. Kým „postnárodný“ je pojem politický, a teda môže byť predmetom politologických analýz (na ktoré má však literárna veda veľmi nespoľahlivé inštrumentárium a metódy), pojem „nadržodný“ smeruje významovo k tomu, čo existujúce národy spája, k všeludskému, základnému, antropologickému, čo zásadne súvisí s umeleckou (aj vedeckou) tvorbou v mnohorakom slova zmysle.

Vnímať pojem postnárodný ako relevantný v humanitnej oblasti znamená pohybovať sa v neexistujúcej ilúzii. V oblasti literatúry a literárnej komparistiky berieme do úvahy reálne existujúce literárne diela; konkrétne texty jednotlivých literatúr a ich analýzy môžu potom slúžiť ako podklad pre porovnávanie.

V oblasti spoločenskej, v nadväznosti na politickú a vychádzajúc z Habermasa, už však existujú teórie Axela Honnetha, ktoré sa zaoberajú postetickými spoločenskými procesmi a rozpracúvajú teóriu uznania ako kľúčovú na udržanie rovnováhy medzi jednotlivcami a aj štátmi (1990, 65 – 68; 1994; 2018). Honneth neberie do úvahy tradičné etické hodnoty a stavia na diverzných hodnotách, ktoré sa majú vzájomne rešpektovať a uznať. Podľa nášho názoru reálnejšie sa otázkou uznania v politike a v spoločenských procesoch zaoberajú teórie Erika Ringmara (1996). Vychádzajúc z Hegla, Ringmarov model zápasu o uznanie posúva do popredia faktor identity jednotlivcov a spoločenstva – teda určitej intersubjektívne konštituovanej predstavy či opisu jednotlivca a spoločenstva. Uznanie ako etická kategória je podnetom mnohých spoločenských a politických zápasov, ktoré ako sociálne mechanizmy vyúsťujú do politických aktivít a až revolučných hnutí.<sup>3</sup>

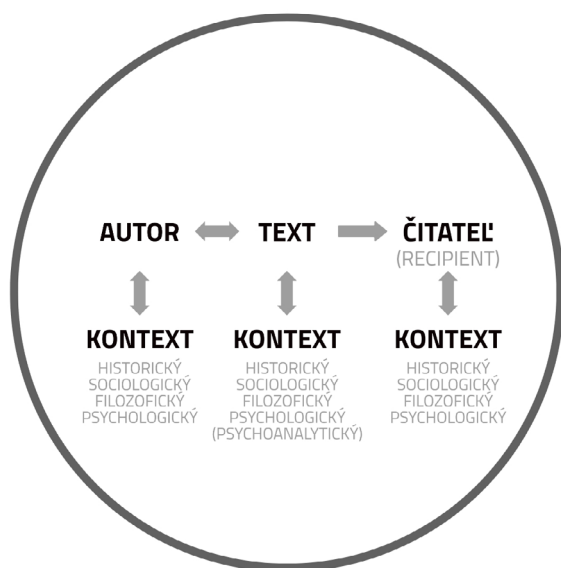
Existujú rôzne prepájajúce – nadržodné – a zároveň diferenciacne pojmy, ktoré sa v rámci priestoru a času individualizujú v rozličných krajinách vždy inak v súvislosti s historickým kontextom a individuálnym autorským kontextom, autorskou životnou situáciou, ako aj s konkrétnym čitateľom (kritikom, literárnym vedcom, percipientom, ktorý nie je anonymný). K takým pojmom patria umelecky a literárne, ale aj historicko-spoločensky podmienený pojem moderna, text, identita či politicky podmienené slovo dissent, vnútorná emigrácia atď.

Pojem moderna<sup>4</sup> je strešný – „nadržodný“: v jednotlivých kultúrach nadobúda individualizovanú podobu, pritom obsahuje aj nadržodné – t. j. individualizovane spoločné – znaky. Preto si jednotlivé umenovedy pridávajú až do súčasnosti k slovu moderna prívlastok svojej krajiny, napr. francúzska moderna, alebo konkrétneho

mesta, napr. viedenská moderna a i.<sup>5</sup> Aj keď sú spomenuté pojmy nadnárodné, jasne cez konkrétne umelecké diela vidíme ich afinitu k histórii a spoločensko-politickým pomerom konkrétneho prostredia. Najlepšie túto diferenciu pochopíme azda na príklade pojmu text: jedna z jeho definícií, prijímaná v západnej literárnej vede, pokladá za text to, čo bolo recipované, teda publikované. Toto však neplatí napríklad v strednej Európe druhej polovice 20. storočia, kde celá plejáda autorov a autoriek trpiacich pod rôznymi typmi hegemonií „koloniálnych“ ideológií prešla do „vnútornej emigrácie“<sup>6</sup>. Autori – disidenti síce písali, ale publikovať nemohli. Len v samizdatoch alebo v zahraničných časopisoch a vydavateľstvách.<sup>7</sup>

Väčšinou nespracovanú, pretože za socializmu tabuizovanú problematiku bolo potrebné uchopiť komplexne, aby sa dala vysvetliť. Na výskum tabuizovaných tém sme za desaťročia vyvinuli literárnovednú metódu výskumu, ktorá platí nielen na tabuizované témy, ale možno ju považovať za univerzálne, a teda nadnárodne platnú: metódu analytickej literárnovednej identifikácie literárneho textu v kontextoch, pričom berieme do úvahy kategóriu autora a konkrétneho (nie anonymného) čitateľa. Pri porovnávaní berieme podľa Dionýza Ďurišina do úvahy predovšetkým typologické a genetické súvislosti zistených výsledkov. Táto metóda sa vyznačuje väčšou komplexnosťou a analytickosťou prostredníctvom podložených argumentov ako ľubovoľné postmoderné určenie „uzlov, sietí“ atď. a vedome smeruje k nadnárodným kategóriám a ku kulturológii. Je to metóda, ktorá vedome paralelne existuje popri intencionálne ideologickom postmodernom určovaní estetických a umeleckých hodnôt vôbec.

Ak nezakryte považujeme literatúru za komunikáciu v rámci kultúry a umenia, nadväzujeme na komunikačný vzorec Nitrianskej školy komunikácie (Anton Popovič, František Miko, Tibor Žilka, Peter Liba a i.) A – T – Č (autor – text – čitateľ; neskôr doplnený aj o iné entity, ako tradícia atď.). Teoretici Nitrianskej školy hovorili aj o kontextoch, Miko však len z hľadiska autora v otázke viazanosti na estetiku alebo význam textu a Liba, ktorý považoval kontext za „jadro poznávania“ (2001, 42). V našom modeli však pri každom z troch členov vzorca berieme do úvahy jeho vlastné kontexty, keďže spoločensko-politická a následne životná situácia práve alternatívnych autorov – disidentov – spôsobovala, že ich diela vyšli v inom čase, ako boli napísané, a teda prichádzali do úplne iných kontextov, aké mal autor. Ide o výskumný proces, pri ktorom dochádza k dekonštrukcii starých, zaužívaných poznatkov a zároveň ku konštrukcii nových informácií. Tým nadobúda zdanlivo statická a rigidná konštrukcia vzorca – opakujúcich sa, akoby tých istých, kontextov – vnútornú dynamiku:



Obr. 1: Komunikačný model interpretácie textu

Tento teoretický koncept sme v praxi predstavili v *kontextových monografiách*<sup>8</sup>, ktoré po prvýkrát rekonštruovali tabuizované osobnosti slovenskej literatúry a zároveň osvetlili, často tiež po prvýkrát, ich doposiaľ tabuizované alebo posunuto interpretované životné osudy a diela v kontextoch.<sup>9</sup>

Teoretický model bol prezentovaný na 21. svetovom komparatistickom kongrese vo Viedni v roku 2016.<sup>10</sup> Na jeho základe bol následne koncipovaný výskumný projekt a vygenerovaný šestnásťčlenný interdisciplinárny tím vedcov a vedkýň zo Slovenskej akadémie vied a Univerzity Komenského pre projekt APVV, ktorý však nebol tomuto tímu priznaný. Podstatné tézy tohto projektu publikovala hlavná riešiteľka v článku „Nové metódy a možnosti výskumu v humanitných a spoločenských vedách“ (Bátorová 2018).

Aj keď v súčasnej slovenskej literárnej vede sú preferencie trochu oneskorene orientované na postmoderné teórie či metódy skúmania a rekonštrukcie literárnych dejín<sup>11</sup>, nazdávame sa, že sme v súlade s nadnárodným trendom teórií literárnovedného skúmania, ak sa zaujímate o kategóriu autora a jeho historický, sociologický, filozofický a iný kontext. Riaditeľka Inštitútu germanistiky a komparatistiky na Bochumskej univerzite, profesorka Monika Schmitz-Emans píše:

„Literárna teória a literárna veda vymedzujú modernú literatúru ako priestor vyrovnávania sa so ‚subjektom‘, v ktorom nadobúdajú platnosť kontroverzné tendencie. [...] Práve v literárnom priestore stoja tendencie k demontáži subjektu oproti tendenciám jeho sebaopotvrdenia, analogicky k prístupom rehabilitujúcim subjekt vo filozofii“ (2007, 448; prel. M. B.).<sup>12</sup>

V prípade predmetného skúmania nejde o stereotypné návraty k starým konceptom autora ako „výrobcu“ literárneho diela, teda iba o opakovanie biografických a psychologických prístupov, i keď je to svojho druhu ich rehabilitácia. Ide o vybu-



dovanie novej metodológie s akceptáciou koncepcie autora ako súčasť komplexného prístupu k literárnemu dielu, v ktorom každý aspekt má určitú nezastupiteľnú úlohu. Asi tak, ako keď kedysi Lucien Goldmann syntetizoval štrukturalizmus a sociológiu alebo Lev Vygotskij formálnu metódu a psychológiu literárneho tvaru, máme v úmysle urobiť z autora ako demiurga literárneho diela súčasť celostného uchopenia literatúry ako takej vrátane celého procesu literárnej komunikácie, teda intencionálne zameraného textu a čitateľa, ako aj entity literárneho života a ontológie artefaktu v čase a priestore. To znamená, že pre interpretáciu je rovnako dôležitý autor, konkrétny umelecký artefakt – literárny text, z ktorého vychádzame, ako aj kontexty. Kontexty ku konkrétnemu textu sú tiež konkrétne. Text a kontext sú v našom ponímaní určené vždy konkrétnym vzťahom. Podporou sú nám aj zahraničné výskumy zamerané na kategóriu autora.<sup>13</sup> Metodologická novosť navrhovanej koncepcie spočíva v závere analýz v komplexnosti výskumných riešení, ktoré vyplývajú z kombinácie východiskovej literárnovednej analýzy konkrétneho textu s výskumom konkrétnych kontextov.

Pri vypracovaní historického kontextu je inšpiratívny prístup Cambridgeskej školy dejín politického myslenia. Ako pripomína jej zakladateľ Quentin Skinner, jednou zo základných chýb všeobecne používanej metódy, ktorá bazíruje na texte, je, že „vedec projektuje do skúmaného textu svoje očakávania“ (2010, 21 – 25). (Takto argumentoval už Gadamer a najmä Derrida.) Spomínaný fenomén Skinner uvádza ako v psychológii známy pod označením „determinujúci faktor mentálneho rázu“.

V presvedčení, že je potrebné znova rekonštruovať historický kontext, „spustiť sondu“ do času, keď dielo vzniklo, a rekognoskovať historické udalosti, okolnosti niekedy aj nanovo na základe archívneho výskumu, korešpondencie, denníkov a iných materiálov, nie sme sami. Tento postup sa osvedčuje najmä v oblasti výskumu tabuizovaných tém, v prípade diel proskribovaných autorov, ktoré tvoria jadro nášho skúmania. Dekonstrukcia doterajšieho historického kontextu a jeho rekonštrukcia tvorí základ nášho prístupu k historickému kontextu cez text. Hľadanie spôsobu uchopenia výskumného objektu komentuje Skinner nasledovne:

Rád by som sa tu zaoberal, nazdávam sa, základnou otázkou, čo sa núka každému historikovi ideí, ktorý sa pokúša hlbšie zaoberať nejakým dielom. Je jedno, či sa zameria na literárne dielo – báseň, divadelnú hru, román –, alebo na filozofické dielo – traktáty etického, politického alebo religiózneho charakteru –, v každom prípade zostáva základná otázka tá istá: aké postupy sú najvhodnejšie pre pochopenie tohoto diela? (2009, 56; prel. M. B.)

Neskôr komentuje postup, ktorý považujeme pri interpretácii za najbližší k pravde, preto sme ho prebrali do našej metódy: neinterpretovať text zo súčasného hľadiska, ale usilovať sa rekognoskovať text v podmienkach, v ktorých vznikol, a tak sa čo najviac priblížiť k „historickej identite“ textu:

Základný nárok metódy, ktorú tu opisujem, spočíva v tom, umožniť nám pochopenie historickej identity jednotlivých textov dejín ideí. Tieto texty treba chápať ako príspevky k určitým diskurzom. Týmto spôsobom sa zviditeľní, ako dodržiavajú, provokujú alebo podkopávajú etablované pravidlá samotných diskurzov. Všeobecný cieľ spočíva v tom, aby sme jednotlivé skúmané texty dali späť do tých kultúrnych a diskurzívnych kontextov, v ktorých boli pôvodne vytvorené (2010, 88; prel. M. B.).

Nový teoretický a metodologický koncept komplexnejšej interpretácie konkrétneho literárneho textu a kontextov<sup>14</sup> počíta s využitím postupov novodobej hermeneutiky, hermeneutického kruhu<sup>15</sup> ako výkladu textu. Korektívom možného „vkladania“ vlastných výkladov do interpretácie textu (Gadamer, Derrida) sú interdisciplinárne prístupy, kontexty, najmä historický, ale aj spoločenský a politický kontext, ako aj samotný text autora, ktorý je východiskom, má výpovednú hodnotu, ale stáva sa zároveň podstatnou súčasťou verifikácie interpretových myšlienkových postupov. Interpretácia textu uchopuje jeho konkrétnu realitu literárnovednou analýzou v hermeneutickom kruhu a analýzou jeho kontextov cez kategóriu autora textu, všetkých dostupných výpovedí historického kontextu, akými sú archívy, korešpondencia, interview atď. Čiže tento spôsob interpretácie sa týka jednotlivo národnej, ale následne, v komparatistických procesoch, nadnárodnej (nie postnárodnej) identity<sup>16</sup>, akú môže mať len umenie, ktoré nepozná štátne hranice, s prihliadnutím na špecifická kontextov, teda prostredia a času, čo zabezpečuje výskum a následné porovnanie jednotlivých textov a ich kontextov. Tieto prístupy k umeleckému artefaktu, ktoré zohľadňujú v čo najvyššej miere priestor a čas, teda historické a iné kontexty, súvisia cez osobnosť autora a aj interpreta s identitou umeleckého artefaktu a s identitou autora interpretácie. Otázky identity (autora, interpreta a umeleckého artefaktu – textu) sú kľúčové otázky vedomia o umení a literatúre všeobecne, o význame príspevku jednotlivých krajín do spoločnej pokladnice humanitného dedičstva. V medzinárodných kultúrnych vzťahoch medzi krajinami sú otázky akceptácie jednotlivých kultúr a ich významu veľmi dôležité. V súvislosti s identitou/identitami sa vehementne diskutuje o etických kategóriách vo vede, akými sú akceptácia, češť a nakoniec demokracia, ktorá bazíruje na korektnej vzájomnej akceptácii.<sup>17</sup>

Záverom možno povedať, že komplexnejší prístup k interpretácii textov, ktorý sme predstavili, sa skladá z literárnovedných analýz textov (z istého času – obdobia moderny – a z istého priestoru – domácej a svetovej literatúry – a s istými špecifikami niektorých literatúr – texty vznikajúce v totalitných režimoch, neskôr tabuizované a ignorované), z paralelnej analýzy kontextov a následne porovnaní typologických alebo genetických súvislostí. Pritom sa vedome vyhýbame projektovaniu vlastnej apriórnej predstavy do interpretácie textov, vedome zachovávame pluralitu rolí v identite autora, ktorá z jeho textov vyplýva. Považujeme za prirodzené, najmä ak ide o slovenskú literatúru, ktorej tvorcovia boli prevažne vedome angažovaní, rekognoskovať (z historického, sociologického, filozofického a iných hľadísk) svet, v ktorom žili a tvorili. Táto zložitá metóda je podobná ako známa metóda hermeneutického kruhu, v ktorom sa pozoruje predmet výskumu od jednotlivého k všeobecnému a naopak.

Výsledky takto koncipovanej metódy výskumu a teórie vstupujú do situácie, ktorá je mnohorako problematická: v literárnovednom výskume sa upustilo od textovej analýzy, ktorá by mala demonštrovať východiská a následne tvrdenia literárneho vedca o autorovi. V postmoderných prístupoch literárnej vedy, no skôr už v štrukturalistických analýzach, ktoré v komunistických krajinách boli zaužívané ako skoro jediné, od výskumu života a archívnych materiálov oprostila literárneho vedca už bežná skepsa voči historickým faktom či dátam, ktorých existencia sa dá vraj rôzne interpretovať, preto sú nepoužiteľné, či skepsa voči „psychologizovaniu“. Teória siete,

na jednej strane – povedzme v komparatistike – taká produktívna (Pierre Bourdieu), potláča a celkom vytláča akúkoľvek hierarchicky štruktúrovanú teóriu. Obrazne povedané, ikonu stromu, pevnú a neobíditeľnú okľukou, nahradila ikona rizómu – plazivého koreňa bez stredy, ktorý všetko obchádza bez vyrovnávania sa s čímkoľvek, tzv. rizomatická postmoderná komunikačná teória (Gilles Deleuze a Félix Guattari), v ktorej je existencia obmedzená len na vedľa seba existujúce prvky, komunikujúce podľa potreby s prostredím; prvky, ktorým sa uberá vlastnosť výšky či hĺbky, hierarchie vôbec. Možnosť úsilia, nasledovania „veľkých“ príkladov, hrdinstva alebo skvalitňovania čohokoľvek prestáva vo vedomí fungovať ako hodnota. Táto relativizácia negatívne zasahuje vieru, že svet možno ešte konštituovať, nejakým spôsobom svoje okolie ovplyvniť. Ba každé prílišné úsilie je podozrivé, pretože môže v sebe niesť zárodok neslávne známej totality. Tento všeobecný pocit priemernosti a nivelizácie, života bez pozitívnych – hrdinských činov, najmä i tých každodenných, privádza už aj mladú generáciu do beznádejnej apatie, ak len nepatrí ku skupine, ktorá je samostatne zabezpečená, a teda sa nemusí o nič zvlášť snažiť a usilovať. Tento trend je pre malé kultúry, ku ktorým slovenská kultúra a umenie patrí, absolútne zničujúci a neakceptovateľný.

Preto náš výskum, pri všetkom skromnom uvedomení si rizík a úskalí, sa usiluje oprieť o teórie<sup>18</sup> a ich kombináciu, ktorými sa dá skúmaná problematika čo najobjektívnejšie (de)rekonštruovať, vychádzajúc a rešpektujúc čo najviac autoritu samotného predmetu výskumu – diela a života autora v daných kontextoch. Vracajúc sa k predmetu diskurzu, ktorému sme sa venovali v uvažovaní nad výskumom a používaním nadnárodných pojmov z oblasti humanitných vied, ako sú moderna/postmoderna, disent, totalita, totalitné režimy, vnútorná emigrácia, hegemonia, moderný kresťanský univerzalizmus, nadnárodný kontext či postnárodný konštrukt, kultúrne identity, diverzné dejiny jedného spoločenstva a kultúry, uvažujeme zároveň o možnostiach, ako naplniť tieto abstraktá konkrétnym výskumom dejín umenia a literatúry jednotlivých krajín a vidieť ich jednotlivo – konkrétne, ale aj v súvislostiach. V oblasti vlastného komparatistického výskumu autorky tohto príspevku majú tu pojednané úsilia už malý, ale konkrétny výsledok: *kontextové monografie* (vydané doma aj v zahraničí) avizujú vstup neznámej slovenskej literatúry – literárnej moderny (v istých analyzovaných aspektoch aj kultúry a umenia) do paradigiem svetovej moderny.

## POZNÁMKY

- <sup>1</sup> „Postnárodný“ je pojem Jürgena Habermasa, filozofa Frankfurtskej školy, a patrí do politológie a hospodárskej politiky, no zatiaľ nepatrí – až na malé výnimky (pozri Domínguez – D’haen 2015) – do oblasti humanitných vied a kultúry. K pojmu pozri tiež Habermas 1998. Habermasa som sprevádzala, keď bol na Slovensku v roku 2000, a prekladala som pre tlač jeho článok „Warum braucht Europa eine Verfassung?“ (pozri Bojničanová – Šimončíková Heribanová 2020). Jeho „misijná“ cesta patrí medzi zahraničné vplyvy a formy spoluúčasti na ústavodarných procesoch.
- <sup>2</sup> Vzťah techniky a duchovna – filozofie a bytia vôbec spracoval Gabriel Marcel (1960).
- <sup>3</sup> Teória A. Honnetha, E. Ringmara a i. s dôrazom na vlastný koncept spoločenskej funkcie uznania rozpracúva najnovšia kniha Jozefa Bátoru ml. s názvom *Uznanie v Európskej únii: Zápasy o obvyklosť, spravodlivosť a identitu*. Bratislava: Filozofická fakulta UK v Bratislave [v tlači].

- <sup>4</sup> Moderna nemá jednu definíciu. Pozri k tomu Hofmann 1998; Welsch 1987; Bátorová 2000, 2004; pozri tiež bibliografiu M. Bátorovej v Bojničanová – Šimončíková Heribanová 2020.
- <sup>5</sup> K viedenskej moderne pozri *Wien 1900. Aufbruch in die Moderne. Katalog zur Ausstellung*. Viedeň: Leopold Museum, 2019. Dostupné na: [https://www.leopoldmuseum.org/media/file/583\\_W1900\\_Folder.pdf](https://www.leopoldmuseum.org/media/file/583_W1900_Folder.pdf).
- <sup>6</sup> Pojem „vnútorná emigrácia“ platí pre životnú situáciu umelcov a tvorcov v totalitných režimoch. Pojem používam podľa Ernsta Loewyho (1979), ktorý ním vystihol situáciu umelcov v období tretej ríše. Pozri Bátorová 2006, 2012, 2015 a tiež bibliografiu M. Bátorovej v Bojničanová – Šimončíková Heribanová 2020.
- <sup>7</sup> Napríklad archív Libri prohibiti v Prahe uchováva materiály československých disidentov po roku 1968. Rovnako archív pri Osteuropa Institut Univerzity v Brémach, kde sú dokumenty disidentov Vyšehradskej štvorky. Všetky monografie autorky tejto práce sa zaoberajú „inak zmyšľajúcimi“, teda alternatívnymi umelcami, prinášajú pohľad do alternatívnej umeleckej problematiky. Týka sa to aj prevahy štúdií prednesených a publikovaných doma i v zahraničí; pozri bibliografiu M. Bátorovej v Bojničanová – Šimončíková Heribanová 2020. Ak postupujeme chronologicky: z prvej fázy slovenského disentu druhej polovice 20. storočia (1950 – 1968) bol publikovaný v roku 1950 bez vedomia autora román Jozefa Hnitku *Krížové štácie* (Bratislava: Pravda, 1949) na pokračovanie v *Ludových novinách* v Kanade (doklad DI LI ZA, 0/III – 1135, z 19. II. 1953). Pavol Strauss, postihnutý politicky tiež v 50. rokoch, vydal v Ríme dielo *Roztrhnutá opona* (1972); Dominik Tatarka patriaci do druhej fázy disentu (1968 – 1989) vydal v Nemecku s doslovom Zdeňka Mlynára *Písačky* (Köln: INDEX, Spoločnosť pro českou a slovenskou literaturu v zahraničí, 1984).
- <sup>8</sup> *Kontextová monografia* je v našej teórii interpretácie pojem pre monografiu o jednom autorovi, ktorého cez podstatné znaky jeho tvorby získané analýzou konkrétnych textov a kontextov porovnávame s vybranými inonárodnými autormi a ich poetikami pri zohľadnení podobných, paralelných a špeciálnych kontextov.
- <sup>9</sup> Pozri Bátorová 2000, 2004, 2006, 2012, 2015.
- <sup>10</sup> Bátorová, Mária. 2016. „Slowakische Literatur der Moderne im Kontext der europäischen Moderne. Komparatistik und Sozialwissenschaften.“ Referát 23.7. 2016 na 21. svetovom kongrese medzinárodnej komparatistickej asociácie, 21. – 27. júla 2016, Univerzita vo Viedni. Panel Kabinetu Dionýza Ďurišina ÚFŠ „Autor, Text, Leser im Kontext. Komparatistik und Sozialwissenschaften“ (ed. M. Bátorová, I. Pospíšil). Bátorová, Mária. 2016. „Intertextualität‘ in der Moderne, Malerei und Literatur (Tagebücher und Bilder von Edward Munch im Vergleich mit den Romanen von Jozef Cíger Hronský).“ Referát 23. 7. 2016 na 21. svetovom kongrese medzinárodnej komparatistickej asociácie, 21. – 27. júla 2016, Univerzita vo Viedni. Panel ÚSvL SAV „Alte und neue Konzepte der Komparatistik in der globalisierten Welt“ (ed. R. Gáfrík, M. Zelenka).
- <sup>11</sup> Pozri Pašteková, Soňa. „Dejiny literatúry.“ In *Hyperlexikón literárnovedných pojmov*. Dostupné na: <http://hyperlexikon.sav.sk/sk/pojem/zobrazit/autor/7/dejiny-literatury>.
- <sup>12</sup> „Literaturtheorie und Literaturwissenschaft erörtern die moderne Literatur als Raum einer Auseinandersetzung um das ‚Subjekt‘, in dem kontroverse Tendenzen zur Geltung kommen. [...] Tendenzen zur Demontage des Subjekts stehen gerade im literarischen Raum Tendenzen zu dessen Selbstbehauptung gegenüber, analog zu Rehabilitierungsansätzen des Subjekts in der Philosophie.“
- <sup>13</sup> Napríklad Fotis Jannidis – Gerhard Lauer – Matias Martínez – Simone Winko (eds.) 2007.
- <sup>14</sup> Významnú úlohu pri tvorbe kontextu má autor aj čitateľ (v našom prípade konkrétny interpret). Jonasz Sławiński hovorí o *materskom kontexte* (utvára sa kultúrnymi, psychologickými a sociálnymi okolnosťami vzniku prejavu) a o *kultúrnom kontexte* (utvára sa v procese čítania prejavu, subjektívnou, aktuálnou interpretáciou textu). Každý text teda nesie aj istú inštrukciu pre tvorbu kontextu – kód, informáciu o znakových vzťahoch textu. Tá je deklarovaná autorskou príslušnosťou k textu a k určitému kontextu (1974, 157 – 170).
- <sup>15</sup> O probléme spojenia teórie a praxe sa dá uvažovať aj pri ostatných metódach filologických vied. K týmto problémom pozri Pokorný (2006). Monika Schmitz-Emans k hermeneutike uvádza: „Už v horizonte myslenia hermeneutiky, ktorá nachádza svoju neskorú sumarizáciu v Gadamerovom diele *Pravda a metóda*, sa jednotlivý subjekt rozplýva; jeho miesto preberá jazykovo konštituovaná tradícia. Avšak zároveň pripúšťa existenciu paralelne používaných metód“ (2007, 448; prel. M. B.).

- <sup>16</sup> Charles Taylor, profesor politickej filozofie na univerzite v Montreale, hovorí o tom, že „všemi sférami nášeho sveta proniká verejný internacionálny priestor a z toho plynoucí strategie vytváření identit“ (2001, 41). Určuje tri úzko prepojené elementy modernej civilizácie: paradigmu identity, boj o uznanie a rovnostársky princíp. „Drama uznání se odehrává na osobní úrovni i na úrovni skupin“ (42). Češť a uznanie sú sociálny kapitál. Akceptácia je predpokladom demokracie.
- <sup>17</sup> Vedecký zborník *Ehre. Archaische Momente in der Moderne* pokladá češť za „všeobecný element štruktúry moderných spoločností, vzťahujúci sa na vzťah osobnej identity a sociálnej roly“ (Vogt – Zingerle 1994, 13).
- <sup>18</sup> Napríklad Raphael Lutz 2010. Táto a množstvo iných vedeckých publikácií v zahraničí svedčí o štandardne mnohorakých možnostiach skúmania, neovplyvnených služobnosťou literárnej vedy politike.

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## **National and transnational aspects of Slovak literary modernism**

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National. Transnational. Postnational. Methodology. Theoretical model of communication. Text interpretation.

This study provides evidence of a realistic interpretation of political and cultural situations. It builds on an extended communication model of text interpretation based on analyses of the contexts (historical, sociological, philosophical and others) of the author, text and recipient. This represents an anthropological and interdisciplinary approach to analyzing “contextual monographs”. The verifier of interpretation is a specific text which anchors the research in the field of philology, and thereby also in literary theory. An interpretation model constructed in this way enables us to explore the possibilities of how a small and “unknown” literature can enter the canonic paradigms of global literature.

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**BEN HUTCHINSON: Comparative Literature. A Very Short Introduction**  
Oxford: Oxford University Press, 2018. xviii + 140 pp. ISBN 978-0-19-880727-8

Oxford's popular *Very Short Introduction* series offers concise introductions to a wide range of subjects, and Ben Hutchinson, professor of European literature at the University of Kent, has authored such an introduction to comparative literature. Writing an introduction to a discipline as comparative literature, or rather an "indiscipline" as the author of the book points out at several places, is a challenging task. It requires an overview of a very diverse field and the ability to compress a lot of sometimes conflicting strains of thought into a comprehensive picture. That is the reason why Ben Hutchinson, as is probably the case with any 21st century practitioner of the discipline, is not able to define it without going into what may appear to an outsider as tedious diversions from the main focus. Forced to provide a compact definition, he offers a very general understanding of the term: "the reciprocal study of at least two forms of writing" (2). One can hardly do more justice to the definition of a discipline which has neither a clearly defined object nor a unique method of research.

The first chapter, called "Metaphors of reading" and devoted to defining the field, may be disappointing for those who expect an unequivocal exposition of comparative literature or of the comparative method in the study of literature. Comparison undoubtedly plays an important role in comparative literature and Hutchinson excellently explains that literature exists comparatively. Indeed, every reader is a comparatist. Hutchinson talks even of an urge, an instinct to compare. He makes clear the intention of his book: "The aim of this *Very Short Introduction* is to render this comparative impulse conscious" (5). Comparative literature originally developed on the basis of national literatures. Hutchinson transcends this ground and

describes the discipline as the international relations of culture or the interlinguistic relations of culture. If "nation" was the fundamental term for comparison in the past, it is "culture" at the present time. Moreover, Hutchinson offers several metaphors – "crossroads", "marketplace" and "melting pot" – to show the concepts the discipline lives by.

In the next chapter, "Practices and principles", Hutchinson tries to approach the definition of comparative literature from another angle, i.e. by explaining what a comparatist does. He dwells on a series of conceptual pairs: topics vs. methods, periods vs. regions, close vs. distant reading, canon vs. counter-canon, genres vs. styles, and writers vs. readers. In this way, he covers many areas of the comparative study of literature that developed over the 20th and 21st centuries. Of course, one can find areas which do not get even a cursory mention: images as studied by imagology, for example. Hutchinson repeatedly points out the dynamic character of the discipline. Chapter three, "History and heros", thus represents an inevitable step. He manages to offer a highly readable history of comparative literature as an academic discipline. The chapter four, "Disciplines and debates", elaborates on the previous two chapters. It discusses the relation of literary theory, cultural studies, postcolonialism, world literature, translation studies and reception studies with comparative literature. Hutchinson also spells out the role of Orientalist scholarship in constituting the discipline. One must give him credit for repeatedly overcoming the Eurocentric master narrative. Nevertheless, I miss a reference to the project of comparative poetics, as, for example, that of Earl Miner. Hutchinson does mention that "Asian critics have never needed Europeans to tell them

how to compare” (47), but, unfortunately, he is silent about one of the most radical projects in comparative literature which claims that the European conceptualization of literature differs from the traditional Chinese, Indian and Arabic literary criticism which developed independently of the West.

The final chapter, “The futures of comparative literature”, presents an optimistic view of the potential development of the discipline, as Susan Bassnett also writes in her blurb endorsing the book. After decades of pessimistic scenarios talking about a crisis or predicting the death of the discipline, Hutchinson’s enthusiasm is encouraging. The reason for this optimism lies in the confidence that comparison is ubiquitous and all knowledge is necessarily comparative. Thus his exposition of comparative literature comes full circle. He sees the value of comparative literature in political education, understood as education to transnationalism, and aesthetic education, as proposed by the German poet and thinker Friedrich Schiller. This Schiller-inspired model of comparison is one “in which free ‘play’ of literature embraces all peoples equally, regardless of national history and linguistic status” (117). This is a very humanistic and idealistic message which I personally find appealing. However, as Hutchinson himself states earlier in the book, comparative liter-

ature “was often little more than competitive literature” (55) in the past. Isn’t the language of commerce which is penetrating the study of literature, as, for example, in the current notion of world literature (note Hutchinson’s marketplace metaphor used in the first chapter to describe the discipline), bringing back this “competitive literature”? What kind of play is comparative literature? A play understood as competition? What kind of play is comparative literature? A game understood as competition? Can we reconcile egalitarianism with competitiveness? Can all peoples and literatures meet as equal partners in a world dominated by the Anglo-sphere? These questions are not answered in the book, despite the fact that Hutchinson is a proponent of multilingualism and is sympathetic toward the world beyond what is called the Global North. However, these questions necessarily arise in the globalized world we live in.

As an introductory text, the book is meant for a wide audience. It is a very good summary of the current developments in the discipline in the Anglophone world, and it is an interesting reading even for a seasoned comparatist because of its optimistic view of the state of the discipline.

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### **CHARLES SABATOS: *Frontier Orientalism and the Turkish Image in Central European Literature***

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In recent years, the concepts of Orientalism and frontier Orientalism have been receiving increasingly more attention in comparatist scholarship. The literatures of the Central European region are riddled with the presence of Ottoman invasions and the proverbial culturally and morally antagonistic “Turk”. Creating such representations has been crucial to the formation of ethnic and national identities from the Early Modern

period until the present. In *Frontier Orientalism and the Turkish Image in Central European Literature*, Charles Sabatos meticulously and masterfully dissects frontier Orientalist narratives in Slovak and adjacent Central European literatures. Frontier Orientalism, a concept introduced by Austrian-American anthropologist Andre Gingrich, refers to a set of “metaphors and myths” imprinted into the popular imaginary of Eastern Europe

(specifically the Balkans) concerning the Ottoman invasions. Sabatos extends the concept of frontier Orientalism to the Central European region. At long last, these narratives (so deeply part of how we learn to understand ourselves as Slovaks) have received the scholarly attention they were due. This book is remarkable not only for masterfully tackling a subject that has hitherto not been addressed, but also for the sheer scope of material Sabatos is able to elucidate – his analysis traverses barriers of history and language as he contextualizes historical circumstance from the Early Modern period to the present, drawing on regional literary traditions of the Czechs, Slovaks, Hungarians, partly Poles and more.

Sabatos tackles the representation of the Ottoman subject or “Turk” in relation to regional ethnic and national identities in specific contexts of history and genre from the fifteenth century to present-day. In Chapter 1, encounters with different (Muslim, Native American) identities and environments, as found in captivity narratives, become a point of testing the author’s (Christian) faith in many literatures, and captivity by the Ottomans in Central European literature has similarly served to affirm one’s ethnic and religious identities. In the Bohemian nobleman Václav Vratislav Mitrovic’s memoirs *Přihody* (Adventures) authored in the late 16th century, but published in Czech in 1777, Vratislav’s account of the Turks is balanced but still instrumentalized as a call on Czech unity with the fellow Christian nations of Europe to join the call to arms against the Ottomans.

The Ottomans make their first appearance in Slovak prose in Jozef Ignác Bajza’s novel *René mládenca príhody a skúsenosti* (The Adventures and Experiences of the Youth René, 1774/5). Just as the first English novel *Robinson Crusoe* is a narrative of exotic adventure and exploration, but also captivity, so is this “first Slovak novel”. The story follows the journey of the youth René, son of a Venetian trader and his companion Van Shiphout in search of René’s sister, Fatima. The layered social and political commentary in *René*

sets the blueprint for literary representation of “the Turk”, informed by René’s (1) capture and (2) “double conversion/identity transformation” from Christian to Muslim and back. Sabatos marks *René* as a turning point for the representation of the Turk from the unambiguously barbarous “enemy of the Christians” to a more complex “metaphorical antithesis to the Enlightenment spirit”, whereby resilience of one’s national and religious identity is placed high as a value. It is precisely travel adventure narratives situated in the Orient that are, historically, the stories at the heart of national and cultural identities.

In Chapter 2, Sabatos discusses the era of nation-building in the 19th century, in which the stereotype of the barbaric Turk became an integral mythical component of national consciousness – particularly for Romantic epic and folk poetry, exemplified by tales of “heroism and sacrifice” in historical songs and ballads that drew heavily on folk sources.

To an outsider, the historically constant presence of the Ottomans and “Turks” in Slovak national literature as the quintessential Other might be surprising at first glance, given the limited extent to which Slovaks were in direct contact with the Ottomans historically and given the relative geographical (and cultural) distance otherwise. Those of us who have grown up with these narratives, on the other hand, have perhaps taken for granted the extent to which the literary canon is permeated with the image of the “menacing Turk.” Canonical works such as *Slávy dcéra* (The Daughter of Sláva, 1824) by Ján Kollár or “Turčín Poničan” (The Turk from Poniky, 1863) by Samo Chalupka, known to any Slovak elementary school graduate, are doubtless formative for the image of the Oriental Other in the national consciousness. Further examples taken from or based on folk sources are ballads such as “Ten turecký mýtnik” (The Turkish Tollman) collected in Ján Kollár’s *National Songbook*, Božena Němcová’s “Vávro Brezula” or “O Turkovi a krásné Katarine”

(The Turk and Lovely Katarina) in *Slovenské národné pohádky a pověsti* (Slovak National Fairy Tales and Folktales, 1857–1858), Jonáš Záborský's *Faustiáda* (1864) carries a strong satirical overtone and social commentary, also targeting Slavic "traitor" converts to the Turks, while Svätozár Hurban-Vajanský's *Tatry a more* (The Tatras and the Sea, 1879) carries both pan-Slavic and nationalist sentiment.

Chapter 3 examines both nineteenth- and twentieth-century Slovak historical fiction, tied as it is to "broader concepts of historical representation". The earlier period frames the situation of the Slovaks during the Ottoman invasions as less favorable than that of the Hungarians, as exemplified in Ján Francisci-Rimavský's *Janko Podhorský* (1844) or Janko Kalinčiak's *Púť lásky* (The Pilgrimage of Love, 1850). A century later, Jozef Horák's *Sebechlebskí Hudci* (Sebechleby Musicians, 1946) is a historical adventure novel that evokes a "metaphorical past" which "strengthens the nation against its modern enemies: the former bourgeois elite and the capitalist foreign powers, giving even escapist historical fiction an ideological purpose" (79).

In Chapter 4, Sabatos's analysis neatly triangulates representations of respective national subjectivities in both interwar and Communist-era Czechoslovakia. Jaroslav Hašek's *The Good Soldier Švejk* (*Osudy dobrého vojáka Švejka za světové války*, 1920–1923) captures the sometimes ambiguous and contradictory views of the Ottoman Empire during and immediately after the First World War. Interwar Slovak authors reanimate a mythical past for Slovakia via folklore and folk tales, such as Eudovít Janota's *Slovenské hrady* (Slovak Castles, 1934). Literary modernism saw a revival of the Turkish theme in Prague-German literature by Jewish writers such as Franz Kafka, Franz Werfel or Leo Perutz while Czech-language authors like Jiří Langer and František Volf deliver mixed messages of national identity in relation to Turkish otherness. The Turkish image takes its place

in interwar and postwar Czech and Slovak poetry, drama, music and comedy as well. The years of Czechoslovak state socialism invited frontier Orientalist narratives into performance arts like opera and cinema, as exemplified by Ján Cikker's opera *Beg Bajazid* (1957) or Paľo Bielik's movie *Majster kat* (Master Executioner, 1966).

As the end of the Cold War heralded an age of free speech and increasing globalism, the postmodern, postcolonial and postsocialist narratives in Central European literatures discussed in Chapter 5 have continued to reflect on the Ottoman invasions. Milan Kundera, Pavel Vilikovský and Irena Brežná have all alluded in one way or another to myths and literary representations of the Ottomans in Czechoslovak literature such that Turkish identity has continued to be part of how Slovaks and Czechs continue to think about themselves, about their place in the Visegrad Group and the European Union, and of course about the Muslim world.

Charles Sabatos's *Frontier Orientalism and the Turkish Image in Central European Literature* is a dense read, meticulously researched and brilliantly crafted. It will be of interest to anyone, particularly those working on comparative Central European studies, imagology and Slovak studies. By elucidating the function of such representations of Turks in relation to the construction of Slovak national identity, the book comes as a fresh and timely perspective on nation and identity in the Central European region.

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V dnešnej dobe, keď sa akoby vytratila z hlavných prúdov literárneho výskumu vôľa k interdisciplinárnej spolupráci s psychologickými smermi, môže byť osožné pripomenúť si knihu psychoterapeuta a psychoanalytika Louisa Bregera o Fiodorovi M. Dostojevskom, ktorá vyšla v slovenskom preklade Barbory Al Zafari tridsať rokov po svojom prvom americkom vydaní. Na prvý pohľad stojí táto práca v tradícii výkladov diel a osoby Dostojevského, ktorú v roku 1928 otvorila stať Sigmunda Freuda „Dostojevskij a otcovražda“, primárne teda rozvíja psychoanalytický diskurz o spisovateľovi. Tento diskurz však nikdy nebol uzatvorený a Bregerova práca môže pri bližšom pohľade obsahovať viaceré, hoci aj polemické podnety pre záujemcov o klasiku ruskej literatúry i z disciplín, ako kultúrna história či literárna veda.

V centre Bregerovej pozornosti sa ocitajú individuálno- a sociálnopsychologické vzťahy medzi Dostojevského životom a dielom, ktoré na základe „všeobecného vysvetľujúceho modelu“, triadicky spájajúceho „udalosti z detstva, literárne témy a špecifické symptómy“ (222), kedysi načrtnol práve Freud; Breger podčiarkuje, že takýto model predtým neexistoval, otec psychoanalýzy ho vlastne vymyslel. V rámci tohto komplexného modelového myslenia nestála, pravda, ani v prípade neskorších serióznych psychoanalytických výkladov nikdy v popredí konštrukcia mechanických kauzálnych vzťahov, ale skôr išlo o rekonštrukciu psychických okolností a podmienok, ktoré mohli prispieť k špecifickému druhu tvorby.

Tak je to aj v prípade Bregerovej knihy, ktorá navyše vznikla v časoch vysoko diverzifikovaných psychologických teórií, takže v autorovej interpretácii už nedominoval Oidipov komplex, ale predstavy self, introjekcie, psychických väzieb a v pozadí sú aj niektoré metapsychologické pojmy, produktívne pri skúmaní psychodynamických základov umeleckej tvorby a ľudskej motivácie všeobecne.

Tieto nástroje zjemňujú a vedecky fundamentalizujú výklad vzájomného pôsobenia patologickej symptomatiky, emocionálne obsadených spomienok z detstva a literárnej tematiky, resp. motívov, pochádzajúcich zväčša z oblasti psychológie postáv alebo interpersonálneho diania v Dostojevského románoch.

Ústredná téza Bregerovej knihy znie, že spisovateľ vypracoval vo svojich prózach psychologické situácie, ktoré môžu slúžiť ako psychoterapeutické východiská tým, že v prvej inštancii poskytujú kvázi neutriedený, svojím spôsobom otvorený psychologický materiál, a tvoria takto základ potenciálnych kazuistik; sám Dostojevskij pritom v priebehu písania pristupuje k tomuto materiálu ako analytik, ktorý koncipuje riešenia traumatických situácií (román *Zločin a trest* považuje Breger za analyzovaný sen). Pre Bregera to znamená, že Dostojevskij rozvrhol postavy a ich interpersonálne vzťahy a ako analytik odhalil ich infantilné väzby; ďalej pokračoval výstavbou konfliktu, jeho eskaláciou a nakoniec (terapeuticky) jeho utíšením. Fóliu tejto tvorivej práce predstavovali zväčša autorove vlastné rodinné zážitky (vzťah k matke, k pestúnke, ale aj k dojke, vzťah k bratovi a k otcovi), resp. skúsenosti so sociálnym okolím (ide najmä o emočnú vrstvu vzťahov s kolegami-literátmi, kde dominovala Dostojevského žiarlivosť, ale aj o niektoré autorove pozitívne homosociálne vzťahy v čase pred vyhnanstvom i počas neho, a, pochopiteľne, aj dôležité vzťahy k obom manželkám a k milenkám a takisto k deťom). Breger trvá na psychickej robustnosti Dostojevského a zdôvodňuje ňou autorovu schopnosť suverénneho zaobchádzania s citlivým psychologickým materiálom; na základe poznatkov zo súčasnej klinickej praxe dokazuje, že Dostojevského odsúdenie na smrť (1849) nemohlo mať na jeho psychiku trvalejší vplyv, pretože auto-

rov disparátny stav trval asi len hodinu, kým sa nedozvedel o zmene rozsudku – dnešné klinické štúdie ukazujú, že na vytvorenie posttraumatickej reakcie je potrebná dlhšia doba prežívania úzkosti, ktorá vyplýva z ohrozenia. Psychická robustnosť napokon umožnila Dostojevskému vytvoriť si odstup aj od vlastnej osoby (Breger hovorí o oddelení self) a spracovať individuálne prežívanie do objektivizovaných foriem (ide tak o kompulzívne hráčstvo, ako aj o epilepsiu, ktorá bola už od konca 19. storočia v literatúre o Dostojevskom predmetom rozličných biografických špekulácií, klinických rekonštrukcií a v americkej rusistike 80. rokov 20. storočia aj diskurzívno-analytických úvah).

Pokiaľ ide o samotné prozaické texty, podľa Bregera v nich nie sú psychoterapeuticky cenné len tie efektné (a chronicky známe) literárne situácie, ktoré sa zvyčajne považujú za ústredné z hľadiska myšlienkovkej kompozície Dostojevského veľkých románov (Raskolnikovov sen o koňovi a vražda, vyšetovanie Dimitrija Karamazova, epileptický záchvat kniežaťa Myškina atď.), ale takisto zobrazenie mikrovzťahov s vedľajšími postavami vrátane cenzurovaných pasáží diel (napr. vyčiarknutá kapitola z románu *Besy*, v ktorej Stavrogin dohnal k samovražde dieťa). Akési potvrdenie hodnoty triadickej psychoanalytickej výkladovej schémy pritom našiel Breger vo vlastnej psychoterapeutickej praxi, keď mu podľa jeho slov znalosť Dostojevského románov pomohla lepšie pochopiť niektoré klinické prípady (sám uvádza tri) a, naopak, keď ho zároveň skúsenosť s prípadmi klientov doviedla k lepšiemu porozumeniu psychológie Dostojevského postáv. Zjavne ide o výnimočné prepojenie medzi literatúrou a životom, ktoré v dnešných časoch trochu ironicky potvrdzuje užitočnosť literatúry pre spoločenskú prax.

V prípade Dostojevského bude, samozrejme, každý interpret, nech by žil hockde na svete, vo veľmi šťastnej situácii už vďaka tomu, že autor po sebe zanechal nielen vysoko komplexné a mnohvrstevné diela, z ktorých je možné zdanlivo nekonečne ťa-

žiť a ako súčasť kánonu svetovej literatúry sú napokon prístupné aj v kvalitných prekladoch, ale zostali po ňom aj *Denník spisovateľa*, bohatá publicistika a takisto množstvo zápiskov a korešpondencia (mnohé z toho, mimochodom, tiež v prekladoch). Na rozdiel od románov, ktoré predstavujú nahromadený a autorom spracovaný psychický materiál, považuje Breger Dostojevského publicistiku a celkovo jeho vyjadrenia k politike, k náboženstvu atď. len za akési „denné rezíduá“, pre analýzu nepodstatné zvyšky vonkajšieho sveta. Ako z fakticity, ktorá bráni voľnej asociatívности a tým spontánnemu priechodu psychických obsahov a ich analyzovateľných prejavov, nie je z týchto „denných zvyškov“ podľa Bregera možné získať nič, čo by mohlo podstatnejšie prispieť k pochopeniu psychických motívov jednotlivcov, geniálne zobrazených v autorových prozaických dielach. Niekde tu je asi hranica Bregerovho chápania Dostojevského ako psychoanalytika, ktorý má síce aj svoje politické a spoločenské názory, tie sú však zanedbateľné v porovnaní s jeho schopnosťou preniknúť literárnym stvárnením k podstate ľudského správania. Alebo je to možno inak: Dostojevského konzervativizmus z jeho denníka a z publicistiky sa pre psychoanalytika vyčerpáva v banálnych výkladoch, ktoré majú navyše odťažito difamačný charakter (identifikácie s agresorom, masochizmus atď.). V každom prípade sa zdá, že Bregerova subtílna psychoanalýza Dostojevského ako človeka a prozaika zároveň výrazne depolitizuje, zbavuje ho jeho verejnej spisovateľskej roly. Ukazuje a dôsledne síce odhaľuje jednu dimenziu jeho diela a osobnosti, inú však na jej úkor bagatelizuje.

Bibliografia, ktorú L. Breger uviedol v závere knihy, pritom zahŕňa okrem psychoanalytických a novších i starších klinických prác o Dostojevskom a jeho diele aj bohatý zoznam slavistických (rusistických) literárnovedných a historických prác, väčšinu ruských a amerických biografí Dostojevského, autorove diela a jeho korešpondenciu, čo zvyšuje kredibilitu Bregerovej knihy pre kla-



sické humanitné disciplíny. Prekladateľka pri početných citátoch z Dostojevského, ale aj v prípade ďalších citovaných prác (napr. *Spomienok* Anny G. Dostojevskej) zohľadnila existujúce slovenské preklady, ktoré sú takisto uvedené v bibliografii. Vitalita, akou sa psychoanalýza vyznačovala pri výkladoch literatúry už v čase svojho vzniku a nič nestratila zo svojho čara ani v Bregerovej

práci, je zjavná i zo slovenského prekladu. Aj z hľadiska jazykového tak kniha umožňuje prienik do subtilných psychologických vrstiev Dostojevského románového diela s hlbším, hoci nikdy nie úplným porozumením jeho tvorcu.

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### **TOMÁŠ HORVÁTH: Medzi invariantom a idiolektom. Detektív, dobrodružstvo, des**

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Tomáš Horváth reprezentuje v slovenskom literárnom diskurze unikátny, „ecovský“ typ vedca. S talianskym semiotikom však Horvátha nespája len dvojdomý charakter jeho literárneho bádania, ktorý v sebe zlučuje teoretizovanie cez umenie s umením vo vede, ale predovšetkým pôžitok z čítania a úsilie o reinterpretáciu, reštrukturalizáciu a následne i revitalizáciu žánrovej literatúry, čo dokazujú i jeho predchádzajúce monografie *Rétorika histórie* (2002) a *Tajomstvo a vražda. Model a dejiny detektívneho žánru* (2011). V kontexte reflexií súčasnej slovenskej prózy pritom nejde o jednoduchú úlohu. Pri populárnych formách (detektívne, sci-fi, fantasy či hororové žánre) literárna kritika percipuje najmä ich rekreatívnu funkciu, a to napriek tomu, že ich naratívny potenciál jednoznačne potvrdila už svetová povojnová literatúra (napríklad v dielach Arta Spiegelmana alebo Kurta Vonneguta). Popularita textu sa zvyčajne stotožňuje s klišéovitým, transparentným stvárnením reality, s jednorozmernými postavami, sentimentom, jednoduchým jazykom a lineárnou kompozíciou. Na obranu kritiky, tieto konštatovania sú v mnohých prípadoch pravdivé, problematickými sa stávajú, ak rezultujú do redukcie či stereotypizácie recepcie, ak konštitujú univerzálnu pravdu na nesprávnych premisách. Rozšírenie záujmu o žánrovú literatúru naznačujú i posledné ročníky literárnej ceny Anasoft litera, kde sa medzi finalistov dostali také prózy, ako

*Trhlina* (2016) Jozefa Kariku či *Čierny zošit* (2017) Richarda Pupalu (kde nebol tlak žánru, paradoxne, napriek zjavným paralelám s fundamentálnymi hororovými textami, reflektovaný tak intenzívne). Ambivalentnosť vo vnímaní príbuzných žánrových textov, prípadne skepticizmus voči populárnej literatúre ako takej podmieňuje nedostatok genologických výskumov a malý počet literárnokritických sond do tvorby popredných predstaviteľov žánrovej literatúry. V naznačenej perspektíve predstavuje najnovšia kniha Tomáša Horvátha *Medzi invariantom a idiolektom* potrebnú platformu na novú teoretickú a interpretačnú definíciu populárnej literatúry.

Prvá kapitola Horváthovej monografie vymedzuje metodologické rámce potrebné k revitalizácii percepcie žánrovej literatúry. Alibisticky však do istej miery pôsobí už samotný názov textu, veď priestor medzi invariantom a idiolektom zahŕňa všetky napísané i nenapísané prozaické aj básnické diela. Takto skoncipovaný názov teda neohraničuje problematiku výskumu, ale naopak rozširuje množinu literárnych interpretácií, ktoré môžu byť do predkladanej publikácie zahrnuté. Istú nesystematickosť či nekoherentnosť tohto editorského prístupu si uvedomuje i samotný autor, keď svoju knihu vytyčuje ako „súbor štúdií, prepojených témou a prístupom, ktorý ozrejmuje historicko-teoretický úvod, jednotlivé štúdie sa dajú čítať

aj samostatne“ (11). Horváthove texty tak zastupujú celú škálu metodologických prístupov, dominantne síce inklinujú k formalisticko-štrukturalistickým interpretáciám, no individuálne sa odchyľujú, raz k psychoanalýze, inokedy k fenomenológii, postkoloniálnej kritike, dekonštrukcii či dokonca k intermediálnym teóriám. Aj preto je pre Horvátha, ako sám proklamuje, nevyhnutné vytvoriť komplexnú teoretickú bázu v úvode publikácie – a koncipuje ju skutočne zoširoka. Napríklad podkapitola o paralelách medzi literárnou vedou a lingvistikou miestami evokuje vysokoškolské úvody do štúdia jazyka: od Saussura sa v nej lineárne (hoci systematicky) postupuje k OPOJAZ-u, Pražskému lingvistickému krúžku a Noamovi Chomskému. Akoby sa Horváth, s cieľom modelovať základné genologické teórie, musel prinavrátiť k elementárnym lingvisticko-literárnym konceptom, čo vyvoláva otázky o intencii textu. Horváthovu orientáciu vo vedeckom diskurze spochybniť nemožno, no teoretická kapitola neprekvapí novými poznatkami – možno však má monografia smerovať i k širšiemu publiku a zorientovať ho v problematike. Takýto zámer podporuje i občasné využívanie expresívnejšej, emocionálnej lexičky, ktorá nie je štandardná pre čisto vedecký štýl: „Jeden gotický román si strihol aj taliansky majster pastišov“ (31); „ich autori nikdy neoplývali tou pomerne nechutnou charakterovou vlastnosťou, akou je súťaživosť“ (32) alebo „Brunetièrom nastolené *princípy premien žánrov* [...] nie sú ani dnes celkom márne“ (36; kurz. tu i ďalej T. H.).

Horváth v sebe, podobne ako mnohí z prozaikov, ktorým sa vo svojej monografii venuje, spája umelca a vedca, racionalitu a kreativitu. Aj preto sa v jeho vedeckej publikácii popri fundovanej (a suverénnej) diskusii s ťažiskovými literátmi, lingvistami či filozofmi posledných dvoch storočí vyskytnú esejistické vsuvky, pre ktoré je príznačný metaforický jazyk. Zároveň len ťažko poprieme vplyv prírodných vied na Horváthovo literárnovedné bádanie, čo je motivované jednak autorovou afiliáciou k (post)štrukturalizmu, ale i metodologickými zmenami

v humanitných vedách posledných rokov. Domnievam sa, že pre Horváthovu genologickú koncepciu sú zásadné dve premisy – chápanie žánrov Tzvetana Todorova a polemika s ideou literárneho kánonu Stuarta Kellyho. Horváth implicitne usúvzťažňuje žánrovú literatúru ako primárny modus reprezentácie, a to nielen v synchronickej, ale i v diachronickej rovine. Rozdiel medzi umeleckými a neumeleckými dielami je potom skôr problémom žánrových transformácií. A práve otázka transformácie, posunu od modelu textu k jeho realizácii, je pre Horvátha centrálna. Vzťah medzi invariantom a idiolektom korešponduje s reláciou medzi opakovaním a odlišnosťou – a záujem o túto problematiku asociuje Horváthovo „atomistické“ úsilie modelovať štruktúru literárnej bunky nie ako prejav konkrétneho žánru, ale na pomedzí tvarových zhôd a variácií.

Takto načrtnutý Horváthov literárnoteoretický idiolekt potvrdzuje už prvá štúdia, „Gombrowiczova kozmogónia a semiológia“, implicitne tematizujúca problematiku transformácie: „Forma tu zrazu prestáva byť – ako doposiaľ – ustrnutou spoločenskou a literárnou konvenciou a stereotypom – tu sa zrazu svet rozpadá na tie najmenšie elementy formy: svet formy, s ktorým bolo doteraz treba bojovať, ktorý bolo treba parodovať, sa odrazu rozpadol na atómy a teraz ho treba, *naopak*, znovu stvoriť“ (82 – 83). Skúmaný Gombrowiczov román *Kozmos* (v slov. preklade T. Horvátha 2006) je metaforou pre Horváthovu metodológiu – dynamickú genológiu, ktorá neustále osciluje medzi deštrukciou a (re)konštrukciou žánrov. Vhodnosť tohto modelu dokazujú aj autorove štúdie o detektívnych prózach Pavla Vilikovského, ktorých zjavnou ambíciou je (mimo iného) revitalizovať detektívny žáner v kontexte umeleckej literatúry: „jestvuje celá plejáda autorov tzv. vysokej literatúry, ktorí vo svojej tvorbe siahli po tom azda najväčšmi skodifikovanom a najschematickejšom žánri tzv. populárnej literatúry“ (99). Horváthova afirmácia detektívneho žánru je argumentačne dôsledne podložená s ohľadom na kľúčo-

vé naratologické aspekty. Snahu o vytvorenie modelu literárnej percepcie, ktorý by nerozlišoval medzi žánrovou a nežánrovou literatúrou, čiastočne neguje fakt, že sám Horváth sa tomuto trendu podriaďuje a využíva slovné spojenie „nežánrová literatúra“, ako aj to, že detektívny žáner u Vilikovského vníma v prepise a narúšaní žánrových schém. Zároveň sám implicitne hodnotí detektívku ako žáner so zábavnou funkciou, ako interpretačnú jednohubku nehodnú záujmu literárnej kritiky, čo je, i vzhľadom na jeho vlastné komplikované (no zároveň originálne) analýzy, kontraproduktívne: „Spisovateľ zväčša napíše detektívny román jednoducho preto, lebo chce napísať detektívny román [...]. To len my, literárni vedci, hľadáme v literárnych textoch samé dôležité posolstvá a filigránske formy“ (118).

V nasledujúcich troch kapitolách sa Horváth postupne zameriava na dobrodružný, hororový a sci-fi (resp. utopický) žáner, pričom každou ďalšou kapitolou sa zvýrazňuje disproporčná štruktúra textu. Nielen metodika (ako som ukázal v predchádzajúcej časti), ale i výskumná vzorka, pokrývajúca jednotlivé témy, je rozličná – zatiaľ čo kapitola o horore obsahuje osem štúdií, časť o dobrodružných textoch má len dva príspevky. Konceptne sa od zvyšných textov úplne odkláňa podkapitola o Hurbanovej tvorbe nielen kvôli tomu, že Horváth skúma staršieho slovenského autora (dokonca i jeho poéziu), ale najmä preto, že ide o texty, ktoré nie sú žánrovými dominantami v kontexte svetovej literatúry (a nie sú teda celkom relevantné z pohľadu žánrovej evolúcie – túto námietku možno vzniesť i proti autorovým výskumom diel Pavla Vilikovského či Pavla Rankova). Aj stať o Hurbanovi však možno oceniť v kontexte Horváthovho modelu dynamickej genológie – autor síce neskúma genézu nových žánrových transformácií, ale vhodne zachytáva vonkajšie (literárne) vplyvy na tvarovanie textu. Horváth prezentuje Hurbanovu tvorbu ako sériu žánrových premien, ako cyklus s vyvíjajúcou sa intenciou a čitateľským okruhom: „V následných dobrodružných prózach Hurban konštrukciu zá-

pletiek svojich textov postupne komplikoval, využívajúc ďalšie literárne postupy a *topoi* žánru dobrodružného románu“ (227).

Mohlo by sa zdať, že literatúra v Horváthovom ponímaní pripomína amorfný organizmus, ktorého orgány a končatiny určujú premenlivé bunkové štruktúry, podstata však zostáva rovnaká. Napokon k takejto hypotéze spejú i (mierne schematické) metodologické premisy z úvodu monografie: „literatúra počas peripetií svojho vývinu vykazuje vysokú mieru *opakovanosti* [...]. *Východiskom* týchto analýz sa však musí stať *opakovanosť*, pretože až na jej základe sa jednotlivé texty od seba odlišujú svojimi príznakmi“ (7). No takúto dominanciu invariantu, logicky, narúšajú interpretácie idiolektu. V Horváthových analýzach tak skôr platí Kierkegaardov citát, využitý ako motto ku konkretizácii románu Stanisława Przybyszewského: „*Jediné, čo sa zopakovalo, bola nemožnosť opakovania*“ (285). Princíp opakovanosti sa teda absolútne realizuje len vo svojej negácii, funguje ako systémový jav, zlyháva ako indikátor idiolektu (je tak poeovským odcudzeným listom). Podobne i Horváthova interpretácia diela Stefana Grabiňského smeruje od opakovanosti k manifestu jedinečnosti: „i keď spisovateľ Grabiňski má svoje obsesívne navracajúce sa motívy, nikdy sa neopakuje, ale daný motív vždy uchopí z inej strany“ (329). A tak, hoci Horváthova monografia vychádza z konceptu opakovanosti, z invariantu, nevyhnutne dospeje k idiolektu. Ide o smerovanie od ikonickosti k arbitrárnosti, od kolektívneho k individuálnemu princípu, od „žánrovej“ literatúry k umeniu.

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Vedeckovýskumné iniciatívy Ústavu literárnej a umeleckej komunikácie (ÚLUK) Filozofickej fakulty Univerzity Konštantína Filozofa v Nitre charakterizuje najmä v ostatnej dekáde bifurkácia dvoch komplementárnych línií. Prvá sa orientuje na analýzu a interpretáciu postmoderných a popkultúrnych artefaktov. Ako ich náprotivok sa na podnet Mariany Čechovej začala formovať nová literárnovedná/umenovedná subdisciplína – *arcitextuálna tematológia*. Pod vedením Ľubomíra Plesníka ju rozvíja úzky okruh vedeckovýskumných a pedagogických pracovníkov a pracovníkov Oddelenia semiotických štúdií (OSS) ÚLUK.

Arcitextuálna tematológia nadväzuje na pôvodnú koncepcio-metodologickú tradíciu nitrianskej interpretačnej školy, prednostne na koncept recepcnej poetiky a pragmatickej estetiky. Obracia pozornosť na literárnovedný výskum témy starobylých kultúrotrvných naratívov (*arcinaratív/arcitext*), ako sú rozprávky, mýty, eposy, náboženské texty a pod. Podľa Čechovej sa arcitextuálna tematológia zaoberá témou arcinaratívov „ako výrazom/prejavom (mystéria) zakladajúcej skúsenostnej a nadindividuálne, historicky i praxeologicky overenej múdrosti, ktorá podkladá a zároveň presahuje čisto individuálne kreácie. Jej cieľom je postihnúť fundamentálne modely zobrazenia osnovných životných/existenciálnych problémových situácií a v nich výslovne alebo implicitne obsiahnutých poňatí životného sveta, pobytu v ňom (Dasein) a stratégií jeho čo najzmyslupnejšieho zvládnutia“ (Čechová, Mariana. 2017. „Arcinaratív/arcitext – tematický algoritmus – arcitextuálna tematológia.“ *Litikon* 2, 1: 280).

Táto intencia predpokladá ikonický vzťah medzi témou (ako ekvivalent k Platónovmu a Aristotelovmu *logos*, *inventio* klasickej antickej rétoriky, k *fabule* ruského formalizmu, *histoire* francúzskeho štrukturalizmu či k Mikovmu *systému zobrazovaného*) a aktuálnym, životným svetom.

Čechová potvrdila zmyslupnosť novokonštituovanej literárnej/umenovednej subdisciplíny už v niekoľkých predchádzajúcich spoluautorských monografiách – *Tematické algoritmy a existenciálne stratégie v Oceáne príbehov* (2016), *Osnovné tematické algoritmy v slovesnom umení (s intersemiotickými a interdisciplinárnymi presahmi)* (2016), *Prolegomena k pramotívu premeny* (2019). Na konci roka 2019 publikovala ďalšiu, tentokrát samostatnú monografiu *Ikonizácia pádu a vzostupu (v arcinaratívoch Popoluškinho typu)*.

Venovať celú monografiu príbehu o Popoluške sa nezasvätenej čitateľskej verejnosti môže na prvý pohľad javiť ako redundantný počin. Čechová už v prvej kapitole monografie „Popoluška – typológia“ predostiera detailný prehľad o doteraz známych typológiách a klasifikáciách „popoluškovského“ príbehu (Harold Bayley, Raymond De Loy Jameson, Anna Birgitta Rooth a i.), v súčasnosti evidovaného vo viac ako tisíc variantoch po celom svete. Približuje teórie o genealogickom pôvode naratívu a objasňuje jeho medzikultúrny transport. Implicitne tak upozorňuje na nemalé množstvo bádateľiek a bádateľov, ktorí sa príbehom o Popoluške zaoberali z rôznych hľadísk – literárnoteoretického, kultúrnoantropologického, symbolického a pod. Autorka monografie v nasledujúcich kapitolách potvrdzuje, že z pohľadu interdisciplinárne zameranej arcitextuálnej tematológie, ktorej cieľom je pojmovo obsiahnuť a interpretačne uchopiť existenciálne stratégie tematicky ikonizované vo fikčných svetoch, sa i repetitívne prebádaná téma javí ako značne potentná. Výsledky dosiahnuté prostredníctvom takejto metodológie sú pritom relevantné nielen pre teóriu literatúry, ale tiež pre výskum z oblasti religionistiky, folkloristiky či kultúrnej antropológie.

Autorka koncipuje ostatné kapitoly monografie ako samostatné výkladovo-logické

časti/celky, ktoré je možné čítať v ľubovoľnom poradí. Názvy jednotlivých kapitol odkazujú na ich hlavnú výkladovú intenciu a hĺbkovo sa v nich prezentuje výklad príbehu o Popoluške z rozličných hľadísk (rodu, genealógie, etymológie atď.).

V druhej kapitole Čechová vychádza z klasifikácie anglickej bádatelky Marian Cox, ktorá ustanovila za samostatný typ príbehov o Popoluške naratívny s mužským pendantom Popolvárom/Popelvárom. Autorka sa rozhodla na početnej transkultúrnej pramennej báze sledovať diferentné a kongruentné motívy v sujetových osnovách príbehov s mužským hrdinom (Popolvárom) a ženskou hrdinkou (Popoluškou). Zisťuje, že na ich logicko-obsahovú výstavbu majú výrazný vplyv historické a kultúrne rodové stereotypy.

V ďalšej kapitole „Popoluška – genealógia“ sa autorka venuje najstaršej písomne evidovanej verzii príbehu o Popoluške (9. storočie), ktorá pochádza z oblasti čínskeho etnika Čuangov. Poukazuje na nápadné sujetovo-motivické podobnosti čuangského arcinarátívu s písomne fixovanými budhistickými, hinduistickými a inými čínskymi kultúrotvornými textami (napr. Valmikiho indický epos *Rámájana*, hinduistické mýtické rozprávania *Manu a ryba*, budhistický príbeh *Dašarathadžátaka*, čínska staroveká básň *Pieseň neutíchajúcej bolesti*, čínsky román zo 16. stor. *Putovanie na západ*). Napokon sa v sujetovej osnove príbehu o Jie-sien sústreďuje na rýdzo čuangské momenty.

Sémantickej archeológii Popoluškinho mena, ktoré je úzko spojené so sémou popola, sa autorka venuje v kapitole „Popoluška – etymológia“. Postupne sa dozvedáme, že hanlivo znejúce pomenovanie Popoluška, ktoré dievčina zvyčajne dostáva od zlovoľnej machochy a svojich (ne)vlastných sestier, nesúvisí iba so špinou a podradným miestom „pri peci“, ale konotuje symboliku očistného ohňa a vzkriesenia. Anticipuje tak Popoluškin finálny spoločenský vzostup. Pri transkultúrnom etymologickom rozbere hrdinkinho nomen omen autorka ďalej zisťuje, že prezývka *Popoluška* sa objavuje výlučne v európskom

kultúrnom areáli a je vlastná len jednej vetve príbehov o Popoluške. Celosvetovo najrozšírenejšie pomenovanie hrdinky je Mary, Marietta, Marja, Clara, Cabha, Lucia, Zizola a pod., ktorých spoločným sémantickým menovateľom etymologického či konotatívneho podložia je svetelná žiarivosť, jas, jagavosť. V škandinávskej kultúrnej oblasti odkazuje hrdinkino meno na tajomnú vranu, resp. na oblečenie z vraních koží alebo zobákov (napr. Kråkpälsen, Kråkskinns-Maja).

V časti „Popoluška – epistemológia“ autorka vychádza z faktu, že príbehy o Popoluške sú vďačným predmetom štrukturalistických analýz. Na pozadí výskumu amerického bádateľa Davida Paceho poukazuje na rozdiely v štrukturalistickom prístupe Vladimíra Proppa, ktorý sa zaoberal výskumom čarovných ľudových rozprávok, a Clauda Léviho-Straussa, ktorý prednostne skúmal mýty. Napokon prechádza k štrukturalistickému rozboru jednej z recepčne najznámejších verzií príbehu o Popoluške od Charlesa Perraulta, najprv v proppovskom a následne v léviiovsko-straussovskom poňatí.

Čitateľsky zaujímavo pôsobia kapitoly o mytológii a symbolike, a to i napriek tomu, že autorka, ako sama uvádza, sa pohybuje na vratkej pôde mytologicko-symbolického a hlbinne psychologického výkladu: už v úvode kapitoly „Popoluška – mytológia“ kriticky poukazuje na zdevalvovanie tohto výskumného prístupu v dôsledku rôznych „hlbinných konceptov“, ktoré nadinterpretačne a často kľčovitvo hľadajú skrytý význam tam, kde nie je. Autorka sa pokúša na substráte príbehov Popoluškinho typu oživiť relevantnosť mytologicko-symbolickej a hlbinnopsychologickej interpretácie. Neustále sa pohybujúc pod pomyselným „Damoklovým mečom“ nachádza prekvapivé typologické súvislosti medzi klasickými rozprávkami o Popoluške a solárnymi mýtmi či gnostickými textami. Čechová zisťuje, že arcinaratívny zo skúmaného Popoluškinho cyklu implicitne obsahujú mystické, resp. metafyzické obrazy/predstavy zjednotenia duše s božskou podstatou života. Informačne nasýtený podaný výklad

podrobuje vo finále kapitoly krátkej polemike. Odpoveď na otázku, či sa v priebehu času duchovná podstata „popoluškovských“ príbehov extrovertne spredmetnila alebo či sa zo svojej materiálnej podstaty príbehu postupne spirituálne interiorizovala, ponecháva otvorenú.

V kapitole „Popoluška – symbolika“ autorka svoj predošlý výklad týkajúci sa odkazov na mytologické súvzťažnosti dopĺňa o interpretáciu latentnej symboliky niektorých tematických prvkov Popoluškinho cyklu (Popoluškine matky a sestry, črievica, šaty, prestrojenia, výber spomedzi troch žien).

Naprieč celým textom monografie sa autorka na širokej transkultúrnej a transžánrovej pramennej báze snaží postupne semioticky preniknúť k jadru pradávneho, no napriek tomu dodnes recepčne prítlačlivého mystéria hrdinkinej transformácie, ktorá mieri do vyšších sfér svojho fiktívneho bytia.

Sui generis pointou celej monografie je kapitola „Popoluška – algoritmus“. Autorka na základe doterajších zistení ustanovuje v tejto

kapitole štruktúru algoritmu Popoluškinho cyklu. (Po)odhaľuje v ňom okolnosti, ktoré sú význačné nielen z literárnoteoretického hľadiska svojbytného fungovania (logiky) a štrukturálnej výstavby fikčných svetov, ale aj z hľadiska filozofického či mystického: odkrýva existenciálny algoritmus protagonistkinho pádu a vzostupu, doslovne a/alebo metaforicky vyjadrujúci pradávnu motiváciu smrti a znovuzrodenia, ktorá tvorí univerzálne tematické jadro arcinaratívov.

Monografia o Popoluške je výsledkom niekoľkoročného systematického výskumu. Publikácia je písaná logicky, konzistentným a kultivovaným štýlom. Detailný výskum zvolenej problematiky dopĺňajú prehľadné schémy, tabuľky a grafy. Recenzovaná monografia Mariany Čechovej sa javí ako zreteľahodný publikačný výstup, a to nielen bohatosť informačných zdrojov, ale aj pre inovatívnu metodológiu.

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