Tibor Žilka / Anna Zelenková /
Krisztián Benyovszky

STEREOTYPES AND MYTHS

Intertextuality in Central European Imagological Reflections

PETER LANG

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This book combines the theory of intertextuality and intermediality with imagological reflections. These are understood as a way of intercultural, hermeneutically oriented secondary communication in which the analyses of "otherness" do not serve for the purposes of presenting one's own self, but for understanding it.
By providing tangible text examples from Central European literatures (and others), the authors focus on the circulation of "culture images" as a multilayer text, where reality is represented through verbal means and interpretational proceedings. These images emerged primarily in the period of rising nationalism and, to some extent, they persist to this day. The monograph thus opens a new perspective for theoretical analysis of problems.

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ISBN 978-3-631-87448-6

www.peterlang.com

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Bibliographic Information published by the Deutsche Nationalbibliothek
The Deutsche Nationalbibliothek lists this publication in the Deutsche Nationalbibliografie; detailed bibliographic data is available online at http://dnb.d-nb.de.

Library of Congress Cataloging-in-Publication Data
A CIP catalog record for this book has been applied for at the Library of Congress.

ISBN 978-3-631-87448-6 (Print)
E-ISBN 978-3-631-88345-7 (E-PDF)
E-ISBN 978-3-631-88346-4 (EPUB)
10.3726/b19974

Peter Lang – Berlin · Bern · Bruxelles · New York · Oxford · Warszawa · Wien

This publication has been peer reviewed.

www.peterlang.com

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Introduction: From Intertextuality to Imagology

More than half a century has passed since the official establishment of the Cabinet of Literary Communication at the University of Education (currently Constantine the Philosopher University) in Nitra, though its beginnings date back to the Prague Spring of 1968. The workplace was founded to approach the interpretation of literary texts in literary theory innovatively, with a potential impact on school practice. The research provided new theoretical stimuli for working with literary texts from the very beginning. The pioneering work of Slovak literary scholars also found response in foreign circles, and soon, thanks to the innovation applied in the analysis of specific literary texts, it took the name Nitra School. It gradually elaborated terminologically and semantically the expression theory of the text, which it interdisciplinarily enriched with diachronic and comparative aspects of not only primary but also secondary communication respecting semiotic-reception approaches. The research was stimulated mainly by information theory and communication theory as the most modern methods in social sciences at the time.

The research carried out in Nitra was not isolated from world events. The Nitra School was in close contact with the Tartu School, headed by Juri Lotman (1922–1993). In the first phase of the research, František Miko (1920–2010), an important figure in Czecho-Slovak and European literature, played a major role. Proceedings entitled *O interpretácii umeleckého textu* [On the Interpretation of Artistic Text] contained detailed analyses of literary texts, with a total of twenty-seven published volumes. In the second stage, in the late 1970s, there was a shift from the theory of translation to the theory of metatexts, and its leading representative was Anton Popovič (1933–1984). This extraordinary personality, who through his mentor, the structurally oriented Czech Slavist and member of the Prague Linguistic Circle Frank Wollman (1888–1969), built on the classical legacy of Czechoslovak structuralism of the interwar period, has remained permanently inscribed in the annals of the history of Slovak literary scholarship as its best manager to date, as a personality with a tremendous feeling for paving the way for the path of Slovak scholarship both in Europe and in the world. In the early 1970s, Anton Popovič became more and more oriented towards Nitra, and finally, in 1973, he moved to the Faculty of Education in Nitra. However, in 1969 he completed a more extended working stay in the Netherlands with James S. Holmes. This stay greatly influenced his further scientific work, especially in

translation theory. Popovič's Hungarian circles helped him participate in the VII World Congress of the International Comparative Literature (AILC/ ICLA), held in 1973 in the Canadian cities of Ottawa and Montreal. The programme was prepared under the direction of Hungarian literary scholars, headed by István Sőtér, and thanks to them, he was also able to attend this conference where he was elected a member of the executive committee of the AILC/ICLA. In 1975, at the conference in Budmerice, Slovakia, he was also elected chairman of the standing commission on translation theory. When Popovič was chairman of the Translation Commission of the International Comparative Literature Association, Imre Dénes was one of its two secretaries (the other was the Belgian Raymond van den Broeck). He, too, showed a noticeable shift at that time towards research on metatextual theory. In 1980, he submitted his doctoral thesis entitled *Adaptácia literárnych textov a literárne vzdelanie* [Adaptation of Literary Texts and Literary Education], which he successfully defended. It originally developed the theory of metatexts because Dénes could also rely on foreign literature, as he had studied Spanish alongside English at the Faculty of Arts of Comenius University, was of Hungarian origin and was conversant in other languages as well. However, after defending his dissertation in 1982, Imre Dénes emigrated with his family and settled in Rennes, apparently learning French in a short time and working at the university. He taught until 2002, and since then, he has published one novel after another in French and has become a well-known writer under the name of Henri Dénes.

Participation in the VII Congress in Canada brought Popovič an invitation to a three-month lectureship from the head of the Department of Comparative Literary Studies at the University of Alberta in Edmonton, M. V. Dimić, which he managed to complete in the summer semester of 1976. Already there he included in his lectures the theory of metatexts, which he developed based on his experience in researching translations from the source language into the target language (Popovič 1976a). The VIII Congress of Comparative Literature Association was held in Budapest in 1976, where Popovič also actively participated together with Dénes (Popovič–Dénes 1976).

As a scholar, he excelled mainly in two disciplines:

a. in the field of translation theory – thanks to him, Slovak theory began to be exported abroad,
b. in the field of metatext theory – this theory was adopted as an associated "activity", but later became completely independent.

Metatext theory was born out of translation theory. A. Popovič was an internationally renowned expert in the theory of translation. He published three books

in Slovak, exclusively devoted to these issues: *Preklad a výraz* [Translation and Expression] (1968), *Poetika umeleckého prekladu* [Poetics of Artistic Translation] (1971) and *Teória umeleckého prekladu* [Theory of Artistic Translation] (1975). But already in the subtitle of the latter is included a notion that became central in the later period of research (*Aspekty textu a literárnej metakomunikácie* [Aspects of Text and Literary Metacommunication]). The transition from translation to metatexts in the context of the Nitra School is aptly characterised by the world-renowned Czech narratologist, Lubomír Doležel, in his book *Kapitoly z dějin strukturální poetiky* [Chapters from the History of Structural Poetics] (2000) as follows: "Inspired by [Jiří] Levý's[1] idea, a group of Slovak scholars expanded the study of literary adaptation beyond translation and specified its various types" (Doležel 2000, 190). The starting point of this theory is the fact that the author does not only draw on reality while creating a literary work, but another important factor is tradition, which includes the texts that contribute to the creation of a new literary work. For European culture, such a starting point is very often the *Bible* as an architext for the creation of new works. The story of Joseph and his brothers is a frequent subject in literary works (Thomas Mann: *Joseph and His Brothers*).

The idea to develop the theory of metatexts arose following his contacts with foreign scholars, which A. Popovič developed with extraordinary intensity. His proverbial extravagance absorbed everything that deviated from the norm and codified rules. It is almost symbolic that James S. Holmes's (1924–1986) reflections on metatexts caught his eye. He quotes him in the book *Tvorba a recepcia* [Production and Reception] (1978, co-authored with F. Miko), where the theory of metatexts is in its most comprehensive form. It is based not only on Holmes's reflections but also on his typology. Finally, Popovič concluded that "it is necessary to distinguish primary communication from secondary communication", that is, it is also necessary to differentiate individual communication messages, both prototext (PT) and metatext (MT).

Anton Popovič showed admirable readiness for novelty in the elaboration of the theory of metatexts, since it was only two years earlier that French structuralism declared its theory of "intertextuality" in Julia Kristeva's *Le texte du roman* (1976). According to the French theorist, the text is a permutation of other (previous) texts (intertextuality), because in its field many utterances from other texts intersect. True, A. Popovič did not have to build his theory from scratch, because some of Bakhtin's works were already known in our country – and for

1 Jiří Levý (1926–1967), Czech literary theorist, historian and translation theorist.

the first time, the interpretation of the text (especially the novel) appears in them as a dialogue between individual utterances. And it is known that J. Kristeva (born 1941) also drew on Bakhtin's theory in the elaboration of "intertextuality", and, after all, that without defining the function of the utterance in the structure of the novel, she could hardly have arrived at the theory of intertextuality. But Mikhail M. Bakhtin (1895–1975) understands dialogism only within the text (in one text), in contrast to intertextuality it is rather "intratextuality". A. Popovič and his collaborators could therefore draw mainly on the suggestions contained in Bakhtin's works.

After the untimely death of Anton Popovič in 1984, there followed a period when little attention was paid to these issues in the country. It was only after the Velvet Revolution of 1989 that the research in this field continued under the leadership of Tibor Žilka and his students, who also include the co-authors of this monograph – Anna Zelenková and Krisztián Benyovszky. Above all, it was necessary to change the name of the discipline itself, because the theory of metatexts did not correspond to the internationally used name intertextuality. In 1998, a conference with international participation was held in Nitra and all material from the conference was published under the title *Intertextualita v postmodernom umení* [Intertextuality in Postmodern Art] (1999). Intertextual linking here is not exclusively focused on literature, but also on other types of art: theatre, film, fine arts, as well as popular culture. At this conference, the theory of metatexts was definitively replaced by the theory of intertextuality, which became the central point of our interdisciplinary research, enriched with the application of such modern methods of literary theory as, for example, contemporary comparative thinking in an anthropological-imagological perspective. It gradually acquired intermedial nature, because it focused on the adaptation of literary works to film, or, on the relationships between the various art types that are represented in a particular work of art. Intertextuality was understood here as a manifestation of secondary communication, which arises when a work of art or its parts become the impetus for the creation of another work of art or become part of other texts. The extension of communication areas to other types of art at the beginning of the 20th century thus led to a theoretical identification of intermediality as an analogous way of continuity, which refers to the relations between individual media in the technical sense, and individual types of art. From a literary point of view, intermediality can be defined as the relationship of a particular literary text to at least one other media product or work of art generated primarily by a non-linguistic sign system.

All these problem areas are reflected in the present monograph which combines the theory of intertextuality and intermediality with imagological

reflections understood as a way of intercultural, hermeneutically oriented secondary communication in which the analyses of "otherness" do not serve for the purposes of presenting one's self, but for understanding it, as well as, above all, for the development of mutual dialogue. This "dialogue" exists not only within the in-depth structures of the text, but also in the chain of their subsequent utterances, complementing "my" and "foreign" utterances. They play a key role in shaping the "images" of a culture, showing the reality of "how people […] perceive the world through their ideas" (Soukup 2011, 277). If "domestic" and "foreign" images of a culture, whether transferred from literary or non-literary reality to a new environment, create a structured and multi-layered text, there is an ideal opportunity to study variable forms and functions of intertextual relationships in multiple functioning cultural systems. As a representative of the Nitra School, it was Tibor Žilka who first gave a lecture on the difference between the two literatures, Slovak and Hungarian, at the University of Cologne in 1998 outside the Central European region (Žilka 2005, 7–20). The symposium was entitled *Nationalliteratur und europäischer kontext. Die slowakische Literatur in ihren Beziehungen zu den benachbarten Literaturen* [National Literature and European Context. Slovak Literature in its Relations with Neighboring Literatures]. The whole issue already had a character that is currently being absorbed by imagology. This process is monitored not only in "high", the so-called classical literature, but also on the level of popular culture, which also stood at the forefront of the research interest of the so-called Nitra School, with its analyses of the axiologically and aesthetically "declining" layers of literature. The systemic problematisation of the traditional relationship between the centre and the periphery has contributed to a narrower definition of a special complex of functions, communication perspectives and reception stereotypes, which occupied a central position in this cultural area. A meritorious work in this field was done by Peter Liba (1931–2020).

The publication output of the Nitra School in the mid-1990s was characterized by a thematic and disciplinary division into two interrelated areas of research (the expressive system and issues of literary communication), and this dichotomy was then deepened methodologically and institutionally in the first two decades of the 21st century. The first strand followed the tradition of stylistics drawing on Miko and gradually oriented its research attention to the study of other kinds of art and to the aforementioned field of pop culture. The second strand, building on Popovič's legacy, focused on research into the intertextuality of postmodern literature. This line was represented in particular by Tibor Žilka, who, after he arrived in 2009 at his new workplace, the Institute of Languages and Cultures of Central Europe at the Faculty of Central European Studies at the

Constantine the Philosopher University in Nitra, opened up this communicative-semiotic school more to the modern impulses of postcolonial studies, comparative and cultural anthropological thinking, and also to imagology. As a decisive milestone here became the publication of the collective monograph *Imagológia ako výskum obrazov kultúry. K reflexii etnických stereotypov krajín V4* [Imagology as Research on Images of Culture: Towards a Reflection on Ethnic Stereotypes of the V4 Countries] (2018), which expanded the narrow imagological horizon of Slovak-Hungarian relations to the exploration of Central European reciprocity and non-reciprocity. This publication built on previous Slovak monographs and collections (Krekovič – Mannová – Krekovičová 2005, Krekovičová 2005, Kiliánová – Kowalská – Krekovičová 2009, Gáfrik 2009, Fülöpová 2014, etc.), but as one of the first comprehensive monographic outputs in Slovak discourse, it analysed Central Europe as an autochthonous sociocultural system with a high intensity of exogenous processes. It also attempted to delineate specific cultural constructions, mental images and stereotypes, "coincidences" and "othernesses", which in mutual communication express not only the degree of national consciousness but also the hidden discourse of power. The research team, therefore, focused its attention on the investigation of Central European inter-literary communication with its intermingling of ethnoses, languages, confessions and poetics. The publication asked the question of the interrelation of the aesthetic value and the "national" character of the image in terms of its ethnic definition and, in the Slovak context, attempted to integrate the discipline into the structural paradigms of domestic thinking about literature and comparative literary scholarship. In doing so, it legitimised the functionality of de-ideologised interpretations of "images of another country".

The monograph *Stereotypes and Myths. Intertextuality in Central European Imagological Reflections*, presented by a team of authors led by Tibor Žilka, has been created as a joint result of these reflections intended primarily for the professional public. As it was necessitated by the thematic-compositional integrity of the publication, some of the previously published material had been revised and extended. Against the background of the theory of intertextuality and intermediality, the authors examine various examples of Czecho-Slovak and world film adaptations of literary works and present their idea of "ours" and "foreign" in Central European literary contexts, whether it is the interpretation of Slovak-Hungarian characters in a prosaic rendering or the ethnic-social stereotype of the Slovak tinker in the Czech literary scene. The monograph also presents Slavic myths about Europe and the world in the context of the study of the West–East relationship and outlines the typology of various forms of continuity. It also presents the Faust myth and its various forms in Central European literature as a

specific manifestation of interliterary communication, which adapted the character of Faust for domestic needs in this area. Interliterariness, as a receptive consequence of certain inter-literary and intercultural relations, is based in this respect on the principle that a text exists only if it is spatially and temporally perceived against the background of other texts. The final part of the publication, drawing on an imagological analysis of Slavic–non-Slavic interliterary communication in the field of popular literature (A. C. Doyle, A. Christie), examines the ethnic stereotypes that circulate in the Central European context based on these "classical" stories. It also takes into account the intermedial transformation of these texts into comic and film adaptations.

The authors understand the publication (whose aim is to bring an appropriate methodology applied in the analysis of selected literary works and their various generic adaptations) as a methodological stimulus. This can be a starting point for a deeper examination of specific cultural constructions operating in the inter-literary communication of Central Europe.

The Film Adaptation of a Literary Work

Adaptation (from French "adaptation" = "adjustment", "transcription") is the transmission or transformation of an artistic text (type, genre) into a different (new) artistic text (type, genre). With regard to art, it is most often used with the meaning of adjustment of a creative transcription of a literary work into a different text – into a dramatic (theatre), film, television or radio work (Žilka 1987, 382–384). The novel *Červené víno* [Red Wine] written by František Hečko was transformed into a TV adaptation; Ladislav Ballek's[2] novel *Pomocník* [The Helper] was transformed into a theatre stage play and a film; Peter Jaroš' novel *Tisícročná včela* [A Thousand-Year-Old Bee] inspired the homonymous film by Juraj Jakubisko, and also a musical. Czech film director Jiří Menzel (1938–2020) produced five adaptations of Bohumil Hrabal's books: the Oscar-awarded *Ostro sledované vlaky* [Closely Watched Trains], *Skřivánci na niti* [Larks on a String], *Slavnosti sněženek* [Snowdrop Festival], *Pábitelé* [Palaverers], *Obsluhoval jsem anglického krále* [I Served the King of England] and also one of the tales from the film *Perličky na dne* [Pearls of the Deep] in the mid-1960s. Adaptation theory began to take shape with regard to film research at American and British universities in the 1960s and 1970s (Bubeníček 2010, 7). In our context, the adaptation theory started to be developed thanks to the Nitra school and its leading personality Anton Popovič, who elaborated the so-called theory of metatexts (Popovič 1978, 248–271). This theory was created according to the principles of intertextuality (Nünning et al. 2006, 351–353), but it didn't give too much consideration to intermediality (Ibidem, 345–346). The core of the adaptation theory is currently represented by a wide range of questions concerning the transformation of a literary work into a film, that is, how "literature is shaped within films". The main shift consists in the fact that the "telling" (diegesis) changes in "showing" (presentation, mimesis). A literary text contains a lot of data that are transformed into action, movement or gestures on the screen (Hutcheon 2010, 25–33). There are also cases in which a film director processed the same novel twice: in 1948, Otakar Vávra directed a film inspired by Karel Čapek's novel *Krakatit* [Krakatit]. Then, 32 years later, he treated the same topic once again, but he gave his second

2 Ladislav Ballek (1941–2014), a fiction writer, diplomat. In his works *Južná pošta* (1974), *Pomocník* (1977), *Agáty* [Locust Trees] (1981), he concentrates on Slovak-Hungarian relations after WWII, setting his stories to a border town Palánk that corresponds to the town Šahy in which the author grew up.

film a different title: *Temné slunce* [Dark Sun] (1980). O. Vávra created a remake based on a literary pattern and his older film (Janiec-Nyitrai 2016, 147). Generally speaking, in most cases, during the transcription, the storyline (plot) of the film is highlighted compared to its literary pattern (Lotman 2008, 82–83). This doesn't just concern films based exclusively on fiction, but also films that were created as an assembly of already existing documentary films or materials. An example of such films is represented by Dušan Hanák's *Papierové hlavy* [Paper Heads] (Macek 1995, 120–129; Žilka 2000, 141–156), which is an assembly of quotations from documentary films produced between 1945 and 1989. The film theory also includes the issue of repetition of the same motives by the same film director. In his films, the well-known Hungarian film director Miklós Jancsó is continuously using the following textems: clothes, changing clothes, choreography, death and female nakedness. In the films of this director, exteriorly diverse notions are reiterated as stable motives (Voigt 1981, 19–20).

Film adaptations also originated from more recent artistic works: Arnošt Lustig's novel *Colette* [Colette] was the basis of a homonymous film by Milan Cieslar. In this case, the origin of the film based on its literary pattern does not need to be explained further. The film is correlated to a literary work also through its name and contents. Even in case of relevant deviation from the original literary work, the film is still connected to it because it has the same name. As an example, we can mention the film *Sviňa* [Swine] by the contemporary Slovak director Mariana Čengel Solčanská, where only two main lines are preserved from the inspiring homonymous original novel by Arpád Soltész. For the rest, the film is significantly different than its literary pattern that includes six storylines. Thanks to a well-written scenario, an arranged composition of action elements was elaborated. The story in the film became more transparent and more appealing by means of a film-editing structure (Pudovkin 1982, 23). By the way, both works are manifestly connected. There are also cases of hidden and hardly identifiable connections. As an example, we can mention the successful film by Martin Šulík *Cigán* [Gypsy] (2011) – a Hamlet-style story set in a Roma environment. The whole story develops in a Roma community. The film is localized in the Roma settlement of Richnava. The father of sixteen-year-old Adam is killed, but there are no witnesses or evidence. His mother gets married to her husband's brother, Žiga. Adam's life begins to change because his stepfather is a thief and – finally – it appears that he murdered his own brother. The film has a tragic ending: Adam kills Žiga. As we know, even Hamlet did the same thing with the king (his father's brother, his uncle).

With regard to art, adaptation is most often used with the meaning of adjustment of a creative transcription of a literary work into a different text – into

a dramatic (theatre), film, television or radio work. The transitory genre is the screenplay. The importance of this genre was shown by Béla Balázs as the earliest theorist. Balázs was also a screenplay writer and he is also the author of famous film scripts such as *Das blaue Licht* [The Blue Light] by Leni Riefenstahl, at a time when she was not yet cooperating with J. Goebbels and A. Hitler (Balázs 1948, 211–222; Bernard 2010, 120–132; Žilka 2015a, 198–199). The mediating genre between subject and screenplay can also be a film tale. Film tales are usually distinct from literary tales or novels because of their higher concentration of visual representation of facts, but also because of their greater emphasis on stringency and compactness of information (Žilka 2011, 136–138). A text interlocked with a concrete artistic work is called pre-text. A work created based on a pre-text is called post-text. The correlation between an artistic work and a pre-text is called adapting connection. The adapted work is always located at the borderline between the original work and the new text (film). If the creative principle is dominating, then the artwork is originated; a minor intervention in the thematic construction of the text is a characteristic sign of the so-called reproducing genres. According to the production principle, it is possible to distinguish two types of adaptation:

1. Production principle – aesthetically valuable texts are created, sometimes even at the cost of certain changes. Forman's film adaptation *Prelet nad kukučím hniezdom* [One Flew Over the Cuckoo's Nest] was created according to a novel by Ken Kesey. The film is featured by the outstanding creativity of the film director. Therefore, the result is a work that has a higher aesthetical and artistic value than its epic pattern. Creativity may appear also with certain changes compared to well-known stories. Let's consider, for example, the television drama *Príbeh o Antigone* [The Story of Antigone] – where the victims of the 1950s are commemorated. Here, Antigone is actually digging her brother Polynices up, not burying him in (Žilková 2013, 212).
2. Reproduction principle – the film is simply reproducing its original model, not moulding it. Many films from the 1950s are loyally reproducing idealistic messages of prominent representatives of the so-called Socialist realism. An example is represented by a film produced based on Peter Jilemnický's novel *Pole neorané* [The Unploughed Field], or another example is a film inspired by František Hečko's *Drevená dedina* [Wooden Village] regarding the foundation of a cooperative. A work from a period of literary schematism preserved its basic properties even in its film version.

The issue of intertextuality and intermediality can be subdivided into the following categories (Žilka 2006, 79–80):

• Complex connection: connection of one text to another on a one-to-one basis. It is the purest form (core) of intertextuality (Jambor 2016, 227–231) and intermediality; if we restrict complex connection only to literature, then a suitable example is represented by Peter Karvaš' satiric novel *Velikán čiže život a dielo profesora Bagoviča* [Giant – or Life and Work of Professor Bagovič], based on Karel Čapek's *Život a dielo skladateľa Foltýna* [Life and Work of the Composer Foltýn]. P. Karvaš borrowed the whole theme structure from the Czech writer, but he characterized his work with contents from the communist period (namely, from the times of Gustáv Husák's Normalisation, when the author was personally persecuted and shunted off). Of course, it is possible to talk about complex connection even with regard to the relationship between literary texts and their film adaptation. In Slovak films, there is often a complex connection (e.g. *Tisícročná včela*, *Pomocník*, *Smrť sa volá Engelchen* [Death is Called Engelchen]), but there are also films from literary works in which the storyline is processed and compacted as a pre-text, for example, *Pásla kone na betóne* [She Grazed Horses on Concrete], *Agáva* [Agave] and *Obchod na korze* [The Shop on Main Street]. In this group, we could also add the film by Andrzej Wajda *Katyń* [Katyn], based on the novel by Andrzej Mularczyk *Post mortem. Katyń*.

• Systemic connection:

1. The text refers to the system of a literary genre (narrative, western, detective fiction). As far as systemic connection is concerned, the text (film) refers to the convention of literary genres (in post-modern times, the new text usually disturbs or parodies its own model). As an example, we can mention the literary work by Ján Johanides (1934–2008) *Balada o vkladnej knižke* [The Ballad of the Deposit Book], where the novel is also a parody of the ballad as a genre. This same characteristic is preserved also by the homonymous film created based on Johanides' literary pattern. The absurd dramatic piece by Eugène Ionesco *Le Roi se meurt* [Exit the King] was staged as a television show in 1992. The new medium simplifies the piece and shifts it into the position of banality, everydayness, by maintaining – though – its dramatic character (Žilková 2012, 109). Milan Kundera's novel *Žert* [The Joke] was originally considered a pamphlet against Socialism. This same property is preserved also in the film of the same title (released in 1968), in which it is even enhanced (Fořt 2012, 225).

2. The text elaborates on a theme known as a myth (the Faustian theme). A suitable example is the myth of Doctor Faust. Its origin dates back to the second half of the 16th century, but it has been uninterruptedly utilized since then, by getting always new elaborations not only in our country but also in all other places where a culture founded on European (Christian) values is developed. Its enormous bloom occurred in the 20th century. In the time interval of 75 years,

we can report almost 300 new works in different languages. Such themes gave way to dramatic pieces, novels, films, operas, puppet plays, short stories and long or short poems. Generally speaking, the story about Faust has got two significant thematic components: (1) the pact with the Devil, that is, man's retraction from God's laws either through their non-observance or through direct rebellion and (2) the desires and successes of Doctor Faust, conditioned by a never-ending dissatisfaction – a typical feature of people with Western orientation (the so-called Romantic uneasiness). An interesting film elaboration is the film *Faust* [Faust] by Jan Švankmajer or the Oscar-awarded *Mephisto* [Mephisto] by István Szabó. This film was created according to a key novel by Klaus Mann, where also representatives of the Third Reich appear (H. Göring, J. Goebbels). I. Szabó brings the storyline to a more general level, by involving even the communist dictatorship with which the author had direct experience (Žilka 2000, 162–167).

3. The text processes a Biblical (religious) theme (Judith, Salome). The television play version of the classical tragedy by P. O. Hviezdoslav *Herodes a Herodias* [Herod and Herodias] (directed by M. Kákoš), where Herod Antipater is the main hero. The author is following his rise (accompanied by repression, ruthlessness, betrayals and bloodshed) and his fall – by paying attention not to deviate too much from the original dramatic work. Here, Salome is presented as a rather inexperienced child, but the basic storyline is completely compliant with the original work (Žilka 2015a, 43–47). Art doesn't have a mere illustrative character for interpreting theological dogmas and theorems (e.g. from the *Bible*), but it must contain the fight for truth in the mind of a believer or unbeliever. It is a fight full of tension and ups and downs. Genette considers the connection of a text to a genre system as architextuality (Broich 1997, 180). In our case, under the notion of architextuality, we shall rather consider the connection of post-text (in Genette: hyper-text) to the Biblical basis with the function of pre-text (hypotext). It is necessary to stress one aspect: the architext does not always exist in written form; it is often only a reconstruction of a determined model from several variants. On the other hand, Biblical themes always have their primary model in the *Bible* (the story of Salome, the story of Joseph and his brothers, Judas's betrayal, the life of Jesus Christ, etc.). The above-mentioned themes are being continuously processed in film art, although they are often influenced by utilitarian purposes. Another example is *Dekalog* [The Decalogue] by a Polish film director and screenwriter Krzysztof Kieślowski, as a cycle of television films (two of them – *A Short Film About Killing* and *A Short Film About Love* – were also expanded into longer feature films).

The transcription of a concrete – usually literary – work into a dramatic text (in this case: a film) is carried out through an inter-sign and sometimes even inter-genre transcription. We distinguish two types of connection:

(a) Affirmative (approving) type of connection. It is based on compliance with the opinions of the recipients, through adaption to their mindset and creed. It is also featured by discretion and tolerance. In terms of production, it has a positive attitude towards the original model, with preservation of the purpose of the author of the original work. Most of the films preserve the general conception of their literary text. They don't bring significant changes to the world-view orientation of the writer and of film producers (an example can be found in Mariana Čengel Solčanská's *Sviňa*, inspired by a novel by Arpád Soltész; but we could also include all films by Slovak and Czech film directors).

(b) Controversial (disapproving) type of connection. It is based on a disapproving attitude against the original model, as expressed in the film. This type of connection has a polemic character. By means of parody or satire, the film criticizes its original pattern that is usually represented by a serious issue (e.g. many films parodying totalitarian regimes).

The adaptation of a literary work into a film is implemented also through certain changes resulting from objective or subjective causes. Since it is a sign transcription, the film requires completely different expressional means than literature. In many cases, the creative principle of the script author or film director is also applied. That's why modifications can also have subjective causes. In general terms, adaptations are distinct from their original work because of the usage of certain forms and modes of transcription:

1. Elimination (omission of certain parts or elements); omission of parts or characters is a common phenomenon during the transcription of a literary work into a film. A novel by G. Grass inspired V. Schlöndorff's film *Die Blechtrommel* [The Tin Drum]. Grass described very detailed situations that are not reported in the film at all. One of the main characters is Anna, but the original author mentions also Anna's brother (Vincent). The film director didn't consider Vincent a significant character, and he eliminated him from the script. Omission of characters in films is quite a common practice, but even more frequent are the omissions of descriptive parts. Indeed, films belong to visual art and they can easily replace descriptive parts with beautiful images of nature or an actor's profile in a given role. Mariana Čengel Solčanská states that when she transcribed Arpád Soltész' *Sviňa* she left almost 60 % of its contents. That's the way she created her screenplay and then her film. The film shows a lot of eliminated elements compared to Arpád Soltész' novel. In the novel, the role of the director of the re-socialisation centre is played by a man, although his wife wears the

trousers (actually both of them are homosexuals). In the film, the director's role is played by a woman (played by Diana Mórová) and there is no mention of her husband. Moreover, she is not homosexual (as witnessed by her boisterous sex scenes with the Mafioso Wagner). The film does not include the character of Lepeňák, whereas in the roman this person has the task of killing selected victims according to the order of the Mafioso bosses. This film is also proof of another important aspect: the drama on the stage preserves almost the same basis as the author's manuscript of the literary work, whilst in films the primary creator is the film director, even though the theme was provided by a literary text (Chiarini 1968, 38–39).

2. Addition (expansion of the original work, by adding new passages, elements or parts): It is the opposite of elimination. The literary contents are enriched with new characters, story elements, etc. Let's consider J. Jakubisko's film *Tisícročná včela*, based on a novel by Peter Jaroš. Here, an addition is represented by the funeral of Martin Pichanda, when the pallbearers slip and the coffin with the corpse tumbles down and slides off to a near stream. This event lightens the tragic character of the situation and may make the spectators smile. Leopold Lahola directed a film according to Jan Weiss' novel *Spáč ve zvěrokruhu* [The Sleeper in the Zodiac]. By means of addition, he added to his film the character of Kalimagdora and he also changed the name of the film in *Sladký čas Kalimagdory* [The Sweet Time of Kalimagdora].

3. Contamination (a new text is created from several texts): This phenomenon can also be described with regard to composition. As an example, we can mention seven stories by L. Ballek (published as *Južná pošta*). They served as a basis for the production of a film with a well-knit story, by using motives extrapolated from several parts of the book. A similar approach was followed by the script writer of the film *Pásla kone na betóne*. The film was produced according to the tales by Milka Zimková, but the real basis or starting point is a single story located in the last part of the book *Vstupenka do neba* [A Ticket to the Heaven]. There are cases in which two characters form one single character. A famous novel by Albert Camus *La Peste* [The Plague] was transformed into a film by Luis Puenzo in 1994. The original novel features two characters: Rampert (a journalist) and Tarrou (a columnist and daily newspaper director). In the film, these two characters merge into one. The film also shows another interesting fact: The ambiance and the storyline are transferred to a Latin-American environment.

4. Substitution, that is, replacement of one element with another element (names of individual characters or names of places can be modified): The film may imply an exchange of characters or – at least – a modification of a character's name. In L. Mňačko's novel *Smrť sa volá Engelchen*, the main character

and narrator is named Voloďa. This is the way Soviet commanders of the Partisan division used to call him, although he was of Czech origin. In the film by Elmar Klos and Ján Kadár, his name is changed to Pavel (this is an example of substitution). Mariana Čengel Solčanská's film *Láska na vlásku* [Love trembling in the balance] is completely based on the principle of substitution. The action prototype is Mark Twain's *The Prince and the Pauper*, linked to the period of Henry VIII. The film story is developed in the Kingdom of Hungary; the prince's name is Matthias (later king), and instead of the pauper we find a stroller named Thomas. The prince doesn't like princess Beatrix (later queen) and he gives her to poor Thomas, who is like two peas in a pod with the prince. Here, we observe a replacement of characters, but in a different milieu and with different actors.

Each of the above-mentioned modes has its own specific signs. In the case of elimination, the text gets more dynamic. Omission of a character, secondary stories, descriptive parts, etc., will change not only the implementation but also the conception of the work. By expanding the original work, the author creatively intervenes in the original text. Indeed, the author develops some meaningful parts or enriches the product with new artistic qualities (as witnessed by certain transcriptions of tales for puppet plays). As for contamination, the author draws from several sources and original texts. This method is applied notably during the production of some television products. Substitution is a means for revitalizing and naturalizing the story (i.e. transfer into a local environment). Adaptation is the adjustment of a text according to a new witnessing situation (here, we shall classify also cases in which a literary text is reduced into a text to be used for foreign language teaching purposes, including the so-called digests) (Pavis 2004, 26–27).

A post-text can be created from different pre-texts. Smaller or larger literary works can be the basis for the creation of a film. Film adaptations can result from several literary genres: (a) from short stories (e.g. the already mentioned film *Colette* by Milan Cieslar, based on a literary work by Arnošt Lustig; or the TV film *Tri gaštanové kone* [Three Chestnut Horses], directed by Ivan Balaďa according to a lyricized prose by Margita Figuli; (b) from novels (e.g. *Smrť sa volá Engelchen*, directed by Elmar Klos and Ján Kadár, according to Ladislav Mňačko's novel) and (c) from dramas (e.g. *Polnočná omša* [Midnight Mass], directed by Jiří Krejčí according to a theatre play by Peter Karvaš). For the film inception, a solid basis can also be provided by operas or musicals, or also other genres.

A specific circle consists of an adaptation mode according to which a literary text serves as the basis for generating a dramatic text; and then, the dramatic text is used as the basis for film inception. In this case, adaptation is used according to two meanings: (a) it concerns the process of transformation of a literary text

into a dramatic text; (b) as a result of this process, new artistic work is generated (a film is generated from a literary work). During the implementation of the above-described process, a few shifts may occur (as symptoms of every transformation). The result is a new text to be classified in the dramatic genre or super-genre (as a type of film) – for example, within the frame of film art, single adaptations become part of some typical film genres. Under this definition, we also include the following genres[3]:

- adventure film
- action film
- drama
- erotic film
- historic film
- horror
- disaster film
- film for children and youth
- comedy
- war film
- criminal film
- melodrama
- musical film
- romance film
- science-fiction and fantasy films
- mute film
- thriller
- western
- animation

Another classification also includes different genres (musicals, road-movies, series, documentary films, etc.)[4]. A genre identification of Slovak films between 2011 and 2015 was elaborated by Katarína Mišíková who distinguishes the following genres: (1) sci-fi (*Immortalitas*); (2) horror (*Zlo* [The Evil]); (3) fairy-tale (*Láska na vlásku* [Love Trembling in the Balance], *Sedem zhavranelých bratov* [The Seven Ravens]); (4) musical (*Tanec medzi črepinami* [Dancing on Broken

3 Available on the Internet: http://dmoziken.host.sk/index.php?c=World/Deutsch/Kultur/Film/Genres [cit. 02. 12. 2019].

4 Available on the Internet: http://directory.allianceweb.sk/index.php?c=Arts/Movies/Genres [cit. 02. 12. 2019].

Glass]); (5) comedy (*Tak fajn* [Then Fine]); (6) thriller (*Kandidát* [Candidate], *Čistič* [The Cleaner]); (7) drama (*Miluj ma alebo odíď* [Love Me or Leave Me]); (8) historic film (*Rukojemník* [Hostage]); and (9) social drama (*Cigán* [Gypsy], *Dom* [The House], *Môj pes Killer* [My Dog Killer]). Of course, some films have a multi-genre setting, for example, the film *eŠtéBák* [The Confidant] (2011) is a tragicomedy, but also a thriller and a drama/comedy at the same time (Mišíková 2015, 22–23). The genres – by themselves – show that film clearly contributed even to commercialisation of art, and it played its role in the visualisation process (Žilková 2006, 15–16).

The transfer from one sign system to another occurs under the influence of the semiotic opposition between "updating" (modernisation) and historicisation. Historicising means the application of an author's code; thus, during adaptation, emphasis is put on the period of generation of the work or the period included in the text. The opposite approach is the "updating" of a theme, that is, its transfer to our contemporary period. In that case, the dominating code is the reader's code, that is, the recipient's code (Popovič 1975, 175–176). During adaptation, even the space can be modified. For example, Othello's story can be transferred to an American big city, with skyscrapers, plenty of people in the streets and hundreds of cars circulating. The theme is therefore naturalized for the Americans because it is transferred to today's world (Ibidem, 186–188). The shifts occurring during adaptation can be distinguished in the following individual codes according to Barthes' theory (Barthes 1997, 32–34):

- Action code – it defines the reader's construction of the subject; it contains sequential elements of action in the text;
- Enigma code – text sequences contain enigmatic or mysterious elements;
- Semantic or connotative code (code of type, nature of characters: richness, young age); the character is made up of single semes;
- Symbolic code based on a secondary meaning of a text (up – down; outside – inside) – the difference between the thematic and symbolic reading of a text (e.g. *Lolita*, a novel that can be read both as a pornographic novel and a novel stigmatizing Freudism);
- Cultural or referential code, based on cultural and social knowledge of the epoch; it has got its own sub-codes: (a) chronological, that is, definition of time levels; (b) topographic (local names); (c) onomastic (choice of names of people); (d) narrative, concerning the rules of speaking (narration) and conversing (Michalovič – Minár 1997, 112–121).

The last three codes (connotative, symbolic and cultural) are variable and subject to transformation. The action code and the enigmatic code are resilient and assure stability.

There are literary works and certain themes that are often used as the basis for the birth of new films. It is possible to mention a wide range of examples: some of Shakespeare's dramas (Hamlet, Othello, Romeo and Juliet); the attempt against the Reich-Protector R. Heydrich; Jánošík as a prototype of popular hero, etc. Another example of this phenomenon is also the literary work by Choderlos de Laclos *Les liaisons dangereuses* [Dangerous Liaisons] (1782), which became a basic theme for several films. The question is: what is the cause of such great interest by film-makers in this novel? Even during the elaboration of this theme, we can notice that all codes are subject to a certain change, but the proairetic code (action) and the enigmatic code manifest stability and do not change.

The pre-text of these films is the novel *Dangerous Liaisons* by Pierre Ambroise Choderlos de Laclos. This novel is a paramount and crucial work within the epistolary genre. The work of the French author consists of a total of 175 letters written, sent and notified in the course of five months. The extraordinarily rich and complicated correspondence concerned a high number of writers, with different scales of participation. The author made all the letters special also because the exchange of information depends on surprising circumstances and storyline development.

This story was elaborated on by several film directors, including Miloš Forman – with the title of *Valmont*. The film director changes the semantic code in a significant manner. Valmont becomes the main character. The cultural code is also changing. The film contains many innovations in the direction of contemporary cultural specificities. Even other films by Miloš Forman are often adaptations. This director also managed to transform theatre musicals into films. An example is the film *Hair*.

The opposite approach also exists: Slovak film director Mariana Čengel Solčanská first wrote a screenplay for her own film about the mysterious monk Cyprian, who lived in the 18th century in Červený Kláštor under the Pieniny Mountains. Based on this screenplay, she made a film that had its premiere in 2010. Then, she used the same screenplay to write a novel as well (also published in 2010 with the same title). The roman's title is *Legenda o lietajúcom Cypriánovi* [The Legend of Flying Cyprian]. This roman has the same aesthetical and artistic value as the successful homonymous film (Žilka 2015a, 20–21).

Film art often reaches domestic literary works that are transformed by film directors in the film version, in a given period. The Polish literary scholar Bogusław Bakuła calls this phenomenon "auto-thematism", that is, being closed in on itself, on one's own history, instead of experimenting (Bakuła 1991, 6–8). As an example, he mentions Thomas Mann's novel *Doktor Faustus*, but we could also add the film

adaptation of Ladislav Mňačko's novel *Ostro sledované vlaky*, by Elmar Klos and Ján Kadár (1965). Before the latter film, there was also an early television film by Ivan Balaďa (1960) based on Mňačko's novel (Macek 2008, 119–133; Filová 2011, 68–70). Jelena Paštéková considers the film adaptation *Panna zázračnica* [The Miraculous Virgin] (1966) directed by Štefan Uher as a media updating of the original novel by Dominik Tatarka (Paštéková 2011, 55–57).

The various elaborations of Jánošík as a popular hero can also be considered a specific approach to local history. Indeed, this theme can be a known issue for Poles and Czechs, whereas people from other countries hardly ever heard of this artistically fascinating story. Interestingly enough, even Martin Frič's *Jánošík* [Janosik] (1935) was created according to a theatre model – that is, the homonymous drama written by Jiří Mahen (1910). The Jánošík theme was disclosed to the media by Czech artists (Timko 2014, 133–136). At the same time, we notice that also purely national themes can be elaborated on the basis of an inter-media principle. An example of this is represented by Andrzej Wajda's *Katyń* (2007), based on the literary work by Andrzej Mularczyk *Post Mortem. Katyń*. It also concerns themes that are used as starting point for satyr or works (films) based on humour. Such a pre-text is *Kocúrkovo* [Gotham City], relating to Slovak and Czech culture, for example, *U nás v Kocourkově* [At Ours in Gotham] (1934), starring Jan Werich.

The adapted work is always located at the borderline between the original work and the new text. Its production is subject to two principles: the creative principle and the reproducing principle (Juvan 2000, 8–9). If the creative principle is dominating, then the artwork is originated; a minor intervention in the thematic construction of the text is a characteristic sign of the so-called reproducing genres. On such a basis, contemporary theory distinguishes adapting connection and meta-communication connection. Through adapting connection, it is possible to create artistically and aesthetically valuable texts. Meta-communication connection concerns scientific and journalistic texts assessing and explaining original literary works (interpretation, review, criticism).

Ultimately, adaptation is also a genre with inter-text connecting power. Indeed, the new work is shaped on the basis of an already prepared (existing) art artefact, by means of various approaches and modes. Consequently, film adaptation concerns not only the process of the birth of a film but also the final shape of the film (as created from the literary text). The pre-text gives way to post-text, but – at the same time – even the post-text is marked by the word (term) "film adaptation".

The Ours and the Foreign in Literature (Fiction) (Slovak–Hungarian Relations)

The joint history of Slovaks and Hungarians dates back to the arrival of Magyars in the Carpathian Basin, that is, to 896 A.D.[5] The Kingdom of Hungary could hardly be established without taking over some administrative-organizational structures from the Great Moravian Empire, nor it could, for that matter, continue to strengthen its power. It was not a coincidence that before his accession to the throne in 1000 A.D., the founder of the Hungarian kingdom, St. Stephen, spent some time with the later Queen Gisela, coming from Regensburg, in Nitra, the centre of Great Moravia. The name of the Nitra cathedral is a reminder of Queen Gisela (Sólymos 1996, 18) since the Church of St. Emmeram is named after a saint from Regensburg. "Saint Emmeram (Haimhram) […] came to Regensburg around the year 700 upon the invitation of Duke Theodo" (Ondruš 1991, 515). After his death, his dead body was laid in St. George's Church in Regensburg, where his reverence "in a short time exceeded the reverence to St. Erhard, an older bishop and patron of the city" (Ibidem). Except for the Nitra cathedral, no other church in Central Europe is named after him. This name as well as the names of other churches also testify to the western orientation of our culture.

At the beginning of the Magyar tribes' adaptation to new conditions and during their gradual taking over of power, the Slavs must have been a model for their western orientation. One of the consequences of the subjugation of Slavs by Magyar tribes is that until the Enlightenment, or even Romanticism, many writers and, especially, literary works, are a common heritage of both nations. It includes the period of literature written in Latin, for example, the legend about the saints Andrew Zorard and Benedict from the 11th century as well as some authors from later periods (Ján Sambucus, Matej Bel, Peter Benický, etc.) falling both to the Slovak as well as Hungarian literature (Käfer 1998, 60–62).

A significant diversion occurs only later under the influence of the Reformation, after the emergence of Bernolák[6] and his group, and above all after the

5 This chapter was developed within the project VEGA 2/0020/13 Hyperlexicon of Concepts and Categories in Literary Studies.

6 Anton Bernolák (1762–1813), a philologist, first codifier of the Standard Slovak language, author of *Grammatica Slavica* (1790).

codification of standard Slovak language by Slovak national revivalist Ľ. Štúr[7] in 1844. To tell the truth, at that time there already existed pan-Slavism as a defence against pan-Germanism and pan-Hungarism, having emerged for the first time in Ján Herkeľ's book *Elementa Universalis Linguae Slavicae E Vivis Dialectis Eruta Et Sanis Logicae Principiis Suffulta* (published in Buda, 1926). Nevertheless, it is paradoxical that Ján Kollár[8], the author of the idea of the solidarity of Slavs, spent 30 years of his fruitful life in Pest, before going to Jena, and the last four years again in Vienna, dying at the age of 59. Pan-Slavism and the solidarity of Slavs were expected to eliminate German influence and, more importantly, Hungarian expansionism. This is how Ľ. Štúr understood it: „*Nečestné je toto jarmo maďarské pre Slovanov a veľmi škodlivé; nečestné, lebo pochádza od spolurodákov mongolských, ktorí žijú našim umom, našou silou, ako o tom svedčí celá história uhorská i najnovšia; škodlivé, bo Maďari stoja v ceste veľkému združeniu slovanskému*" [Dishonest is this Hungarian yoke for Slavs, and very damaging; dishonest because it comes from our Mongolian fellow natives who live by our wisdom, our strength, as it is testified by the whole Hungarian as well as the latest history; it is damaging, for the Magyars stand in the way of a great Slavic rapprochement] (1986, 191).

There is no doubt that under the influence of national ideas during the last century both literatures underwent a significant specification, though, at the same time, acquiring contrasting features as well. From a semiotic aspect, it is possible to distinguish between both views, since the social standing was usually not the same – until the foundation of Czechoslovakia in 1918 Hungarians belonged rather to an upper social class, which, after all, had an impact on the selection of characters and settings they were moving in. On the contrary, in Hungarian literature (especially in fiction) Slovaks represent rather folk types, dominated by the peasant archetype, though in certain cases it is substituted by the archetype of the shepherd (Miko 1969, 212–213). However, I am not going to analyse the problem globally, just concentrate on some works and authors – as pars pro toto. In addition to the differences in characters, I will also discuss

7 Ľudovít Štúr (1815–1856), a codifier of the Standard Slovak language, national awakener, politician. One of the most significant personalities in Slovak history. His Standard Slovak was based on central Slovak dialect. The new language was codified in the work *Náuka reči slovenskej* [The Theory of the Slovak language] (1846).

8 Ján Kollár (1793–1852), a poet, linguist. The most significant aim of his poetic work, especially the epic sonnet cycles *Slávy dcera* [The Daughter of Sláva] (1824), was to push through the idea of Slavic solidarity.

the characteristic environment in which a story takes place. At the same time, attention will also be paid to topographical and onomastic code (Barthes 1997, 32–34).

In Romanticism, the ours-foreign principle was used to portray the sky-high mountain peaks (the Tatras, Choč, Kriváň, Poľana, etc.) as symbols of the nature of Slovaks in literature. In Hungarian literature, however, this function is assumed by plains. Note the quotation from Sándor Petőfi's[9] eponymous poem *Az alföld* [The Plains]:

Mit nekem ti zordon Kárpátoknak
Fenyvesekkel vadregényes tája.
Tán csodállak, ámde nem szeretlek,
S képzetem hegyvölgyedet nem járja.

Lenn az alföld tengersík vidékin
Ott vagyok honn, ott az én világom,
Börtönéből szabadult sas-lelkem,
Ha a rónák végtelenjét látom[10].

The poem also points to the fact that in both literatures special attention should be paid to the spatial orientation of the text, which could be called, according to Barth, a topographic code related to systematic organization of places in narration (Michalovič – Minár 1997, 113). It must be noted that topographic code is at the same time a cultural code, as testified by the above quotation from Petőfi's poem *Az alföld*. As Yuri Lotman claims, "a model of culture has its own orientation, which is expressed by certain scale of values, by the relation of the true and the false, the top and the bottom" (1990, 301). Here the most important topological sign of space is border, dividing the text into two non-intersecting subspaces (Ibidem, 261–262). It may be a division into the "ours" and the "foreign" which could be applied to the relation between the space belonging to the Hungarian society, as being ours, and, reversely, Slovak realia which are considered as

9 Sándor Petőfi (1823–1849), the most significant Hungarian romantic poet. One of the initiators of the 1848–1849 revolution that was suppressed by Russian army. The poet was killed in combat facing the overwhelming Russian forces, and it is not known where his body lies.

10 [What are you to me, you of the ruggedly cold Carpathians / hills and dales with wild beauty of spruces! / I might adore you, but not love / my imagination flares not for you. // On a lowland plain as sea / is my house, my world, there I live, / a liberated eagle my spirit is / when into the eternity of plains I look] (literal translation).

foreign. The evidence of this is also found in a famous work of Béla Grünwald[11], the greatest adversary of the idea of Slovak independence, who even claims that "he who knows well the upper-rural conditions must arrive at a conviction that there are citizens speaking Slovak in Hungary, but there is no Slovak nationality" (2014, 91). In the so-called political study entitled *Felvidék* [Upper Land], he draws on the above poem by Petőfi, relying from the very beginning on the idea that the Hungarian's true home is a plain, which is made apparent by the mentioned quotation from *Az alföld* (Ibidem, 65).

One of the most familiar specificities of Slovak-Hungarian literary relations is bilingualism. As far as this is concerned, it is very important to point out that the common history of Slovaks and Hungarians begins as early as 896 A.D. when Magyar tribes came to the Carpathian Basin. From the very time they began to settle down, the Slavs served them as a model of western orientation. Magyar tribes subdued the Slavs, causing that until the Enlightenment or Romanticism many writers and literary works fall to the common heritage of both nations. The authors like Matej Bel, Ján Sambucus, Peter Benický, Ján Chalupka, and others, belong to Slovak as well as Hungarian literature (Käfer 1998, 60–62). A significant departure from this tendency occurs only under the influence of Reformation after the appearance of Anton Bernolák and his group, and, more importantly, following the codification of Standard Slovak in 1843 by Ľudovít Štúr. There had already existed pan-Slavism as a defence against pan-Germanism and pan-Hungarism. The Slavic solidarity and pan-Slavism were to serve as a means for the elimination of German influence and Hungarian expansion (Žilka 2000, 183–184) since present-day Slovakia and Hungary were once parts of the same political entity – the Habsburg Monarchy.

The subject of comparative literature is to compare literatures with regard to other literatures. The area of Central Europe has seen many research projects identifying common and different features of individual literatures. The aim of this book is to focus on Slovak-Hungarian literary relations. In the past, their study "was attributed with historical-political functions, as if the clarification of literary questions was to cast light into detailed and contradictory problems of the coexistence of the two nations, or of the Slovak nation and the Hungarian minority in Slovakia" (Chmel 1972, 10). The reflection on and research into Slovak-Hungarian relations in literary context is under way even today. It may

11 Béla Grünwald (1839–1891), one of the primary ideologues of the Magyarization of Slovaks in the second half of the 19th century, his ideas are summed up in the political study *Felvidék* (1878). He denied the existence of Slovak nation, even as ethnicity.

be said that Slovak literature, mainly from the second half of the 19th century, has been developing in the Hungarian cultural environment. This coexistence has certainly been reflected in the Slovak cultural and especially literary development. After 1918, when Austro-Hungarian monarchy collapsed and the new Czechoslovak Republic was established, there occurred certain changes in the possibilities of literary research as well. Hungarian studies in Slovakia began its development with the work of Pavol Bujnák, Rudolf Uhlár, Štefan Krčméry, Emil Boleslav Lukáč and others (Ibidem, 12–13). Also due to the above circumstances there are Hungarian characters in Slovak literature, and vice versa, Slovak characters in Hungarian literature. A character as an objectivised subject in lyric, epic and dramatic texts takes part in the development of the theme and is a thematic category created by the author. Characters move the plot, which would not be possible without conflicts. They can conflict with themselves, with other characters or with society. This sometimes puts to the background ethnic groups or nationalities. "An example of this is a novel by the Slovak *author* P. Rankov *Stalo sa prvého septembra (alebo inokedy)* [It Happened on 1 September (or Some Other Time)] in which out of the three former fellow students always someone else gets to the periphery of social life under the influence of historical events from 1939 to 1968, since Peter is a Hungarian, Honza is a Czech and Gabriel a Jew" (Žilka 2011, 280).

Alongside the topographic code, a unique place in literature is occupied by the onomastic code, which in this case must be understood through the principle of characters. From the aspect of the opposition ours–foreign, the occurrence of characters in both literatures may be analysed according to their topographic inclusion.

Hungarian Characters in Slovak Prose through the *Ours–Foreign* Principle

It is undeniable that during the last century both literatures acquired their own marked specificity under the influence of national ideas, though, at the same time, they assumed contrastive features as well. The contractiveness is most visible in fiction where the image (type, nature) of individual characters – of the Hungarian in Slovak prose and the Slovak in Hungarian fiction – renders itself most readily for analysis. Semiotically, it is possible to distinguish between the two views, since their social standing was not the same – until the foundation of Czechoslovakia in 1918 Hungarians belonged rather to a higher social class, which, after all, had its impact on the selection of characters and setting in which they moved. On the contrary, in Hungarian fiction Slovaks represent rather folk

types. However, I do not intend to analyse the problem globally but concentrate only on some works and authors as a pars pro toto, even just from Realism onwards, since that is the period in which the types emerge, putting the so-called heroes to the background (Fokkema – Ibsch 1987, 36–37). In addition to the difference in characters, it is also suitable to speak about a unique setting in which a story takes place. In Slovak fiction, the characters of Hungarians are usually steady types that can be specifically distinguished and characterised.

1. The Hungarian as a satirical character in two forms – either as a Hungarian high roller (an aristocrat or a character imitating an aristocrat) or a Slovak renegade; a typical representative of this kind of character is, for example, Verešgál in Jonáš Záborský's[12] satire *Faustiáda* [The Faustiad] (1864). The author characterised him as follows: „*Jeho otec nazýval sa Vŕzgal, pochádzal z Moravy... Syn ale prelial sa úplne v Maďara, hovoril maďarčinou s celou jej dlhosťou a širokosťou, vzal na seba všetku nadutosť maďarského granda a zlosť slovenského renegáta*" [His father was called Vŕzgal, he came from Morava… But the son spilled over completely to a Hungarian, speaking Hungarian with its whole longitude and width, taking over on himself all the arrogance of a Hungarian high roller and anger of a Slovak renegade] (Záborský 1984, 55). A great number of these characters is added to by Zuzka Zguriška[13] in her work *Metropola pod slamou* [Metropolis Under the Straw]; small-town notables include such characters as Kökényi, Nádassy, etc. This satirical novel provides a complete mockery of a noble society. Peter Jaroš[14] in his well-known novel *Tisícročná včela* also mocks Pál Szokolik whose renegation gives him qualities which make him a foreign element within the society.

The Hungarian as a negative, even cruel character, as a representative of power: Here one can include, for example, Sergeant Róna from Milo Urban's[15]

12 Jonáš Záborský (1812–1876), a Slovak fiction writer, playwright, poet. He is known especially as a satirist. His *Faustiáda*, written in prose style, is a parody of an epic poem.

13 Zuzka Zguriška (1900–1984), a prose writer, translator. Her work is characteristic by its distinctive humour.

14 Peter Jaroš (1940), a fiction writer, film and TV scriptwriter. His work is influenced by the "New Novel" and magical realism. Jaroš's masterpiece is the novel *Tisícročná včela* (1979), made into a film by the director Juraj Jakubisko in 1983.

15 Milo Urban (1904–1982), one of the most significant Slovak fiction writers. He is the author of the novel *Živý bič* (1927) which is considered the best work with the theme of the WWI in Slovak literature. Based on his novella *Za vyšným mlynom* [Beyond the Upper Mill] (1926), Eugen Suchoň composed his opera *Krútňava* [The Whirlpool].

novel *Živý bič* [The Living Whip], though there is no direct mention of his being Hungarian. The author only suggests his nationality: „*Výcvik ich čaty viedol čatár Róna, územčistý chlap odkiaľsi z Dolnej zeme. Mal čierne, malé oči, ukrutné fúziská*" [The drill of their platoon was led by Sergeant Róna, a stocky man somewhere from the Lowland. He had black, small eyes, enormous moustache] (Urban 1979, 70). The moustache becomes a sign of a Hungarian, an expression of wildness and, secondarily, of sadistic cruelty as well. (Let me just note in passim that the type of a cruel Hungarian is sometimes abused in political struggle as well; see the expressions of the former leader of the Slovak National Party about Hungarians.) Such a character is also Gyula Harsányi in Pavol Rankov's novel[16] *Stalo sa prvého septembra (alebo inokedy)* – having been a fascist during WWII, he later "Czechisised" himself and in the period of socialism became a prison guard in the Mírov Prison. The author himself speaks about it as follows: „*Komunistov zavretých v base zase strážili fašisti*" [The communists locked up in the jail were guarded by fascists] (Rankov 2008, 192). What is even more absurd is the fact that the former fascist speaks Czech: „*Maďarský prízvuk v jeho češtine sa zadieral do uší*" [Hungarian accent in his Czech attacked one's ears] (Ibidem, 191). These characteristics of Gy. Harsányi can be found in the chapter entitled *Epizóda 1954* [Episode 1954]. The author created his historical novel covering the years from 1938 up to 1968 from the episodes, with individual episodes containing a particular year already in the name, which makes the novel's structure chronological. Every year is characterised by a strange story, typical for the given period in Central European space.

2. The Hungarian as the type of a lively character eroticising the setting: These are usually female characters provoking passions, such as *Carmen* [Carmen] in the famous Gounod's opera. Characters of this type occur in the two most famous novels by Ladislav Ballek, *Pomocník* and *Agáty*, though in his novels what is perceived as "southern" is especially associated with the setting, while his characters do not belong markedly to the Hungarian society. Here the setting itself determines the temperament of the characters. However, in the post-war era, a lively, charming female Hungarian character occurs also in the work of Vincent Šikula[17], for example, Adrika from his novella *Liesky*

16 Pavol Rankov (1964), a Slovak fiction writer and university professor. He is the author of the novels *Stalo sa prvého septembra* and *Matky* [Mothers].

17 Vincent Šikula (1936–2001), a fiction writer, author of literature for children and youth. Of his works, attention should be paid to the trilogy *Majstri* [The Masters] (1976), *Muškát* [Muscat] (1977), *Vilma* [Vilma] (1979).

[Hazel Trees], whom he characterises as follows: „*Aj Adrika bola Maďarka. Nemala však nič spoločné s baletkou Emike, o ktorej písal Rudolf Sloboda, môj spolužiak a priateľ*" [Also Adrika was a Hungarian woman. She did not have anything in common with a ballet dancer Emike about whom Rudolf Sloboda, my fellow student and friend, was writing] (Šikula 1980, 20). This principle is also used in a typical commercial novel by the Nitra author Laco Zrubec *Gýmešský harem* [A Gímes Harem], based on a rumour that the last descendant of the Forgách family at Gímes, Karol (1825–1911), did not get married, but with a help of his chambermaid Katarína Žambokrétiová created a harem for himself, using girls from neighbouring villages for sexual pleasures. Karol Forgách is depicted here as a sexual maniac, although the girls do not fall behind him in enjoying sexual pleasures either.

Of the more recent Slovak literature, one can use as an example Anton Baláž's[18] novel *Povedz slovo čisté* [Say a Pure Word] (2017). In addition to Krčméry, the protagonist in the second storyline is a student Jakub Daňo, who already in his first year meets an attractive Hungarian woman from Želiezovce (Zselíz) – Erzsébet Pustay. A student love beginning between them also testifies to the temperament of the female Hungarian whom the author often characterises by using incorrect Slovak. The literary work of A. Baláž has signs of the so-called academic novel, with such authentic Hungarian academic characters as, for example, Sándor Csanda as lecturer Csanda and poet Árpád Tőzsér as Árpi. Erzsébet approaches Árpi to help her with the translation of her poem from Slovak to Hungarian. Her Hungarian temperament, however, gets visible always and everywhere, though the author touches upon this very softly: „*Tvár Erzsébet pri spomienke na horúcu pustu, takej nečakanej spomienke uprostred studenej internátnej izby, náhle ožije, jej ústa akoby sa zbavili jazykovej úzkosti, objaví sa na nich zasnený, slobodný výraz, prejde do úsmevu*" [Remembering hot pusta, such an unexpected memory in a cold dormitory room, Erzsébet's face suddenly becomes live, her mouth as if got rid of the anxiety of language, and a dreamy, free expression appears on it, turning into a smile] (Baláž 2017, 183).

A Hungarian temperament also appears in Juraj Šebesta's novel *Hévíz 2090: Láska kedysi a dnes* [Hévíz 2090: Love Then and Now] in which the present

18 Anton Baláž (1943), a fiction writer, scriptwriter. In his work he concentrates on the fate of Jews after WWII as well as on the penetration of the Soviet type to Central Europe. His novel *Tábor padlých žien* [A Camp of Fallen Women] (1993), treating the re-education of prostitutes in the first years of totalitarianism, was made into a film as well.

is mixed with the future – the future is expressed in the name of the book itself[19]. Eroticism has an important role in the story, all relationships being flavoured with sexual games. A great significance is here attributed to the setting (Hévíz), as if a Hungarian spa encouraged erotic pleasures. The most intensive relationship is the one between Attila Nagy and Edina. The author puts many Hungarian expressions and words to their dialogue, though in the narration lexical Hungarisms occur as well:magyar bajusz, cukrászda, somlói galuska, csúcs, piros rózsák, Felvidék, Rimaszombat, galamb [Hungarian mustache, confectionery, Somló dumplings, top, red roses, Highlands, Rimaszombat, pigeon.]. One can even find entire sentences in Hungarian: „Megyünk vacsorázni", „Hálásan köszönöm", „Ria, ria, Hungária!", „Mindent bele!", „Láb, ne tovább! Szent itt minden hely, bárhová lépjél" [Let's go to dinner., Thank you very much., Ria, ria, Hungária!, Everything into it!, Feet, stop! Every place is sacred here, wherever you go.].

3. The Hungarian as a type of enterprising city (urbanised) person standing in opposition to a rural Slovak type (Halász 2018, 185–188): This opposition is most markedly represented by two protagonists from Ballek's novel *Pomocník* – Volent Lančarič and Štefan Riečan. On one side, Ballek underlines the southern Slovak origin of Lančarič, and on the other side, he creates a typical Hungarian character from him (systematically using Hungarian expressions in his replicas). However, the urbanisation is not associated primarily only with the so-called trader types, but rather with the city bigwigs and their nobleness. Urbanised types are very often represented by Hungarians or Germans in opposition to the Slovak rural type. This quality is strongly present even in the three major characters from Pavol Rankov's novel *Stalo sa prvého septembra (alebo inokedy)*, although it is the Czech Honza who becomes the most entrepreneurial of them all. The author introduces them at the very beginning of the story in connection to the relationship with Mária as follows:

„ – *Má nádherné pery, – vzdychol Gabriel.*
– *Tmavorudé… ruděčervené, – hľadal správne slová Honza.*
– *Nem piros, vörös, – zahundral Peter.*"

[– She has beautiful lips, – sighed Gabriel.
– Dark-red… reddish-red, – Honza searched for correct words.
– Nem piros, vörös, – grumbled Peter] (Rankov 2008, 12).

19 Juraj Šebesta (1964), a fiction writer, translator, author of a sound drama.

It is an irony that in the then Czechoslovakia of 1938 out of the three characters – a Jew, a Czech and a Hungarian – only the Jew speaks in Slovak.

4. The Hungarian as a representative of power against the Slovak, mostly a representative of people: Usually, this type occurs in historical novels as a real (non-fictive) character, depicted through authorial fantasy. Such type includes Péter Pázmány[20] in Jégé's[21] novel *Adam Šangala* [Adam Sangala], Tomáš Bakócz in Ján Johanides's novel *Marek koniar a uhorský pápež* [Marek Herdsman and the Hungarian Pope], as well as characters from the historical novels of Anton Hykisch[22] *Čas majstrov* [The Time of Masters] and *Milujte kráľovnú* [Love the Queen]. The characters as representatives of power are usually not attractive, which is partly caused by the application of a bottom-up view, that is, the plebeian or farmer's aspect. This type is also represented by Karol Forgách in Laco Zrubec's *Gýmešský harem* in which the protagonist can afford to create a harem in his castle as well as Hubert Csernak, a squire at whose house a party of masons from under the Tatras in Rimavská Sobota is working. When the last brick is placed, the Slovak masons party begins to philosophise whether the squire will keep his promise and pays them out properly. He keeps his promise and gives them their pay. Slovak masons also built Budapest in the 19th century and at the beginning of the 20th century.

It must be noted that a certain stereotype was gradually created of the mentioned manifestations and that commercial artists or pseudo-artists, who can adapt to ephemeral political modes, fashions and ideological waves, like to reach out for it. The result is that in the consciousness of Slovaks – especially those who are liable to mythical images of Hungarians – continue, also due to literature and art, conventional images of Hungarians, that is, that they are power-hungry and authoritative, therefore seeking to change borders, eo ipso irredentists. Sometimes this quality goes as far as the level of cruelty, sadism (Róna in the novel of M. Urban *Živý bič*). But on the other side, their attributes include moustache, hot

20 Péter Pázmány (1570–1637), Archbishop of Esztergom with a seat in Trnava, a famous preacher and representative of counterreformation in Hungary. He built Catholic schools, is the founder of the Trnava university Pázmáneum (1635). He laid foundations of Hungarian baroque literature.

21 Jégé, his own name Ladislav Nádaši (1866–1940), a fiction writer, representative of realism. His novel *Adam Šangala* (1923) belongs to the masterpieces of Slovak historical fiction.

22 Anton Hykisch (1932), a novelist and diplomat; in 1993–1997 he was ambassador of the Slovak Republic in Canada.

(spicy) paprika, special Gypsy music and songs. Their space is a plain and they like horses, since they are associated with the penetration of the old Magyars into the territory settled by Slavs. However, Hungarian characters occur also in artistic works associated with an urban environment, representing rather urbanisation than rural values. Sometimes what is stressed is their entrepreneurial spirit, inventiveness and occasionally their higher cultural or educational level. However, also in this sense, the view is unbalanced, since there are also types showing degenerateness and decadence (as an example, note the characters in Zuzka Zguriška's work). Sometimes, especially during the totalitarian period, Hungarian characters are products of ideological schemas, having been created per clear ideological order. An example of such a character is Commissar Bende from the novel by Vladimír Mináč[23] *Živí a mŕtvi* [The Alive and the Dead], whose Hungarian origin is not as important as his revolutionary consciousness, since he is a revolutionary by profession: "*He was born half a century ago to a Hungarian servant in Berehov, spent four years in WWI and then fought in the Hungarian commune and was rotting in the prison of white terror, went to Transcarpathia, and then came Spain and international brigades, defeat and concentration camps in France, and long years of illegality*" (Mináč 1978, 328). As far as Commissar Bende is concerned, it is difficult to speak about a type, for he has a certain function of being a fighter for the so-called goodness, or rather for the victory of progressive (communist) ideas. He could be either a German or French, since except for his origin and replicas, spiced with non-Slovak expressions, nothing specifies him as a Hungarian.

Hungarian characters also occur in the work of Peter Andruška, Andrej Chudoba or Ivan Habaj, though mostly in that of Ladislav Ballek. It is he who, through his work, offers a new conception of the literary treatment and mapping of the Southern-Slovak setting with its Hungarian characters. The characters are greatly individualised due to his unique poetics, based on the influence of the setting which, as a milieu, also determines them, or, as Hippolite Taine claimed, predestines their acting (Vantuch et al. 1995, 135–136). The difference between the poetics of I. Habaj and L. Ballek has been pointed out by Robert B. Pynsent who maintained that "the attitudes of these two authors to the question of nationality are diametrically different. The Habaj's one is essentially romantic,

23 Vladimír Mináč (1922–1996), a novelist, film scriptwriter, essayist. He was an author leaning towards Communism, one of the representatives of the so-called socialist realism. As member of a guerrilla group, he fought against Germans during the WWII and drew on this experience in his works.

while Ballek's neoromantic. The romantic attitude sees nation and nationality as products of conflict […] Ballek's attitude understands people rather as communities than national wholes […] Ballek's community can easily absorb the conflict" (Pynsent 1989, 77).

The protagonist of Ballek's novel is Volent Lančarič, a butcher's assistant who uses many Hungarian expressions even in Slovak speech. Volent is characterised by an unusually unique vocabulary denoting, on one side, his courage, foppery and self-confidence, and, on the other side, ferociousness, viability and forcefulness. His lexis is characterised by Hungarisms and deformed Slovak words. In the novel, he introduced himself with the following words: „*Mondja meg neki, hogy én itt nőttem fel, úgyhogy innét nem mozdulok. Mondja meg neki, hogy hentes vagyok, es ehhez megvannak a mefgelelő papírjaim. Itt akarok maradni!*" [Tell him I grew up here, so I'm not moving from here. Tell him I'm a butcher and I have the right papers. I want to stay here!] (Ballek 2007, 193). This Hungarian monologue absolutely confused his future master. Dobrík translated it to Riečan (originally into Slovak) as follows: „*Mám vám povedať, pán Riečan, že tu, ako vraví, vyrastal, takže sa vraj odtiaľto nepohne. A mám vám povedať, že je mäsiar a má na to... náležité papiere. A že tu chce ostať*" [I am to tell you, Mr. Riečan, that he, as he says, grew up here, so he will not move from here. And I am to tell you that he is a butcher and can prove it by adequate documents. And that he wants to stay here] (Ibidem, 194). The Hungarian sentence is grammatically correct, which means that Lančarič has a good command of the Hungarian language. He speaks fluently the language that is foreign for Riečan. But it is evident that, as far as his Slovak is concerned, in his colloquial speech he uses typical Hungarian words, and words which acquire Slovak suffix.

Bilingualism in literature written in Slovakia is nothing unusual, since both Slovak and Hungarian languages were being formed approximately at the same time. Even though they belong to different linguistic families (Hungarian is the only language in Central Europe that is not Indo-European but belongs to Finno-Ugric linguistic family, while the Slovak language as well as other Slavic languages form a part of the family of Indo-European languages), they significantly influenced each other. The influence of Hungarian, as well as other foreign languages, is also pointed out in Ballek's work.

A thousand-year-long coexistence of Slovaks and Hungarians has been a period of the building of intercultural relations. Both nations have rich cultural heritage and mutual influencing has been going on in the common living space. The achievement of linguistic independence was a basis for cultural development in the case of all nations. Slovak writers studied in Jena, Prague or Hungarian Miskolc. The educated could speak German and Hungarian. This is exactly the

reason why these languages were domesticated especially in small towns. Their use was, alongside the Slovak language, natural and common not only in everyday speech but also in the literary works whose authors depict characters typical for the use of foreign languages as well as mixing Slovak and Hungarian. For example: „*Ešte aj vo dverách ho balamutila čriedami koní, mangalíc, tým rajom, o ktorom ju naučila snívať jej predprevratová čítanka plná mocných a veselých hrdinov, čo si ich pozvoľna aj poslovenčovala. Hovorievala: Toľdi, Janko Kukurica, Janko Paprika. A takto recitoval vnukom svoj čítankový veršík: Ešik a zeššó, siť na nap, Janko Paprika mošogať*" [Even at the door she was fooling him by herds of horses, Mangalicas, the paradise she was taught to dream about by her pre-revolutionary reader full of strong and cheerful heroes whom she was gradually even making sound Slovak. She used to say: Toľdi, Janko Kukurica, Janko Paprika. And in such a way he was reciting a verse from the reader to his grandson: Ešik a zeššó, siť na nap, Janko Paprika mošogať] (Ballek 1981, 184).

Since the 1960s Ballek has focused on generational fiction, especially novella and novels, bringing into the narrative world realia of the southern regions where the setting was shaping people. And the strength of this southern part shaped the narrative subject. Ballek wanted the reader to know and understand the artistic world, to have a possibility to look at the world, space, time, events and protagonists from one point in such a way that nothing would be obvious, no deed without its consequences. The works *Pomocník, Agáty* and *Južná pošta* are structured like a dialogue not only between protagonists but like a dialogue leading to the literary past and present. In this regard, since the time of Romanticism, Slovak literature with southern themes has caused a controversy. "Slovak literature was internally constituted on the basis of the discovery of the importance and uniqueness of its own territory, which served as a source of self-expression, self-realisation. It is not a coincidence that mountains and forests occupied a dominant position in folklore and literature; they became symbols of national community, meaning, metaphorically and literally, an asylum for the persecuted, emanated a feeling of salvation, were a place of escape from stress. The ideas of V. Mináč come invitingly to mind here: 'The escape to mountains, from the first incursions up to the last Uprising is a typical historical Slovak movement. It is not in vain that mountains, forest, have central place in Slovak folk poetry and legends. The mountains are dark, disagreeable, black: but all who pursuit happiness, must cross them'" (Žilka 1981, 37–48). In Petőfi's poem *Az alföld*, in the translation of J. Smrek „*Čím ste mne, vy drsnochladných Karpát*" [What are you to me, you of the ruggedly cold Carpathians], there is an opposite attitude to the mountains and forests than there is in Slovak literature. The most general sign of the mountain – plain opposition is the we – them, that is, our world against

their world. Geographically, the borders of these worlds could be situated at a place where plains merge into hills. But it is not important to exactly localise the boundary line between the worlds. It is more interesting to search for the reasons for the creolisation of cultures in contemporary literature. In this regard, Ivan Halász speaks about multiethnicity (Halász 2018, 181). Naturally, not even this process is a novum, since in this territory many nations and cultures have developed, lived and influenced one another. But to observe the creolisation of cultures in literary texts could enrich us with additional knowledge.

As has already been mentioned above, Ballek's novels are written in the form of a dialogue through which an evaluative aspect of the author to certain social strata, in this case the Hungarians and Slovaks – the people living in the plains and the mountains – is manifested. Before WWII Hungarian characters were not depicted as positive. However, Ballek belongs to the generation of authors who are trying to artistically portray the southern local colour. Almost each of his works is thematically related to southern settings, since that region is not foreign to him. He provides detailed descriptions of a fertile country of poplar and locust trees. One can get lost in reading about hot weather and lazy rivers, which are most representative of the southern local colour for Slovak readers. It is the same as spruce, beech or fir trees – symbols of the beauty of a hilly country, and, last but not least, of a certainty of everyday bread. The land of mountains and forests was depicted by P. O. Hviezdoslav and M. Kukučín, and mountains were important also in the work of D. Chrobák, Ľ. Ondrejov. Beauties of Slovakia have long been limited only to mountains, quiet villages in the mountains, with harmony between nature and people. Characters have been compared to pure and virgin nature. This automatically made people living in the Slovak mountains genuine and without any errors.

But due to Ballek, the south of Slovakia was no longer symbolised just by the Danube, since the symbols included also the Váh, Hron and Ipeľ, that is, the rivers that were liberated from the bosom of mountainsides. Theirs is a world of different images, colours and flavours. Since the author grew up in the south, he knows not only the environment but the qualities and mentality of people as well (Halász 2018, 175). And he managed to put this knowledge into his works. His characters are bearers of an epic story, while the setting is a place where various stories happen. Ballek extends the opposition of mountains versus plain by the opposition of the city, that is, moral purity versus moral failure. In his texts, universal symbols undergo change as well, based on a function they fulfil in each setting. He puts to the forefront a symbolic meaning of water expressing permanence, peace, that is, de-tension, but also rationality. In the south, water has a more beneficial effect than fire – naturally, than fire in the symbolic sense

of the word. Fire is a symbol of perturbation, tension. The novella *Vodné hodiny* [A Water Clock] cannot be understood without these symbols, nor the parts of other texts. In Ballek's works, the southern local colour is created by an adequate symbolism emanating from the specificity of the region, where there is enough warmth, but less water (Žilka 1981, 37–48).

In the novel *Pomocník* he used long descriptions of the setting to evoke the moods of a southern town. Dynamic development of the butcher's wife Eva Riečanová is characteristic of her change of language, from dialect to the speech of a small town, merging into the setting, and, consequently, getting more self-important. The assistant, Volent Lančarič, uses many Hungarian expressions in agreement with the given place. He is a symbolic character, since he is butcher Riečan's assistant, but also the "assistant" of Eva Riečanová. One has a feeling as if the author were trying to make him mythical. He is clever, strong, and has a talent for trade. Even though he is not a positive character, one does not perceive him as a villain either, because when compared with Riečan he has a more sympathetic air.

Ballek's earlier work *Južná pošta* can be better understood when one reads *Pomocník*, since *Pomocník* is more realistic. A reader of *Južná pošta* can then better visualise war events in Dudince experienced by the Jurkovič family. The country around the Ipeľ river is mystified through Ján's view of the world. In him, the author embodies himself, his own childhood. A pigeon becomes a symbol of friendship. Of the whole family, only the father understood that the red bird became a spirit of the plains, fields, heats and childhood. Through the prism of five-year-old Ján, readers find themselves in a fairy tale world, as if reading the stories of *The Thousand and One Nights* in which Ján is identified with Sinbad. Only in the last novel the author reveals that the preceding stories are Ján's dreams. This makes the dream about Ján's disappearance in a sea a vision. It is a play of fantasy.

Ladislav Ballek belongs to that matured generation who know well the story of southern areas, can see events and relationships without prejudice, and therefore have the right to discuss them. Literary criticism does not use the term "southern fiction" in its terminology, for, consequently, we do not speak about the fiction of other regions, like the Gemer, Orava or Liptov fiction. It is true, but the so-called southern fiction is still exclusive, since it represents a certain novum in Slovak literature and its symbols and elements can be found in the work of Hungarian authors living in Slovakia, such as Gyula Duba, Lajos Grendel, József Bereck, Magda Kovácsová, Ferenc Keszeli, and others, as well as in the works of Slovak authors living abroad, such as Miroslav Krivák, Janko Čeman of Vojvodina, Pavol Kondač, Andrej Medveď, Zoltán Bárkányi and Michal Hrivnák from Hungary. An artistic portrayal of southern local colour is attempted above all by

the three authors of the middle generation: P. Andruška, L. Ballek and I. Habaj (Žilka 1981, 39) who have rich language material at their disposal. Every little word about a tree or plant depicts a human being, the fate of a person rooted in southern regions. Ballek managed to uniquely evoke the atmosphere of that part of the country.

Palánk is in Ballek's novels associated with Šahy, a town downstream of the Ipeľ river. This place is almost unknown in Slovak literature. Historical events always took place in the vicinity of Palánk, because it was situated near the centres of the Hungarian Kingdom, thus it was always an important town. Where does the name Palánk come from? It associates a little village named Drégelypalánk, situated approximately 10 kilometres from Šahy in the Budapest direction. In the times of the Turkish rule the village was a significant "palinka" (the word means a small garrison with a barrier made of wooden bars). "Palánk" is a Hungarian equivalent of the word "palinka", preserved in the name of the mentioned village above which rise the remains of the Drégely castle. In Šahy one can up to these days hear idle conversation about an underground tunnel supposedly leading from under the monastery to the castle. This is hardly likely, though, undoubtedly, in the town itself there were some underground tunnels. As for the castle, it is known that it was occupied by Turks in 1552 and became a centre of one Osman province, the so-called vilájet. Then the town also fell and there was a decisive battle in the near Plášťovce after which the Turks occupied three counties at the same time (here Sforza Pallavicini was also captured, the murderer of Martinuzzi – the first, though unofficial, governor of Transylvania).

After 1989 literature in Slovakia enters into a new period of development in which the entire literary system becomes pluralised, taking over its dominant features from postmodern tendencies. True, the trend of parodying and ironising certain conventions, schemas and stereotypes began sooner; the changes only accelerated this process and moved it from the periphery to the centre. As an example of this one can point to the work of Lajos Grendel[24], who, however, will not be discussed in this book, since as the author of ethnic literature he is a specific phenomenon. Postmodern subversion also challenges the types that, over time, have grown into a mythicised form and stereotype. If a stereotype is to be created and continued, the authors must observe two substantial criteria: (1) the character's differentness from other characters, that is, their being

24 Lajos Grendel (1948–2018), a Hungarian fiction writer and essayist who lived in Slovakia. His work displays feature of postmodern prose. Some works have a satirical flavour, e.g. *Einsteinove zvony* [Einstein's Bells] (1998).

constituted through specific features and (2) continuity of these features, that is, the continuation of a characteristic feature in various characters despite changing circumstances and the flowing of time. These petrified forms are, in fact, most parodied and ironised by contemporary art. Literature thus becomes a rewriting and copying of other texts. An accurate characteristic of this phenomenon can be found in the work of an outstanding Czech Anglicist: "If modernism is a culture of the original, then postmodernism is a culture of the copy. Books are copies of other books. People are copies of other people" (Hilský 1995, 243). If one group of authors prefers conventional stereotypes of Hungarians, the other group, in the spirit of postmodernism, parodies the stereotypes, undermining them, subjecting their model to a kind of subversion (Zajac 1997, 36).

As an example, one can take Pavel Vilikovský's[25] text from the book *Krutý strojvodca* [A Cruel Engine Driver] under the name *Pam para pam* (1996, 106–118). The pretext for the origin of Vilikovský's parody was a radio play from the time of communist totalitarianism, that is, a journalistic genre based on a dialogue. Characters: (1) a journalist (he manages, leads the dialogue); (2) the addressee from the Hont village during celebrations; (3) Kecskeméthy, a deputy administrator of the Hont district from 1848; Rotarides, a teacher and fellow rebel of the romantic poet Janko Kráľ; (4) a reeve from the same period; (5) Miško, a pupil with good results at school who, due to new methods, learned Hungarian in the times of strong Magyarization (naturally, the character is fictive).

In parodying conventional stereotypes of Slovak-Hungarian relations, the author uses three time frames: (1) The first time frame is a period of socialism, displaying false optimism of the time, when collectivisation of villages was celebrated as a success; (2) This time frame takes us to the year 1848 with its characters (the deputy administrator and the reeve as official holders of power against Rotarides as the revolutionary); (3) This time frame is only indirectly in the text, through various references to the present with statements with a changed addressee; what in the past referred to Slovak society has today a contrary tendency – it can be read at least from the phrases that in Central Europe everything is repeated, but often in inverted order. It means, at the same time, that Hungarians as holders of power (the deputy administrator and the reeve) speak as some contemporary representatives of political life in Slovakia. If the author comes to terms here with anything, it is undoubtedly the issue of power, producing a kind

25 Pavel Vilikovský (1941–2020), a fiction writer, translator. His work has signs of postmodernism, he often uses intertextuality and elements of parody. He is currently considered the most original author in Slovak prose.

of logical chiasm, reversal and subversion of the literary system based on the creation of type or individuality. The characters are not individualities, but rather have certain functions, they are neither identical nor homogeneous, but only bearers of subversion which does not undermine the given order or system. It "subverts it, rids it of its natural validity, polemicizes with it, challenges it, points to its paradoxical nature, disparateness, disjunctions, opaqueness, wrongness, suspends its logic" (Zajac 1997, 36). From the textual aspect it is symptomatic that the author lets speak, to a microphone, the already non-living persons from the 19th century (the reeve, teacher Rotarides), but their utterances contain not a few references to the present. From the poetological point of view, we have here a trope called "prosopopeia", but, at the same time, anachronism, that is, an intentional exchange of time in the text, an occurrence of words, concepts and motifs which could not have occurred yet in the given time. And one knows that characters from 1848 speak to a microphone and are heard by the whole Hungary. It is symptomatic that the characters use many Hungarian expressions, even the whole sentences after which follows the labelling by number as in scientific style. At the end of the text there are notes – 15 in total – containing translations of Hungarian sentences, not into Slovak, but English.

The approach breaks the stereotype of the Hungarian in Slovak literature and adopts certain contours. Such a break was also attempted by Rudolf Sloboda who wrote about it even in his *Pamäte* [Memories]. It also occurs in Dušan Mitana's work[26] in a different, not petrified form. However, commercial works continue to prefer types based on conventional stereotypes and ideological schemas in order to make it easier for an average reader to get tuned to a given theme and absorb a literary work without any effort.

A specific example can serve Daniela Kapitáňová's[27] novella, published under the pseudonym Samko Tale, entitled *Kniha o cintoríne* [A Book About Cemetery] (2000). The story is narrated by a mentally retarded Samko Tále, and in reading the book the percipient really has a feeling that it was written by a mentally retarded person. It is testified by vocabulary, style as well as Samko's naïve

26 Dušan Mitana (1946–2019), a fiction writer, screenwriter and a poet. His novella *Patagónia* [Patagonia] (1972) belongs to the masterpieces of Slovak fiction. Of exceptional quality are also his short pieces.

27 Daniela Kapitáňová (1956), a fiction writer, author of radio plays. Her debut *Kniha o cintoríne* (2000) was published under the pseudonym Samko Tále in multiple editions and was translated into several languages (Swedish, French, Hungarian, Czech). Its theme is a continuation of Günter Grass' *The Tin Drum*.

view of the world. The author managed to express the speech of a mentally retarded person very well, giving the reader a feeling of authenticity: „*hoci on nebol z Komárna, on tu bol len prenajatý*" [though he was not from Komárno, he was only rented here] (Tále 2005, 23). Answering the question of whether she had a concrete model for the book, the author provided the following answer: "In Komárno there really was a man who was pushing a cart and collecting cardboards. And I made a total rookie mistake that I made up the rest of the story on the basis of visual impression. The whole Komárno then thought that I had written his history, his life story. I even have heard that when A Book About Cemetery was published, that little man, who was really mentally disabled, was signing it, having believed that he was its hero. I am sorry that I hurt him – but, on the other side, I may have built a monument for him."[28]

Since the story is set to Komárno, it contains many Hungarisms: Characters have Hungarian names (Csonka Eszter, Angelika Édesová, RSDr. Gunár Karol, Bezzega Feri, Ženge Tihamér, Lali Fenšég, Tonko Szedílek, Csipke Zoltán, Édesová Angelika, Szervusz Dávid, or Szedílek Tonko). Samko Tále's language allows him to express the ideas which would otherwise be offensive, though during the Mečiar[29] times they were part of politics as well as social life: „*Lebo Maďari sú všade. Najviac v Komárne, aj keď ja neviem, že prečo sú tu, mne nikto nič nepovedal, tak ja to ani nemôžem vedieť. Potom je aj veľa Maďarov aj v Maďarsku, ale to nikomu veľmi nevadí. Najviac ale každému vadí, že sú aj v Komárne a že sme ohľadom nich veľmi veľa utláčaní*" [Because Hungarians are everywhere. Most of them in Komárno, even though I do not know why they are here, no one has said anything to me, so then I cannot know it. Then there also are many Hungarians also in Hungary, but it is almost nothing to anybody. But what is most to everybody, is that they are also in Komárno and that we are very persecuted as with regard to them] (Tále 2000, 120).

Even in his family one can find Hungarian roots, which emphasises the fact that there is no ethnically pure family in Central Europe, particularly in Komárno:

„*My sme starých rodičov volali Omama a Opapa, ale len doma, lebo by to bolo čudné, keby sme ich volali Omama a Otata pred ľuďmi, lebo ja nepoznám nikoho*

28 Available on the internet: http://kultura.sme.sk/c/6434439/ako-vznika-hit-kniha-o-cintorine.html [cit. 02. 12. 2019].

29 Vladimír Mečiar (1942), Slovak politician, three times prime minister of the Slovak Republic in the 1990s. He was a populist statesman with authoritarian behaviour.

iného na svete a ani v Komárne, kto by sa volal Omama alebo Otata. Lebo to je nemecké a my sme slovenskí.

Lenže ani Omama a Otata neboli nemeckí, aj oni boli slovenskí, len Omamina stará mama bola Maďarska a volala sa Csonka Eszter. To sa nikomu nepáčilo.

Ani mne sa to nepáčilo.“

[We called our grandparents Omama and Opapa, but only at home, because it would be strange if we called them Omama and Otata in front of people, because I do not know anyone in the world or in Komárno, who would be called Omama or Otata. Because this is German and we are Slovak.

But neither Omama nor Otata were German, they were also Slovak, only Omama's grandmother was Hungarian and was called Csonka Eszter. No one liked thi.

I did not like it either] (Ibidem, 17).

Here is one more quotation characterising the overall set of the book, that is, its ironic nature: „*Môj otec vždy hovoril, že kefír vymysleli Mongolci a z toho sa dá vidieť, aký je to kultúrny národ, lebo vymysleli kefír. A nielen kefír, ale aj vyhnali z Mongolska Maďarov, lebo Maďarov nemá rád nikto na svete, lebo sú Maďari. Slovákov má každý rád na svete, lebo sú Slováci*” [My father used to tell me that kefir was invented by Mongols and one can see from that what a cultural nation they are, because they invented kefir. And not only kefir, but also drove Hungarians from Mongolia, because Hungarians are liked by no one all over the world, because they are Hungarians. Slovaks are liked by everyone in the world, because they are Slovaks] (Ibidem, 48).

Daniela Kapitáňová's satirical novella contains many Hungarisms and draws its humour from the time when politicians fuelled nationalistic passions. With a touch of humour, the author makes fun of the atmosphere which was here in the 1990s. It seems that it was the refugee crisis which in a way blunted these passions, but, on the other hand, channelled the hatred towards Muslims – in a country which is not even interesting for the refugees.

Another example is the setting of GULAG, where nations are equalised, connected by a common destiny. This is testified by Peter Juščák's[30] novel *…a nezabudni na labute!* […and Do not Forget About Swans] in which the protagonist Irena Kalaschová from Kežmarok experiences stress and degradation

30 Peter Juščák (1953), a fiction writer, author of non-fiction. In the journalistic document *Odvlečení* [The Kidnapped] (2001) he brings testimony of the inhabitants from eastern Slovakia who were interned after the end of WWII in Soviet gulags. This topic is depicted also in the novel *…a nezabudni na labute!*

together with a Hungarian actress Katalin. They become friends already in the wagons during their journey to Siberia: „*Maďarka si sadla k Irene, objala ju okolo pliec ako dobrá kamarátka a tešila sa, že niekto tu vie po maďarsky*" [The Hungarian sat down next to Irena, embraced her as a good friend and was happy that someone can speak Hungarian here] (Juščák 2014, 59). Irena was married to a German, and she was half-German as well, but her mother was a Ruthenian teacher, thus she was not of a pure German origin, despite that she is sent to a GULAG to serve her 8-year sentence. Only after the death of Stalin in 1953 did the sentenced women get out of jail, provided that they survived its difficult conditions. In that place, their suffering is the same, irrespective of their German, Hungarian, Slovak or Ruthenian origin.

Slovak Characters in Hungarian Fiction as Seen through the *Ours-Foreign* Principle

A question arises: how do Slovak literary characters act in Hungarian literary works? To start with, one has to say that Slavic names as well as words evoke strange associations in a Hungarian mind, very often becoming a source of humour, which also holds true vice versa. Certainly, the most parodied are Russians and Russian characters, though the Slovak and Czech names are also frequent in the texts based on humour. In general, however, Slovak setting in the works of Hungarian authors is used more often, even in the works of the most famous writers (M. Jókai, I. Madách and K. Mikszáth), coming from the territory of contemporary Slovakia, though also in the work of Gy. Krúdy. What is meant here is not only Krúdy's novel *Podolínske strašidlo* [The Podolínec Ghost] (1977) but also other works associated with the town of Podolínec in the Tatras area where the author had attended a lower secondary school. One may try to provide a typology of the characters of Slovaks in Hungarian literary works:

1. The Slovak as a character representing purity and incorruptness of people, as a type of simple man standing outside the influence of civilisation and city. József Eötvös was perhaps the first author who used a Slovak character's origin also in the name of his short story. It is about Slovak women going to the Hungarian plain to search for a job. After they finish their work, they come back home. However, one of them falls ill and stays there together with her daughter. The poor mother dies, but a farmer János Apostagi takes the girl for her own, brings her home and, having agreed with his wife, includes her with his five daughters. Here not only the dying mother but also the Hungarian farmer are depicted as savers. Such character type occurs in the works of

K. Mikszáth's *Slovenský rodáci* [Slovak Natives] (1881) and *Dobrí Polovci* [Good Cumans] (1882). There are characters as, for example, shepherd Tomáš Olej from the short story *Ten čierny flek* or the bagpiper Lapaj from another short story. The story of the works is set in the mountains, which in itself determines the characters' lives and is a Slovak characteristic, since Hungarians mostly live on plains. A Slovak female servant appears in Gyula Krúdy's first novel, known in Slovakia under the name *Podolinské strašidlo*. In the novel the author depicted a servant named Anna Príhodová, called Ančurka, who serves in the house of two older people. Although she does not have many responsibilities there, as regards her position she is still considered as if a secondary, less respected member of the family. This character type can also be found in the novel of a contemporary Hungarian author, Pál Závada, whose work *Jadviga párnája* [Jadwiga's Pad] will be analysed in the conclusion. Here servant Gregor can clearly be considered a positive character. Slovak women occur also in the work of the poet Gyula Juhász who spent several years in Skalica where he wrote poems with Slovak themes, mostly about simple characters belonging to a lower social class.

2. The Slovak as a humorous, but not satirical character. The humour can result already from the names of characters, which is very visible, especially in the novel of K. Mikszáth's *Dáždnik svätého Petra* [St. Peter's Umbrella], where all but two characters have Slovak names (Adamecz, Plachta, Krátki, Majzik, Sztolárik, Fajka and Kupeczky). The central-Slovak setting corresponds with this as well. One can see it in the place names, sometimes with a Hungarised orthography (Bjela Voda, Beszterce and Selmec). The names of villages sound Slovak as well, though they are a product of the author's imagination (Glogova, Privorec, Oporec and Uhlavňa).
3. The Slovak as a tragic character, too much crowded out from the society under the influence of his/her inclusion to minorities and taking a marginal position in it. This type can be found in P. Závada's novel *Jadviga párnája*, in which especially the last member of the dying-out house is such a character. His name is Miško Osztatní. Tragic is also the Slovak woman in József Eötvös's short story *Egy tót leány az alföldön* [A Slovak Girl in the Lowlands], who dies in a foreign, Hungarian environment in the Lowlands and leaves a small, uncared for daughter behind.
4. The Slovak as an element, part of a manipulated race. I mean here K. Mikszáth's novel *Obliehanie Bystrice* [The Siege of Bystrica] that also served as a basis for Ján Cikker's opera of the same name. The novel's protagonist is the owner of the Nededza castle Štefan Pongrácz who plays war by recruiting peasants from the vicinity, dividing them into two groups and having them

> dressed in military uniforms from the past as well as long past times. Usually, one group would siege the castle, while the other one would defend it. Sometimes it took entire days, even weeks, and the neighbourhood was laughing at it. The author uses Slovak sentences when declaring mobilization: Pongrácz's heyducks walk with a sword soaked in mutton blood from one peasant's house to another and shout in Slovak calling people to war: „*Vojna bude ludja*!" [People, there will be a war!] (Mikszáth 1960, 14).

As one can see, K. Mikszáth drew his topics from Slovak settings, his works being overpeopled with characters of Slovak origin. He discovered the appeal of Slovak nature into which he set his short stories as well as some novels. He frequently used the names of Slovak cities (Žilina, Banská Štiavnica, Banská Bystrica, Modrý Kameň, etc.), but in addition to the setting, it is mainly Slovak characters that give a unique flavour to his works. In the short stories *Slovenskí rodáci* and *Dobrí Polovci* most of the characters are of Slovak origin, which is testified not only by the setting but especially by their names (Olej, Filcsik, Mirkovszki, Makovnik, etc.).

As a good example one can take the novel *Cesta životom* [A Journey of Life] (1930) by Ladislav Nádaši-Jégé (1866–1940) who, as a GP serving many years in Dolný Kubín, had direct personal experience with Hungarian public administration system. The novel's protagonist is the Slovak Jozef Svoreň, Hungarised to József Szvorényi because of his career, who after his studies got a job in the district administration. Here he was ready to do anything to further his career. Upon the insistence of the district administrator Guzy (Hungarian name) he married his pregnant lover. After the collapse of the Austro-Hungarian Monarchy, he did not have any problem trying to get into the public administration of the Czechoslovak state. Even though Svoreň/Szvorényi is not a real Hungarian character, he nevertheless symbolises the so-called old "corrupt" Hungarian bureaucratic world.

Béla Balázs (1884–1949) was also an author who in his young age spent several years in Levoča. He was born in Szeged, but when he was 5 his family moved to Levoča. His father, Simon Bauer, was a secondary school teacher. After his death, his mother returned to Szeged together with her children. He remembers the years spent in Levoča in his book *Álmodó ifjúság* [A Dreaming Youth], consisting of two parts: the first part: Lőcse (Levoča) and the second part: Szeged. He was 14 when they got back to Szeged. His father was of Jewish origin and mother was German, coming from a small town Elbing. As far as Levoča is concerned, he remembers especially the Kloster Gasse [Cloister Street], describing it as a quiet, silent place. Unlike Spišská Nová Ves, Levoča was a lordly town,

and, at the same time, a centre of the Spiš district. Spišská Nová Ves was larger, but less lordly, rather proletarian. Their servant Marinka was from the village Dravec. The language of public administration was German, reminiscent of high German.

The memories of the Slovak town Levoča are interesting. As pupils, they admire the old man Popper, the discoverer of the Dobšinská Ice Cave, in the square sitting on a bench. There were two schools in the town: the evangelical one, attended by the children of Spiš burgesses and liberal Hungarian clerks; on the other side the Catholic school was visited by peasants and Slovak children (tót gyerekek) from neighbouring villages (peasant children). He also writes about elections. Hinter der Mauer was the name of the place where a discussion among children about elections was taking place. His friends were Hajnóczy and Márki. Hajnóczy (the director's son) wanted to vote for a liberal (Mr. Priehradny). The Freedom Party (szabadságpártiak) was pushing through the priest of the village Dravec – called Zeleňák. Sándor Márki comes with a message that his father will vote for Zeleňák. The struggle results in an abuse: Büdös zsidó kölyök! [A stinking Jewish kid!]. Miss Lorx with a big nose teaches him to play the piano and commits suicide. This part culminates in the death of the father who had stomach cancer. He was buried in the Jewish cemetery on a hill[31]. After his father's death his mother took an exam in Pest in order to be allowed to teach, and then they moved back to Szeged.

The tradition created by K. Mikszáth is continued in P. Závada's novel *Jadviga párnája*. The novel was declared a book of the year in 1997 and the author was also awarded a prestigious Attila József Prize. Its German and Slovak edition was published as well. The author has already adapted the novel into a radio play and there is a film version as well. The novel fulfills the criteria of a classical or post-classical novel, though the postmodern narrative strategy is applied in it as well. The story takes place mainly in the Slovak setting, but there are German and Austrian circumstances as well. The focus is, however, on the setting of Slovak Komlóš and partly also on Békéscsaba, though the name of Komlóš does not directly occur in the novel, based on the description of the setting, it could be unequivocally determined as a place of setting.

It must be said that both cities are situated in southern Hungary and are centres of Slovak nationality. Slovaks got there during the reign of Maria Theresa (1740–1780), when, after Turkish expansion, unpopulated areas of southern

31 See Balázs, Béla: Álmodó ifjúság. Magvető Szépirodalmi Könyvkiadó, 1976, pp. 195–222.

Hungary were settled by emigrants. The sovereign moved people from contemporary Slovakia there. The descendants of these people long kept their Slovak nationality, doing it partly even nowadays. One can learn much about it from the novel by P. Závada.

The author showed how Slovaks, as representatives of the minority, were gradually moved to marginal positions. Finally, in the novel an entire family, which still had been connected to the pan-European cultural and social context at the beginning of the century, dies out. However, it is not just a result of Slovak-Hungarian relations, but of significant changes that happened in Europe in that century. Even at such conclusion can one arrive in analysing Slovak characters in the fictional works of Hungarian authors. Moreover, one would wish to add one more evaluation of the significance of Závada's work: "In recent times, contemporary Hungarian literature has seemed to be just a delicacy of the elite and an unreadable ballast for the unchosen ones, and suddenly there appeared a novel which shocked both the lovers of language experiments of postmodern literature as well as the sceptics who have already lost faith in contemporary literature's ability to still be attractive" (Deáková 1998, 7). Something similar is happening at present in American literature as well, with Don DeLillo, B. E. Ellis, S. Sontag, T. Morrison, R. Ford and others showing enormous interest in readers and constructing their texts to ensure "an ideal reception", which is in sharp contradiction with recent practices of postmodern writers (Vietorová 1996, 200–201), especially its first wave up to 1980. One of the preferred topics of contemporary literature is multiculturalism.

In the end one can draw a lesson: Slovak-Hungarian contacts are a suitable topic for the research into the spatial orientation of texts using the ours–foreign basis. This can be proved not only by the works of K. Mikszáth from the end of the last and the beginning of this century, but also by Ballek's literary texts from the 1970s and 1980s, and, finally, by the success of Pál Závada's novel *Jadviga párnája*. Yet in a framework of the spatial orientation of the text, Hungarian characters are foreign elements in Slovak novels. The opposite is partly true as well, though only when Hungarian fiction does not assume the right to absorb the territory of Slovakia into its own world. In such cases even a Slovak character in Hungarian fiction becomes part of our (Hungarian) space. One can find examples of this, especially in old fiction.

The Ours and the Foreign in Formation of the Image of a Tinker (Slovak–Czech Relations)

The question of Czecho–Slovak relations in the 19th and 20th centuries has been discussed in many theoretical and literary, historical studies which defined this mutual link based on the historical aspect as "an alliance and contradictions" and pointed to the semiotic field of "intersecting" intertextual and extra-textual transfers. One of the new methodological impulses in the research into Czecho–Slovak literary relations could be imagology, that is, a comparative discipline focused on the interpretation of images ("les images") representing foreign countries and nations in verbal text. The images are mostly in the form of myths and collectively spread stereotypes operating in neighbourly relations as certain fictive and subjective concepts specifically interpreting reality. According to one of the founders of comparative imagology, Hugo Dyserinck, in the "image of the neighbour" reception should prevail over the theory of influence, that is, intercultural dialogue over the proving of the dominance of one literature over the other, or, in turn, creating an intercultural unity (Dyserinck 2010, 443–450). The Spanish comparatist Claudio Guillén speaks in this sense about the inevitability to study relations between two close literary units as a communicative alteration of genres, forms and themes which have "changing phases and rhythms of development" (Guillén 2008, 14) and which have to be cleared of ideological connotations. In the Czecho–Slovak relations, the image of oneself ("auto-image") and the image of the other ("hetero-image") were often limited to the creation of such cultural discourses, in a narrative form (cf. Świderska 2001; according to Gáfrik – Koprda 2010, 440–441), in which would occur the themes and images supporting theory as a model of mutual reciprocity – though based on the dominance of a "more developed" Czech literature, and on the suppression of the "otherness" or "foreignness" of Slovak culture developing at the turn of the 19th and 20th centuries still under the conditions of the non-existence of Slovaks' own state. One of the frequent Slovak themes in the Czech milieu was the topos of the tinker which drew into itself certain romantic elements, uniqueness and, in addition to the social aspect of poverty, the embodiment of, within patriotic ideology, an ideal type of common man of pure character with prevailing virtues and national feelings. This topos did not emerge only in imaginative literature and contemporaneous journalism but penetrated even to more popular musical

genres with greater reception, such as the 19th-century opera. In the semantics of the 19th-century Czech-Slovak mutual reciprocity, the tinker topos also represented an ethnically and linguistically closest "younger" and "poorer" brother who has a social status of a "wage craftsman" and vagrant, but – like his "more developed Czech brother", and despite certain exotic aspects – was included into the "common family" with the same patriotic connotations. „*Ano, zde mezi bratřími/ Sourodnými pochován,/ Odpočívej sladce s nimi -/ Jseš, co oni jsou – Slovan*" [Yes, here among brothers/ Fellow natives buried,/ Rest in peace with them –/ You are what they are – a Slav] (Hrob 1858, 1152), says the lyrical subject in the poem *Dráteník* [Tinker] by Karel Alois Vinařický[32]. On the Czech side, this genetic affinity is also confirmed by linguistic etymology – in addition to the set form *dráteník* [tinker], in the Czech environment the Slovak forms *drotár* or *dratár* were used as well, or, especially in fiction and journalistic style, the bohemian equivalent with Slovak base *drotař* or *dratař* which reflected a minimalised lexical differentiation of the Slovak word "drôt" or the Czech "drát" [wire].

The following passage does not aim to fully map the literary depiction of Slovak tinker in the Czech texts of the 19th century, or to provide a classical literary, historical interpretation of this literary character as representing an element of "Slovakness" in the Czech milieu of that time. Drawing on the theory of imagology, I will try to use some texts (irrespective of their aesthetic value) to apply its methodological impulses to the selected epic and dramatic genres (also with an overlapping in journalism and folklore studies) forming the character of the tinker as a kind of "topos" and "stereotype" reflecting a set of schematised functions, motifs and qualities.

As is widely known, tinkers, coming especially from north-eastern Slovakia, were purchasing and then selling wires even outside the territory of Upper Hungary, especially in Moravia and Bohemia where they were also mending metal and enamel cookware (cf. Guleja et al. 1992; Vondroušková 2012). In the neighbouring countries, mostly Bohemia and Hungary, they were „*svorne akceptovaní za reprezentanta slovenskej biedy*" [commonly accepted as representatives of Slovak poverty] (Krčméry 2012, 104). According to Štefan Krčméry, „*smútok drotársky*" [the tinker's grief], that „*sa pári so sirobou*" [couples with orphanage] (Ibidem), resulted from an irresolvable contradiction between the effort and, at the same time, impossibility to improve one's social position – tinkers as „*živé kúsky slovenského tela*" [live pieces of Slovak body] (Ibidem) are „*vtáci v*

32 Karel Alois Vinařický (1803–1869), Czech conservative poet and literary critic, translator of Virgil.

zemi zakorenení […] *lístok vetrom unášaný*" [the birds rooted in earth […] a leaf carried by wind] (Ibidem, 105). This social motif, connected with the exotic otherness, had been stressed as early as the beginning of the 20th century in a metaphorical depiction of the Slovak tinker also by, for example, Rainer Maria Rilke in his poem *Der kleine "Dráteník"* [The Little "Tinker"] (cf. Kučera 2008). Within the context of 19th-century Slovak literature, the tinker may have been synonymised with an impoverished wandering patcher scratching a living at home and abroad, nevertheless, the social aspect of his situation was only exceptionally linked with ideological connotations conveying the emerging national awareness. Thus, the Slovak author Jozef Podhradský, officiating as a priest for the Slovak evangelical minority in Pest when Ján Kollár left for Vienna in 1850, in his novella *Roztrieskaná história, čili Prvý drotár* [A Shattered Story or the First Tinker] (in manuscript 1853) placed the origin of tinkery in the kingdom of Moravia. The first alleged tinker was the legendary Prince Mojmír, who, having expanded the principality of Nitra by the Moravian Kingdom, created one of the earliest Slavonic states. Against the allegorical-mystical historic background, its romantic subject didactically unfolds the idea of the oppressed Slovak people fighting against the barbaric Huns. Following the disintegration of the Moravian Empire, Mojmír escapes abroad where he earns his living in secret as a tinker. His beloved Angelina has to marry the cruel Hungarian ruler Tuhut who has inflicted a defeat on Mojmír. Twenty years later, the latter pays a visit to his mother country and renders Angelina a tinker's service without revealing his origin. Disappointed by Angelina's not having recognised him, he sets out on wandering round the world in search of the enchanted princess who is hoped to help him in his fight for freedom. In Podhradský's text, the story of the first great Slovak to become a successful tinker mingles fiction with fantastic reality, that is, nostalgia for the lost national independence. The protagonists tragic fate and his dreamy visions refer to Messianic Romanticism lending the historic figure of Mojmír the metaphysical dimension of a patriotic symbol, far beyond the contemporary reference to the typifying folkloric portrayal.

In the Czech literary context, the national moment motif was often added to the social subtext of the tinker – the tinker was sentimentally perceived as a specific type of a persecuted Slovak patriot whose wandering and specific tinker work did not have any analogy in the Czech milieu, and who, as a member of a "unified" Czechoslovak tribe, was an ideal expression and representation of national and social persecution. To a certain extent, one could associate it with the operation of the Rousseauistic preromantic myth of the "natural man" living in harmony with the divine order of nature. The literary type of a socially low human being with strong moral principles was linked here with patriotic

connotations – the tinker was not just a usual "outcast" wandering throughout foreign countries due to economic reasons, but a humiliated patriot, suffering for his unfree country, and, especially for the Czechs, an ethnically close Slovak representing the Slavic element from Upper Hungary. The so "thematised" ideologeme of Slovak tinker remained rooted in Czech culture during the entire 19th century as a metaphorical expression of the unhappy fate of the Slovak ethnic. Furthermore, this "thematised" ideologeme undoubtedly reflected the Czech reception of Slovak folklore, namely songs and proverbs, which, the censure of uncomplimentary personal features of tinkers notwithstanding, accentuated such attributes as poverty, honesty, application, nostalgia and confidence. In contrast to the domineering Hungarian context, the positive properties of these vagrant workers symbolised, despite all hardships, the peaceful and pious virtues of the Slovak ethnic. For example, in Pavol Dobšinský's[33] legend *Drotári a ten špatný* [Tinkers and the Bad One], recorded in *Prostonárodné slovenské povesti* [Slovak Folksy Legends] (1880–1883), the fairy-tale motives are enhanced by the religious feelings of Slovak tinkers seeking a bed for the night on their homecoming. They are offered one by a strange man on the condition they guess three riddles. The youngest of the six tinkers then gives a prayer and asks God to help him. Thanks to his prayer, he recognises the stranger as the devil and finds the riddles easy to solve. In the Czech reflection, however, the religious footing of the fairy tale is lost, with the Romantic topos of "unspoiled simpleton" rather emphasising the noble-mindedness and assiduity of the Slovak traveller, his ethnically and linguistically nearest "brother" who works abroad to provide a living for his family suffering at home.

The literary character of the tinker first appeared in the Czech setting in Chmelenský's[34] libretto which became a basis for the first Czech national opera (singspiel) *Dráteník* composed by Škroup[35]. Škroup asked Chmelenský for a libretto, gave him a subject matter and probably also indicated a basic plot scheme. Škroup and Chmelenský wanted, in their own words (Chmelenský 1826), to create an original singspiel in Czech with a national subject matter. Škroup's

33 Pavol Dobšinský (1828–1885), Slovak folklorist and well-known collector of Slovak folk tales, poet, translator and publicist.

34 Josef Krasoslav Chmelenský (1800–1839), Czech revivalist poet and literary, music and theatre critic, author of opera librettos.

35 František Škroup (1801–1862), Czech composer and conductor of the Estates Theatre in Prague and the opera in Rotterdam, author of the first original Czech opera *Dráteník* and incidental music for the play *Fidlovačka* [A Dancing Party](with the song *Kde domov můj* [Where My Home Is]) by J. K. Tyl.

work was a response to the „*stesk vlastenců*" [patriots' nostalgic longing] for an original Czech singspiel. Also Chmelenský as an advocate of the Czechoslovak tribal, literary and linguistic unity was influenced by the „*láska k vlasti a jazyku mateřskému*" [love to the homeland and to the mother tongue] (Ibidem). This may have been the reason why to the Czechoslovak whole was added a Slovak character of the tinker who speaks (sings) „*v* […] *zbratřeném nářečí*" [in […] a brotherly dialect] (Ibidem), that is, in Slovak, acts as a patriot and, at the same time, reflects a social aspect. Chmelenský acknowledged the help of the Slovak author Gašpar Fejérpataky-Belopotocký, whom he, not being confident in his knowledge of the Slovak language, asked to check the utterance of the tinker speaking Middle Slovak with some Kysuce dialect elements. In the introduction to the book edition, he thanked him for this help (Rosenbaum 1989, 89). In the footnotes to the printed libretto, he explained some different Slovak expressions and apologised for his mistakes in Slovak which he considered an integrated "Czechoslovak" language.

The presentation of *Dráteník* owed its success not only to the lyricism of Škroup's Romantic music, but no less was it boosted by the linguistic qualities of Chmelenský's libretto, which laid the foundations of the Czech opera usage through honouring the function of the sung poetic expression (Ort 1939, 147). Often recognised as the first original Czech librettist, Chmelenský had the first experience of Czech opera phrasing when he translated Mozart's *The Le nozze di Figaro* [Marriage of Figaro] (1825). Following the established tradition, he composed his lyrics in metrical verse, fully aware that the customary emphasis on the quantity of vowels – exposing wide-open vocals at crucial moments of the score – must preserve the underlying meaning. That is to say, special emphasis necessitates measures corresponding with musical phrases and word stress fixed by both quantity and note values. Thus, word measures were to some extent subordinated to whole verses and sentence stress. In an attempt to highlight Slovak linguistic peculiarities as a means to portray characters of the lowest origin, Chmelenský's poetic version of the Slovak tinker was built on the accentual-syllabic metre tending to a regular trochee metre. Czech characters – holding a higher social position – sing in metrical or accentual verse with a trace of iambic metre. Therefore, musical critics ascribed the continued success of this opera to the linguistic aesthetics of the libreto form, which in the case of the tinker represented "musical argot of sweet innocence doing no aesthetic harm" (Ort 1939, 151).

A simple love story in a town setting brought a conventional motif of lovers whose happiness was opposed (through misunderstanding) by their parents. Although the minor character of the Slovak tinker enters the main plot line

somewhat statically, as a "deus ex machina" (the tinker gets a job in the house of merchant Květenský who wants to marry his daughter Růženka against her will), this character, according to Felix Vodička, still reappears throughout the entire story "as an example of positive human values, as a bearer of patriotism and mutual Czecho-Slovak relations" (Vodička 1960, 231). The tinker refused to stop wearing the traditional costume of his predecessors and showed his willingness to help (facilitating the lovers' meeting) as well as ironised, in words and acts, the burghers' longing for wealth. He expressed his feelings towards his Slovak homeland in a song which can be considered an artistic culmination of the libretto. In this way the tinker spoke about his true form of love for his nation also with the Czech servant in the house of merchant Květenský. Within the Jungmann's programme, to feel patriotically means, especially, to love one's language. The tinker in the Czech opera was defending his Slovak country which, even though not rich, is a country of his childhood, games and, especially, his mother tongue through which „*srdce ke srdcu srdečne hovoriť môže*" [a heart to a heart can speak heartily] (Chmelenský 1872, 12). Slovakia acquires an idyllic form („*miluška zem*" [endearing land], „*zora zlatoučká*" [golden Aurora] and so on) in which „*kvietok sa usmieva*" [a small flower is smiling] and „*libe vetrík zavieva*" [nicely the wind blows]. The song (written in dactylic-trochaic prosody) is finished by a contrast in values between a foreign land and a homeland to which the tinker wanted to return and where he wanted to die as well („*už na veky tam zostanem*" [forever I will stay there]) (Ibidem).

The Škroup's singspiel reflected a boom of the Czech folk and patriotic song in the 1820s and 1830s, continuing a revivalist tradition to which a political subtext was also penetrating, that is, the motifs of resistance, struggle and criticism of contemporary situation which got sharpened especially after the revolutionary year of 1830. The *Dráteník's* singspiel structure, based on the alteration of the spoken word with prevailing songs, allowed for the linking of the didactic aspect with the entire entertaining culmination. The song was considered to be the most efficient means of building social consciousness and resonated especially in folk and burghers' classes, due to its simplicity and comprehensibility (suitable for mass reproduction), for its life optimism and emotionality. This is where one can look for a long-lasting popularity of the Škroup's text and of Chmelenský's *Dráteník* which opened in the Stavovské divadlo theatre in Prague on 2 February 1826. The tinker's sensitive song about his home and love for his homeland anticipated the song *Kde domov můj*, composed by Josef Kajetán Tyl[36], probably as an

36 Josef Kajetán Tyl (1808–1856), Czech writer of prose, playwright and publicist who

allusion to Goethe's *Mignon's Song* sung by a blind musician in the singspiel by the same composer Škroup entitled *Fidlovačka aneb Žádný hněv a žádná rvačka* [A Dancing Party or No Anger and No Brawl] from 1834. Both the tinker and the blind musician are bearers of common positive values and they represent standardised characters who are socially and ethnically clearly determined and characteristic for their analogical relations to their mother tongue and patriotic ideology. A certain similarity of composition and ideological effect of both texts, whose origins were separated by the distance of almost ten years, is testified by the fact that the new edition of the *Dráteník*'s (1927) libretto included also the Tyl's song *Kde domov můj* which ended the entire work as an excipit, and in this form it was played in later versions as well.

Following Chmelensky's libretto, it was Tyl's "arabesque" *Pomněnky z Roztěže* [Forget-me-nots from Roztěž] where the tinker topos emerged as if in a "pure" form, reflecting the Czech perception of "Slovakness" within a framework of the originating national ideology that also included the questions of Czech-Slovak mutual relationship. In this extensive short story, the author showed great understanding of Slovak reality and offered a story of an unhappy love (and destiny) of a Slovak tinker who reminisces his unfaithful love. His continuous monologue creates the essence of the picture of Czech society and contributes to the canonisation of a traditional stereotype of Slovak tinker topos in the Czech milieu. In the narrator's speech, in which the author himself could be found, also reflections about the meaning of mother tongue for the formation of national consciousness were given: „*jazyk nemilovati, nezvelebovati, anebo z pouhé nedbalosti, lenivosti nebo lhostejnosti ani ho neuměti, znamená tolik, jako zapírati svých rodičů, nehlásiti se k svému národu, nevděkem spláceti drahé vlasti, ničehož nevědíti o národní hrdosti – slovem: nemíti v těle kousku cti a zasluhovati opovržení všech šlechetných*" [not to love one's language, not to praise it, or out of pure neglect, laziness or carelessness not even know it, means the same as to renounce one's parents, not to claim one's nation, pay back one's homeland with ingratitude, not to know anything about national pride – in short: not to have in oneself a piece of honour and deserve contempt of all the great], says the narrator who highlights the right to one's own language for all suppressed Slavic nationalities, criticising the Czech society for its ignorance and conventional views of "the poor and uneducated" Ugrian Slovaks (Tyl 1952, 151).

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participated in the organisation of Czech cultural and theatrical life. Author of, for example, the theatre play *Fidlovačka aneb Žádný hněv a žádná rvačka* (1834). The song *Kde domov můj*, which is today the Czech national anthem, appeared in it.

The satirical picture of a provincial society in the arabesque *Pomněnky z Roztěže* was a generic modification of Tyl's "patriotic short story" and allowed the author to identify social problems, especially social inequality and injustice, more realistically. The romantic motif of an unfulfilled love affair taking place at present (it is proved by the introductory episode of the reading of *Máj* [May] and the memories of the deceased K. H. Mácha[37] in 1836) is offered by the author as a certain account from common life. This story, however, does not represent it in a direct perspective of a romantic narration, but puts it through a framing composition as direct speech. It evokes a stronger emotional colouring of speaking and contributes to the value identification of the reader with the narrator (i.e. with J. K. Tyl) and with the tinker whom *„Celé okolí* [...] *nazývá darebou"* [Entire neighbourhood […] calls a vagrant] (Ibidem, 161). The plot is gradually broken by additional "entering" persons and inset episodes, and thus it is more motivated due to the growing amount of information the reader learns about the tinker's eventful fate. The shabby tinker, who likes liquor and begs, has external attributes of a vagrant, from a certain point of view being stylised as Mácha's savage. But despite that he is – as "a good soul" – a bearer of characteristic features of his nation, and therefore provokes compassion not only for his unfulfilled love but for the devout attitude to his homeland as well.

The author reveals how the tinker is gradually accepted by the Czech society, captured almost with an air of a petty, bourgeois Biedermeier idyll, which, despite its first distrust, finally arrives at a certain level of understanding. The tinker begged for money, though only the narrator was able to provide it to him, to whom he was attractive by his unusual appearance and behaviour, but especially by his moving singing. The authorial narrator who *„písně po světě se toulajících uherských Slováků nejednou více potěšily nežli draze placené hrdlo na prknách divadelních*" [was often more pleased with the songs of the loafing about Ugrian Slovaks than with expensive throats on theatrical boards] (Ibidem, 160) brought the tinker (Ján from the Trenčín district) among the "ladies and missuses" and only then came retrospectively his story of sad love to a beautiful, but unfaithful Hanička. The reader learned that right during the wedding the bride was coquetting with a forester. And despite the fact that his uncle prevented Ján (the tinker) from immediately punishing the forester, he finally had to leave his native Slovakia and go "to the world". At this moment direct narration ends and the story remains open for the company of listeners. Only the narrator met on the same

37 Karel Hynek Mácha (1810–1836), Czech Romantic poet well known across Europe, who became famous especially for his lyrical-epic poem *Máj* (1836).

day the crying tinker who showed him a letter from his parents informing him about Haničkа's death.

Through his author = narrator projection, Tyl built the story on communicational-pragmatic approach to recipients, and his aim was to bring readers to an idea of the "matter-of-factness" or "truthfulness" of the depicted reality. This was also supported by individual "intrusions" of the all-understanding narrator to the story, his comments and evaluations which, according to the author's intention, manipulate epic space, time and, especially, characters – they are understood only from their utterances. The contrast of "feeling" and "mind", "heart" and "world", which pervades the semantic composition of the whole text and determines especially the real conflict of protagonists, unifies the idea of love for one's homeland. „*Srdce jejich zůstavuje všechnu rozkoš doma, kolébku svou*" [Their (the tinkers' – note by the authors) heart leaves all pleasure at home, in their cradle], claims the narrator about the tinker who does not agree with a pragmatic opinion of the Czech "missus", that is, that „*kde se nám dobře vede, musíme rádi bydlet*" [where we do well, there we should be fond of living] (Ibidem, 158). It is the tinker's "natural love to his homeland" that became focal for the narrator (author) to understand his life story. Even though the basic plot scheme, with a tragic end, results from the personal qualities of the unfaithful Hanička, she entirely lacks the "patriotism" of her counterpart (tinker Ján). A key to one of the possible interpretations of the tinker may be the introductory as well as the concluding motif, but also the origin of the arabesque in the times of culminating quarrels regarding the explanation of Mácha's *Máj*. The character of the tinker could serve as one of Tyl's attempts to "come to terms" with the Mácha's heritage of romanticism, with his conception of a torn character – as mentioned above, the tinker is stylised as a real torn vagrant, beggar and drunkard. In the story the idea of morality is interspersed with the idea of national awareness and is used to demonstrate an unsolvable problem of social mobility of the so-far forming Slovak ethnicity. One can see here that the hero fatalistically succumbed to the influence of a girl, since passion won over mind. In agreement with this, as Tyl in his work created a conceptual scheme and thematically arranged the characters, so he had defeated those (and this is also illustrated by the death of the unfaithful Hanička) who lack morals and who are also depicted without showing relation to their homeland.

As far as Czech-Slovak relations are concerned, the short story's linguistic peculiarity lies in the fact that in its journalistic publication in 1838 the Slovak tinker speaks Czech, but in its book form, when the short story became part of the cycle *Kusy mého srdce* [Pieces of My Heart] (1844), the author made the tinker more realistic by an attempt to transform his monologue utterance into

Slovak (even though according to his own ideas). In fact, he Slovakised the Czech language (maybe because of the Czech readers who could have difficulties with reading Slovak) – though with some mistakes, he enriched the Czech, phonetically, morphologically, lexically and syntactically, with the elements of the Slovak language. Irrespective of the fact of how well the author knew that language, the linguistic transposition of the Slovak character in the Czech fictional text into Slovak at the time of the Štúr constituted another relation and a certain positive responsiveness or understanding of the Czech author to Slovak efforts for national emancipation. Of significance in this case was especially that J. K. Tyl, about whom J. M. Hurban[38] in his travelogue *Cesta Slováka ku bratrům slovenským na Moravě a v Čechách* [The Journey of a Slovak to Brothers Slovak in Moravia and Bohemia] (published in Pešť, 1841) wrote that "he is today more nationalistic, and therefore most favourite Czechoslovak prose writer" (Hurban 1960, 89), already in this text, published as a book in 1844, publicly acknowledged Slovak language in a Czech text.

If one were to compare the tinker topos in the work of J. K. Chmelenský and that of J. K. Tyl, as well as its thematic manifestation, structure and localisation in foreign context (without regard to the fact that we have different genres here), one can say that the Tyl's tinker was no longer used to an explicit manifestation of Czechoslovak unity and, despite its sentimental-didactic tendency, was classified as rather a more social work. The value identification of the narrator with the author (J. K. Tyl) led to a more marked emotional depiction and understanding of the tinker's destiny in the Czech environment as well as to a possible evoking of sympathy of the Czech society to the Slovak character. A more or less realistic plot also reflected deeper psychological characteristics of the "inner world" of the Slovak tinker who in the Czech short story spoke Slovak, that is, his native tongue. His monologue, carried out in Tyl's Slovak, with the lexical and morphological "Bohemisms" (no proof of Tyl's possible taking advice concerning the Slovak language), could have been, from the literary and historical aspect, one of the first Czech artistic reflections of the linguistic "separation", which was up to that time provoking only critical responses by Czech writers. Tyl may not have known Slovakia from his own autopsy, but despite that in the mid-1840s he arrived at an opinion that Slovak efforts to have their own language should not disturb their traditional cooperation with the Czechs, who could without greater problems understand the newly originated Slovak language also in a work of art.

38 Jozef Miloslav Hurban (1817–1888), leading representative of the Slovak national movement, writer, editor and publicist, organiser of Slovak national life.

Also, in this period he remained a supporter of Czechoslovak mutual relations, which he did not understand, however, as Czech literature being "more developed" and, consequently, the Slovak culture being "other" or "foreign".

Of the Czech literary magazines in the 1830s and 1840s, it was Tyl's magazine *Květy* [Flowers] in which the problem of Slovak national life was most often discussed. In that time span there were published short ethnographic reports and articles or feuilletons which, among other things, informed readers about, for example, the way of life, customs and material conditions of tinkers in whose destiny patriotism, pure character and Slavic origin were highlighted. This emphasised the uniqueness of their social status which often led, due to misunderstanding, even criminal sanctions (e.g. Filípek 1838, Winkler 1844, Rybička 1845). In the mentioned Chmelenský's depiction of the tinker the dramatic aspect came to the fore, but the journalistic and ethnographical texts or small feuilletons up to 1848 were moving the tinker topos to a romantic stereotype of a social outcast who many times blended also with other romantic symbols, for example, with a vagrant or gypsy. It is true that in the "tinker's legend" *Begler-Begův syn* [The Begler-Beg's Son] by the Czech journalist and Tyl's colleague from the editorial board of the *Květy* magazine, Vojtěch Filípek (Filípek 1838), appear the traditional romantic motifs of an unhappy love and desire for a free life, the cemetery or a substituted son, what is important is the inclusion of the "tinker" phenomenon. And this is situated in the period of Turkish raids and is related to the characters of nomadic gypsies who run away from Trenčín, to save themselves from the Turks. In the ethnographic feature *Horal* [The Hillman] a *Drotar (Malá oprava)* [The Tinker (A Small Correction)] by J. Winkler, tinker is not a Gypsy, but a Slovak, who "by his dialect as well as his appearance […] he belongs to [Slovaks] rather than to Silesians or Poles, differing with his trade, from these as well as those ones" (Winkler 1844, 468). The author of the article provides ethnographic and linguistic proofs about the difference between a Silesian hillman and a Trenčín tinker. But even though "beautiful skin in Silesia considers moustache to be ugly and is frightened by it" (Ibidem, 471), a tinker is always depicted as a wild and ragged man, having a moustache and long, thick unruly hair. Still in 1862 Vítězslav Hálek, a supporter of the magazine *Máj* in his travelogue feature *Do Tater a v Tatrách* [To the Tatras and in the Tatras], uses description of the tinker's ragged appearance – „*ohromný širák*" [a huge broad-brimmed hat] and „*vlasy mnohem delší*" [hair much longer] (Hálek 1887, 19) – as relevant signs differing a Slovak villager from a "civilised" observer. But according to Winkler, a tinker's physiognomy may be "interesting and considerate, if we remove shabbiness from the hat, […] thick dirt from his shirt, shabbiness and aged, brownish and ruddy colour from his fearnaught, patches from his trousers, and mud from

his peasant's shoes" (1844, 471). In a short reading notice *Z Chrudimi* [From Chrudim] (Rybička 1845), a criminal "court case" genre, but with a subtext of sympathies and compassion towards Slovak tinkers, the author, probably the literary historian Antonín Rybička (in 1845 he was a court secretary at the Chrudim municipality), identified a false allegation against Slovak tinkers concerning the robbery of a Prague coach. He claims that among their basic and generally accepted features belong fairness and kind-heartedness. "They beg, but […] if they cannot get a job; they never steal though" (Ibidem, 468), states Rybička, presenting it as a generally spread public opinion.

The character of the tinker is depicted in various literary genres, and for the Czechs it is always a symbol of a "Slovak brother" and a close Slav. Firstly, the tinker attracts through his folklore "exoticism" and social "otherness", but he is never a cunning scoundrel or a definitely negative character. The schematisation of this motif is also manifested in the fact that the tinker is always put to analogical situations, drawing especially from the conflicts found in romantic fiction (leaving a loved homeland, solitude, poverty, strong feelings, emphasis on morality and honour, unhappy love, etc.). Although individual psychological depiction was dominated especially by traditional ideological cliché, the tinker, occasionally identified also with a drunkard (alcoholism aspect), vagrant (freedom aspect), or a romantic outcast (poverty aspect), many times even with a patriot (didactic-educational aspect), still remained a certain archetypal synonym of a "pure" human being and unspoiled nature (fairy-tale, mythological or natural aspect). In other words, an "opposite" to modern society, a character who would not deny his ethnic Slovak origin, and therefore must be perceived positively for his emotional relation to the nation and homeland. The tinker topos was thus solidified into a canonised image of a typified character who, because of its general features, was not subjected to greater interpretive changes.

It is necessary to point out that the Slovak tinker topos to some extent reflected the stereotyped Czech image of the Slovak people as it originated in the early 19th century and became commonplace later in the 1830s and 1840s with the expansion of Czech-Slovak reciprocity like an ideological reflection of ethnic-linguistic similarity. It was then that Slovak authors published their works in Czech papers and periodicals, entering Czech awareness as an autochthonous ethnos sharing with the Czechs one state within the Hapsburg Empire. Czech and Slovak literatures in their artistic reflection construed the image of their German and Hungarian "oppressors" like a certain stereotype to determine the constitution of their collective identity as a particular defence mechanism (Hahn 1995, 201). Fostered by Ľudovít Štúr's literary circle, which until the language separation had been in close contact with the Czech intellectual community,

the Czech heterostereotype identified "Slovakness" with the positive features of Slovak country folk. Slovaks were attributed properties virtually analogical to other Slavonic nations (diligence, kind-heartedness, morality, peacefulness, devoutness, etc.). This scheme was supplemented by the theme of greater poverty connected with the geographical conditions of Upper Hungary in contrast to the fertile Lowlands populated by the Hungarian nation. This is how – even outside the Slovak context – the stereotype of a plebeian nation was formed, presenting the Slovaks as shepherds, peasants, highlanders as well as tinkers (Krekovičová 1994, 140).

After 1848, the Slovak tinker topos was interpreted by Božena Němcová[39] in the novella *Pohorská vesnice* [The Village under Mountains] (1856), who in her philanthropic and idealised view of Slovak realia after the Czecho-Slovak linguistic "separation" fulfilled the idea of Czecho-Slovak mutual relations. Němcová was discovering Slovakia as an object of literary depiction not only artistically, with a marked aesthetic value, but also journalistically and folkloristically in *Slovenské pohádky a pověsti* [Slovak Tales and Legends] (1857–1858) or *Obrazy ze života slovenského* [Images of Slovak Life] (1859). Her familiarity with Slovak realia was not for her only accidental or fragmentary, but led to a clear aim – to introduce (through direct contact and her own autopsy) to the Czech milieu not only the country but also common Slovak man, symbolically represented by the tinker: "there are great treasures, and no one cares about their discovery", wrote Němcová in a letter to a literary philologist A. V. Šembera on 4 May 1855 (quoted according to Otruba 1964, 195). Based on literary historical sources, in her story *Pohorská vesnice* she drew on a real event captured by a short anonymous report *Hrob Slováka v Březnici* [Grave of a Slovak in Březnica] (Hrob 1858) making use of the German article of Alois Klar in the almanac Libussa for the year 1859 (Klar 1859). In 1834 a patriotic noble Jan Karel the count Kolovrat Krakovský (1795–1872) provided at his castle in Březnice accommodation to a terminally ill tinker Ján Galik from the Trenčín district. After the tinker's death on 27 February 1834, he put an iron cross on his cross, with an inscription symbolising Czecho-Slovak mutual relations: „*Ač v cizině, předce mezi bratry*" [Abroad, though Still Among Brothers] (Hrob 1858, 1152). The motif of the grave of the Slovak tinker, who died in poverty and in a foreign (though close) country, was explicitly taken over also to the novella of B. Němcová. She set into the factographic context, as

39 Božena Němcová (1820–1862), Czech writer, founder of modern Czech prose from the village and small-town environment, collector of folklore, especially fairy tales. Her most important work is the novel chronicle *Babička* [Grandmother].

a typical requisite of the times, the motif of an unhappy love and sacrifice, connecting the character of the count and that of the tinker. The given Slovak topos thus also acquired the attribute of honour, since the tinker sacrificed himself in favour of his rival in love, the noble count. His grave then became a cult place for the tinkers wandering from Slovakia to Bohemia. It was highlighted in the poem *Dráteník* by the Czech literary man Karel Alois Vinařický, paraphrasing the grave's epitaph in the concluding stanza (Ibidem).

However, Němcová was not the first who artistically treated the episode. She used an almost forgotten short story *Dráteníci* [Tinkers] by the Czech-German writer from Moravia, an aristocratic philanthropist – the count Bedřich Sylva-Tarouca (1816–1881), who as a landed patriot (through his family close to the Sternbergs, the supporters of the Czech museum) is included to the generational group of a famous collector of folk songs František Sušil (1804–1868). At the time of preparations for his monumental edition *Moravské národní písně s nápěvy do textu vřaděnými* [Moravian National Songs with Tunes Inserted into the Text] (1853–1860), probably at the beginning of the 1850s, from Sušil's initiative Sylva-Taroucy began to record various regional variants of local events reflected in oral folklore and wrote in German a novelistic text treating tragic destiny of the Slovak tinker in Moravia. The short story, whose original version was not preserved, was translated into Czech by another member of the Sušil's circle Beneš Metod Kulda (1820–1903), intended for the first volume of the Moravan calendar in 1852, published by the Catholic-oriented Church publishing house Dědictví sv. Cyrila a Metoda [Heritage of St. Cyril and Methodius] (Sylva-Tarouca 1852). Even though Sylva-Tarouca's short story is especially a fictionalised rewriting of a folklore-documentary event, without any greater artistic value, its literary and historical meaning lies in the fact that it is a kind of inspirational pretext and source for the *Pohorská vesnice* which originated in the time of the author's interest in Slovak realia. Němcová transferred the motif of Sylva-Tarouca's article into her short story *Drotaři* [Tinkers], which she wanted to publish in 1855 in the Moravian calendar Koleda (cf. Wenzl 1913; Souček 1914). This short story, whose manuscript form, however, is not available, was finally not published, but the writer decided to extend the fabula with new motifs and include her previous sketch into *Pohorská vesnice*, then under preparation.

The comparison of both texts and their filliating matches shows, as it was already proved by F. Wenzl in his *Filologické listy* [Philological Letters] (1913), that Němcová knew Sylva-Tarouca's article and used it as one of the relevant sources. The author took over the episode illustrating the honesty of the tinker's act in Prague – in Sylva-Tarouca's work the tinker Jura after the prayer (his religiousness being) comes to ask for alms, but he finds just an empty house. He

decides to guard it until the arrival of the owner who, despite initial distrust, rewards him for this brave act. In Němcová's work tinker Ján did the identical thing in the house of the count Hanuš Březenský. The motif of the Slovak tinker's funeral made by this philanthropic aristocrat was also transposed. The author highlighted the language of Slovak tinkers from the contemporaneous Czech to the Slovak dialect. She shortened descriptive parts, and altered and removed documentary descriptiveness of individual incidents. The acts of the count and Slovak tinkers were enriched by emotional subtext and the aspect of marked idealisation, even more highlighting the contemporaneous stereotypical scheme of the tinker, or an image the Czech society had about him (analogic confrontation of the values of Czech and Slovak setting was provided already by J. K. Tyl in *Pomněnky z Roztěže*). „*Drotar jest sice chudý, ale poctivý*" [The tinker is poor, but honest], stresses Jura in Sylva-Tarouca's text (1852, 72), and the given quality, together with industriousness, modesty, religiousness, but a dangerous inclination to alcoholism (which is socially determined by his poverty, not being an individual quality) crosses over to the set of motifs for character attributes in the artistic depiction by Němcová.

Pohorská vesnice is based on an opposition between the Czech nobility and a society of small, simple people form the Chod vicinity, to which Slovak tinkers are included as well. The philanthropic count Hanuš Březenský, referring to his destiny and expression to Hanuš Kolovrat, comes from Prague to his estate together with the tinker Ján. He introduces him to his steward, another Slovak tinker Michal who once risked his own life to help his lord. It appears that both tinkers are relatives from Ugrian Kolárovce. Ján lost his parents and as an orphan had to leave his home and make his living as a tinker. Even though an unhappy love for Jelenka reminds us about the impossibility to overcome social barriers, it also confirms the tinker's efforts to put general good, that is, to faithfully serve his lord, over his own interests.

Individual incidents, descriptive parts and dialogues allow Czech readers to gradually create empathy for the life of the tinkers living at the estate of count Hanuš Březenský. Through the love relationships of the aristocratic as well as village couples Němcová briefly points not only to the utopic peace between different social groups, but especially strips the Czech tinker topos of the aspect of exceptionality and romantic savageness highlighted by J. K. Tyl in his *Kusy mého srdce*. The initial fear and distrust of Czech villagers as well as of the count to the Slovak tinkers, caused by their hot-headed behaviour and difference of appearance (torn clothes), is exchanged by an opposite. The tinkers live together with the Chod villagers, differences in language and customs are not any obstacle to mutual respect, village clothes are exchanged for a town coat and behaviour

(despite stronger emotions, even a certain "hot-headedness") shows modesty, humbleness, industriousness, craftsman skills, devotion to their lord, especially, however, religiousness and observance of church and civic laws. Although tinkers embody the lowest possible level in the contemporaneous hierarchy of social groups, under the influence of the generous acts of count Březenský, they are nevertheless inclined to positive changes. It is he who becomes a model example in the change of the Czech society's relation to socially outclassed tinkers. The count admits that at the beginning he was deceived by an unattractive appearance and prejudice connecting this group with Gypsies, with the frightening of small children, criminality, etc. However, tinkers get educated and learn other crafts as well, which they can use after their return to Slovakia, that is, to their homeland, as an existential basis of their social mobility and professional advancement.

Comparing the tinker topos of J. K. Tyl and B. Němcová, it may be said that, despite certain stereotyping, in Němcová's work one finds that the topos became more realistic. The motif of savageness and different physiognomy is suppressed here, but the motif of patriotism remains. On the contrary, what is emphasised, with a didactic educational subtext, are the aspects of character closeness and fellowship with the Czech folk environment, which suppresses the overall perception of "otherness" and "foreignness" for the observing and evaluating subject. Němcová in fact uses the portrait of tinkers and Czech villagers living in harmonic agreement to demonstrate a new model of Czech-Slovak mutual relationship, possibilities of cultural communication between both nations after the period of Czech "cooling off" of the relations, as a consequence of the Štúr's language separation.

In the second half of the 19th century the literary depiction of the tinker is transferred from fiction and drama and more to poetry, which was associated with the general orientation of the Máj Circle[40] and the Ruch-Lumír Circles[41] to poetry, as to the most effective instrument of artistic influence from the point of view of reception. Máj circle (especially in the verses of J. Neruda, V. Hálek, A. Heyduk, etc.) was thematically returning the Slovak issues to Czech literature. Although there

40 Máj Circle – a group of Czech authors centred around the literary almanac *Máj* (1858) with a strong cosmopolitan orientation and an effort to bring Czech literature closer to progressive European thought.

41 The Ruch Circle – a group of Czech poets of the so-called national school, which was formed in the late 1860s. It was named after the almanac *Ruch* (1868).
Lumír Circle – Czech writers centred around the journal Lumír, who in the 1870s and 1880s set themselves the goal of raising Czech literature to a European level.

remained a vision of Czech-Slovak unity, it was already with an attitude that every side has a right to their own literary language and independence of cultural development. A new understanding of Czech-Slovak mutuality after the October Diploma 1860 was summarised by the editor-in-chief of *Národní listy* [National Letters] Edvard Grégr, claiming that Czechs and Slovaks are two equal parts of one Slavic nation the fate of which will not be decided by "orthographic or grammatical deviations", but common ideas and political will (quoted according to Vlček 1913, 1). Even though there continued different opinions concerning the unity or common procedure, the number of Slovak themes and motifs (in addition to the traditional depiction of natural beauties) points, from the Czech side, to a stronger empathy and social feeling for the ethnic situation in Upper Hungary and the progressing Magyarization.

To this also falls the tinker topos that emerged in the poetry of Adolf Heyduk[42]. Already as a young student, he had a personal knowledge of Slovakia where he was very fond of folk songs. In his debut work *Básně* [Poems] (1859), he devoted to Slovakia half of the collection entitled *Cigánské melodie* [Gypsy Melodies]. In 1873–1875, he published in *Lumír* (under the title *Ze Slovenska* [From Slovakia]) extracts from the prepared collection *Cimbál a husle*, dedicated „*bratřím Slovákům*" [to brothers Slovaks]. In a wide motivic span of the Slovak realia – the celebration of folk songs, the country and its dignity, natural-historical symbolism (Tatra Mountains, Kriváň, Dunaj, Nitra, and so on) – he does not leave out criticism of national and social oppression and danger of Magyarization. In simple responses, Heyduk offers genre pictures of common people attached to Slovak village. In addition to a frequently used character of the Gypsy as a Bohemian loafer, the poet also highlighted the tinker (e.g. the poem *Drotaři*) as the topos of a begging pilgrim with a decent soul. Folklore poetics based on the personification of tinkers – „*trenčanskych dětí*" [the children of Trenčín] and flocks of flying pigeons – is strophically intersected with an emotive apostrophe of the lyric subject contrasting „*pěkná čela*" [nice foreheads] or „*zpěvná ústa*" [singing mouths] with an unrepeatable destiny. The tinker does not choose poverty for his bride, and like pigeons are ambushed by death in the form of a gunner, so the tinker does not know where „*osud raní a kdo mříť povelí*" [destiny wounds him and who will command to die] (Heyduk 1876, 82). In the poem *Samoten* [Alone] from the collection *Básně 2* [Poems 2] (Heyduk

42 Adolf Heyduk (1835–1923), Czech poet of the May Circle, who distinguished himself with his poetic collection dedicated to Slovaks called *Cimbál a husle* [Cimbalom and Violin] (1876).

1865, 73), the motif of social poverty is connected with unhappy love, with a patriotic subtext and, especially, with a longing for home, where he cannot return anymore. The tinker was becoming a kind of prototype of an orphan who had to leave his love to procure some livelihood, but in foreign countries he found just a "naked plain" and "grave". A romantic appearance, „*chladné lícе*" [cold cheeks], „*černé vlasy*" [black hair], „*hlava nakloněná*" [leaning head], is connected with an almost Mácha type of reflection, with a non-recurring flow of time as a metaphor of tragic destiny, and with the capturing of an existential experience of death in which the tinker remembers his happy childhood: „*tiše na svou matku myslil / na Nitru a* dětské *svoje časy*" [quietly he thought about his mother / about Nitra and times of his childhood] (Ibidem). Also, the known propagator of the Czech-Slovak reciprocity Rudolf Pokorný[43] in his two-part travelogue *Z potulek po Slovensku* [From Wanders around Slovakia] (1883 and 1885) understands the tinker topos, based on concrete events, historical reminiscences and political-geographical reflections, from the aspect of social context, without folklore pathos and with the stress on the identification of real reasons of his outclassed status, which can be overcome only through migration to the ethnically close, though not always helpful Czech lands. In the poem *Drotařík* [A Little Tinker] from the collection *Pod českým nebem* [Under Czech Skies] (Pokorný 1879, 14–15), the author underlines the social context of the tinker's poverty („*slovenská poroba*" [Slovak bondage], „*trenčanská bída*" [Trenčín poverty]) with an admiration for his bearing the unfavourable destiny and hopes for a better future. The tinker does not complain because of his position, but lives in harmony with his family and becomes an example of undefeatable energy and unity: „*u nás se stav: / dobře nám po Čechách / zdrátuj a sprav / svornosť a lásku*!" [at ours you stop: / we do well in Czechia / tinker and mend / harmony and love] (Ibidem, 15).

According to Věra Brožová, who also did research into the tinker topos in Czech literature of the second half of the 19th century in occasional texts, there was no essential change in the paradigm of the Czech perception of the tinker. In his fixed image the motifs underwent some changes or were differently grouped (Brožová 2006). What was new, however, was the transfer of stereotyping to the folklore texts, especially the anchoring of this topos in the literature for children and youth, with the emphasis on didactic-educational function, which is a

43 Rudolf Pokorný (1853–1887), Czech poet and publicist, who sought the cultural convergence of Czechs and Slovaks, wrote *Literární shoda československá* [Czechoslovak Literary Consensus] (1880).

continuation of the patriotic subtext already constantly put into the tinker image. With this is also related a change in the conclusion of the plot whose composition becomes simple. Tragic ending mostly directed to a concluding strongly canonised stereotype of the tinker's grave abroad was substituted already for an optimistic ending as well – due to his character traits, the tinker gets some education in the Czech land, gradually overcomes his social status of some poor and unwanted "orphan", and returns to his homeland as an example of someone well-oriented and educated. A positive example of successful, although humble social mobility in Czech literature for children and youth is begun by its cofounder Karel Alois Vinařický in his epic versified short story *Mladý dráteník* [Young Tinker] (Vinařický 1845, 15–16). According to Brožová, the character of the Slovak tinker typifies a character of any poor child to whom it is necessary, resulting from Christian principles, to provide some benefits (Brožová 2006). In a schematised portrait, there are generalised such positive traits as decency, industriousness, love to one's homeland, to parents, or firm religious conviction. Even if a young tinker leaves the family because of the necessity to provide for it, he „*musí se světem bráti, / chodit za svým chlebíčkem*" [must wander through the world, / search for his bread], but, in the end, after a job well done the orphan happily returns home and „*radost jemu cestu krátí, / matce nese výdělek*" [happiness makes his journey short, / bringing the earnings to his mother] (Vinařický 1845, 15–16). Vinařický's intentionally aimed didactic verses with the response poetics in the spirit of F. L. Čelakovský[44] are typical for their allegorical parts with simple melodicity, thematically, through their formal composition, but especially through rhythmical intonation corresponding to children's perception. The tinker topos is depicted without specific individual features and sing-song nature of folklore poetics drawing on Slovak folk songs. The elimination of any "Slovakness" here means that the tinker becomes an idealised readerly element, a certain instructive "rhymes" suitable for school primers which inculcated young readers with a set of moral and educational principles in the spirit of contemporaneous Christian conservativism.

In such a didactic spirit the character of the tinker is thematised in recitations, in the Christmas plays for school youth (small tinkers went for trick-or-treating, which symbolised their religiousness, positively substituting begging in the set of tinker's traits), in school plays, and in morality short stories which are best examples of the intentional texts for children and youth (Brožová 2006,

44 František Ladislav Čelakovský (1779–1852), Czech poet and scholar, professor of Slavonic studies at the University of Wrocław and Prague, a collector of Slavic folklore.

334–351). Irrespective of what kind of genre it is, the tinker topos is subject to an analogical scheme – the fabula and the compositional scheme with only a little-changed set of motivic elements, which are updated according to the manifested goal, remain essentially the same. Poor Slovak tinkers are in the Czech environment exposed to various tests, for example, a typical accusation of robbery which in the end turns out to be false, since the tinker always refutes the suspicion of a criminal act by his fair behaviour. Despite shabby clothes, humbleness and religiousness are complemented by the references to close Slavic origin or other patriotic allusions. These axioms can be found, for example, in a favourite and many times published short story *Dráteníček* [Tiny Tinker] by Jaromír Březanovský (1820–1884) (Březanovský 1863) or in a child's play with songs *Dráteníci* by Josef B. Rebca (1842–1906) with Adolf Müller's music (Rebec 1875). They are ended with a lesson on the inevitability of brotherly help and framed by a stereotypic image of orderly life, by as if an ideal of adulthood to which the "children's age" is naturally oriented. The schematised utilisation in this case reflected the contemporaneous development of pedagogy (these didactic texts were composed especially by teachers) and aesthetics of descriptive realism and tried to achieve the most truthful depiction of reality in a verbal text. Even the artistic form is here aimed at a didactic intention of explicit lesson and mediation of concrete moral or religious principles which are to serve as a practical manual for "right" education. By the end of the century, the intensity of didactic-patriotic themes to which the topos of the small tinker is included was growing not only with regard to a growing interest of the Czech side in the destiny of suffering Slovakia, but also drew on the development of the so-called aesthetic-educational movement that wanted to use art to unforcefully form a child's "soul".

If so understood an image – though mostly having minimal aesthetic value – remained without a greater readerly response, thus by the end of the 19th century, artistic perception of Slovakia still oscillated between the romantic-mythmaking view and the realistic folklore nature, as it was confirmed by Felix Vodička in his study *Český literární mýtus o Slovensku* [Czech Literary Myth About Slovakia] (Vodička 1969). As an example of such bipolarity may serve the libretto of Karel Želenský's[45] *U Božích muk* [At the Wayside Shrine] (1898), set into music by the Czech composer Stanislav Suda[46], which continued Škroup's and Chmelenský's adaptation and returned the Slovak tinker topos to its literary-musical

45 Karel Želenský (1865–1935), Czech actor, director and playwright, is mainly associated with the National Theatre in Prague, author of plays and librettos.

46 Stanislav Suda (1865–1931), Czech composer of opera and symphonic music.

form (Želenský 1898), more efficient from the aspect of reception. The opera was for the first time introduced under the title *Boží muka* [Wayside Shrine] on 13 March 1897 in the Pilsner drama theatre (i.e. over seventy years after the opera *Dráteník*) and penetrated also to the stage of the National Theatre in Prague where it was successfully opened on 19 January 1898 (cf. Hostomská 1959, 664–666). The libretto's theme was not chosen accidentally. Želenský, a man with many interests who was an actor in dramas, sang in operettas, directed and authored several plays, small prose works, and librettos (cf. Šormová 2008, 1815–1817), was in 1894 hired by the famous theatrical director Vendelín Budil to the Municipal Theatre in Pilsen and here he met his contemporary, then a beginning blind composer Suda. Both artists agreed on cooperation, on the creation of an undemanding, lyrical-folklore opera "in the national spirit" which would return, in the period of the prevailing fashionable verism, to the tradition of Smetana's singspiels and to the poetics of *Prodaná nevěsta* [The Bartered Bride] from the village setting (Janota a Kučera 1999, 278). In 1895 Želenský and Suda took part in the Ethnographic Exhibition in Prague which significantly influenced the interest of the Czech side in Slovak folklore and Slovak village with its distinctive, characteristic types, that is, also with the character of the tinker who in this case, in their opera (with respect to the home audience), has a positive relation to the Czech environment. The element of Czecho-Slovak reciprocity with certain politicising subtext was strengthened especially in May 1896 by the foundation of the alliance Československá jednota [Cechoslovak Unity], which was focused on the strengthening of relations and cultural and economic cooperation with Slovakia (cf. Zelenková 2009, 99–101).

The opera with libretto, even written in Slovak, was thus to be situated in a Slovak village, with a dominating positive tinker character and with a traditional love motif. Želenský worked on the libretto in 1895–1896 and created a simple one-act opera with five scenes set to an undetermined small Slovak village at the end of the 19th century („*děje se na Slovači*" [happening in Slovakia]). The limited number of five persons, dominated by the tinker Berka as a "wise voice" of the village people, points to a simple basic story line beginning with a choral song of the gathered village people, with the background of "the shrine". The old tinker Berka, „*múdrý taťko*" [the wise daddy], returns to the native village from his wanderings throughout Bohemia about which he excitedly speaks to his countrymen as about the "sacred" land with free people to whom a foreign tinker is a brother. After his return home, he helps Malka who is unhappily in love with a youth (a poacher) Samko. Berka advises her to pray at "the shrine" as at the Christ's symbol of blessing and divine justice. But the overseer, for whom the following words hold true: „*pán a Slovák, divná vec – / pán rád zámek, Slovák*

klec" [the lord and the Slovak, a strange thing – / the lord likes castles, the Slovak a cage] (Želenský 1898, 11), hands over Samko to the hands of guards. The experienced Berka, however, reminds the overseer (again at a symbolical shrine) of his sin from the past – the overseer once seduced a young girl Katarína who committed suicide after the birth of her illegitimate child. It is Samko who is the overseer's son and because the overseer wants to atone for his sin he agrees to the wedding of Malka and Samko.

The opera achieved immediate popularity due to its simplicity and comprehensibility, despite the fact that it was the first work both for the libretto writer as well as the composer who, as far as composition is concerned, did not create a compact work. It was rather a free series of simple scenes and musical pieces without a real dramatic effect – but with an appealing melodicism. After the Pilsen and Prague staging, it was done in 1899 by a Czech theatre in Brno. What added to the opera's success (despite its serious nature, but a happy ending) was an emerging textual analogy of the Želenský's libretto with Sabin's libretto to Smetana's *Prodaná nevěsta*. Smetana's is also a village story with a love motif based on an enforced marriage, which is in contradiction with the feelings of the villagers and their morality. The typifying of characters, reflected in their "engagement" in the solution of the conflict (the lovers' wedding), points to an intention to exert an impression on common spectators, which is required by the principles of a genre, a realistically sentimental picture. Such was a one-act, lyrical opera with folklore features, alternating comic and serious aspects. Želenský's choice of Slovak with Czech features, which did not correspond to the standard form of the language, and was even enriched by lexical elements from the Moravian dialect, was to mark the "exoticism" of the Slovak village setting. It was, however (according to the stage instructions of the librettist Želenský), rather a unique Czech copy reminiscent of a space of the Czech "small village square with a pub" where all significant events of the simple story take place. Similarly, the names of the tinker Berka and the overseer Váňa have a certain Czech origin. The name of the young poacher Samko was again probably an echo of the contemporary popularity of an "ideal" type of an unhappy Slovak hero persecuted by Hungarian authorities, as, for example, in the legend *Samko pták* [Samko the Brid] from the cycle of stories *Tři legendy o krucifxu* [Three Legends about Crucifix] (1895) by Julius Zeyer.

In Želenský's conception, on the one hand, the tinker topos loses romantic features or attributes of mythology, or fairy tale, and, on the other hand, social "otherness" with a certain almost politicising effect prevails. The tinker is no longer a symbol of poverty and backwardness; there is an absence of the motifs of tolerated alcoholism or criminal behaviour of tinkers who were many times

depicted in the Czech sentimental literary works or contemporary journalism. As far as the libretto *U Božích muk* is concerned, in the image of the tinker Berka (in spite of the fact that his lower social status is preserved) are strengthened especially his moral qualities, such as pride, self-confidence, charity and enlightened mind, which are significantly projected to his position within a village community. The tinker's opinion here becomes a kind of unwritten law, corresponding to both the tradition as well as future development, which already anticipates a connection with the "close and friendly" Czechs. In the tinker's portrait by Želenský there is no longer the traditional folklore stylisation, and he is not (as in Chmelenský's libretto *Dráteník*) primarily shown as a suffering "patriot" either – but one can still detect there a clear social and didactic subtext. In Berka's song Bohemia is presented as an ideal, free country "without guards"; one can see the tinker's monological praise of Bohemia already at the beginning, in the second scene, where even the musical motif of the song *Kde domov můj* was used – to evoke in the readers an allusion to a prototype of the Czech singspiel by Škroup and Chmelenský. One can look at it from both sides: with regard to the Czechs, the libretto drew on the contemporary popularity of Slovak themes and as regards the Slovaks, it was a signal of the existence of Czecho-Slovak cultural closeness which could anticipate future unity. Although in Želenský's work Slovakia was superficially stylised into the aspect of "otherness", through the ideas of the character of the tinker it was shown in Bohemia as something very close, as the theme acceptable from the aspect of values and culture, the theme whose differences and specificities can be transformed and adapted to the domestic needs.

To conclude, one can claim that in the Czech 19th-century context the tinker topos became the most frequent and typical stereotype that reflected not only historical reality but especially the ideas of Czech intellectual milieu about Slovakia. Irrespective of generic variability, the reception effect of the artistic image of this character was a confirmation of the growing domestic interest in a "younger" and "poorer" ethnically-linguistically related "brother", who became part of the "common family" and whom one should help. It remains paradoxical that a schematised set of canonised features was substituted only occasionally, without a radical change of the structural core. The portrayal of the tinker thus abstained from more profound psychologisation, acquiring almost fairy-tale contours. Invariably, the tinker ever remained "a figure characterised by a relatively fixed complex of motives, relying on its social and folklore otherness and prompting the reader's unambiguous interpretation" (Brožová 2006, 349). The literary type of a socially outclassed person with moral principles and firm religious faith was gradually patriotically updated, and therefore could be adapted to various needs of Czech society declaring Czecho-Slovak mutual reciprocity. The transfer of

stereotyping into oral folklore or the utilitarian anchoring of the topos and its slight modification in the traditional (novel, short stories) and syncretic (opera, drama) artistic depiction or in the literature for children and youth moved, in a bipolar way, between romantic exoticism, mythological approach and between folklorism or realistic-pragmatic view, anticipating later efforts for Czechoslovak state unity. The ideologeme of the Slovak tinker remained anchored without greater changes in the Czech 19th-century culture as a metaphorical depiction of the unhappy destiny of the Slovak ethnicity and expressed the interests of the "older" and "socially-economically" more developed "brother", that was forming its own cultural discourse in such form in which the image of the mentally "close", though, if viewed via historical conditions, the "foreign", was modified to a variant of the "ours".

Slavic Myths in the Context of the Study of East–West Relations

The exploration of interliterary and intercultural processes known as the East–West Studies (Guillén 1985) consists of researches into genetically independent literary phenomena or issues concerning diverse cultural areas that institute supranational units. Such efforts specifically involve seeking analogical developmental moments which are appraised conformably with their common historical-social conditions, or on the grounds of theoretical delimitation. Claudio Guillén offers Kollár's *Slávy dcera* as an example of Central European interfusion of cultures and poetics, along with perceiving the methodological concept of the "East–West studies" as a form of "dialogue" between "unity and diversity" (Ibidem). According to him, this type of dialogue manifests itself as an open conflict between the practice of literary history and theoretical concepts, that is, as a confrontation between our conceptions (e.g. of the supranational nature of poetry) and the knowledge of poetics. Such an approach queries the Europocentric postulate of parallelism between the textual expression and the content as a single marker. Guillén refers here to the more intense parallelism of Chinese poetry, innovating the form with a minimum modification of the content. On the other hand, according to Pavol Koprda's interpretation of Guillén, the Chinese verse structure "enables such variations of expression that fail to be parallel" (Koprda 1999, 73). Therefore, Guillén strives to create typological as well as confrontational selections of the most representative literary works with respect to their aesthetic values. In his mind, the East–West studies namely result from typological contacts, from similarities shared by supranational literary anthologies, respecting, for example, genres, art forms, themes, literary relations, etc. Koprda assumes that Guillén's contribution to the East–West studies may consist in espousing the view that "it is possible to assemble supranational literary textual collections through contactless theoretical criteria, such as: the theory of religions; culture; mythology; cultural or social anthropology; psychoanalysis; the theory of personality; and sociological or linguistic schemes" (Ibidem, 74). Koprda adds to this statement that "concomitantly, each member of such an assembly has to evidence a cultural-historical contact with the other works included in the compilation" (Ibidem).

Van Tieghem perceives the East–West studies (Tieghem 1946) as a process of converging the factuality and the texts of individual national literatures. An important impulse behind the concept of "the East–West studies" was René

Étiemble's monograph *Comparaison n'est pas raison* (1963), which, critical of Europocentric belief about the superiority of great European literatures, drew a typological comparison of literatures lacking historical contacts and considered to be "uninfluenced analogies" (Étiemble 1963). The continental Europocentrism was also rejected by N. I. Konrad, who in his *Zapad i Vostok* [The West and the East] (1973, originally Moscow 1966) was convinced of the common history of mankind and the ensuing parity of literary circulation within European individual macroregions. He pointed out the semantic variability of the notions "the East" and "the West"; "Europe" and "Asia"; etc., which he did not deem historical but geographical terms, denoting, "at best, some groups of nations, but even then, with differing and changing content" (Konrad 1973, 185). He presumes that the pertinence of the given "East" and "West" labels is ever limited, with respect to the period and geographic location of the appraising subject that itself perceives its own "otherness". Here Konrad drew on the concept framed by V. M. Zhirmunsky as early as 1946, when he specified the East–West literary relations as the cardinal issue of comparative literature. He claimed that modern comparative studies, apart from the direct or indirect mutual influence upon individual areas, must deal with stadial-typological analogies. They enable the comparison of literary phenomena functioning without genetic contacts but grounded in analogical periods of the global historical development of mankind (Zhirmunsky 1984, 149–187). Supranational literary texts originate from mutual cultural and literary relations, and from similar historical events, which Zhirmunsky characterises as typological parallelism: "The fact that nations conceive shared ideas at similar stages of their historical development is supported by the parallelism of their societal arrangement. Such parallels can also be found among the West European nations and the Central Asian nations under feudalism. This kind of typological parallels or convergences between literatures in remote countries that lacked direct contact, are more frequent than generally expected" (Zhirmunsky 1967, 1). He came to apprehend that in the Slavonic nations folkloric subjects and motivic circles could be understood through stadial typological analogies "independently of their origin; of the geographical extension and chronological order; just like the general societal and historical development" (Zhirmunsky 1984, 151).

Zhirmunsky's criticism of Westcentrism was his response to the "slavica non leguntur" postulate when he argued for the unity and indivisibility of literatures created on diverse continents and for the idea that embraced Goethean vision of universalism as equivalent "exchange of cultural values [...] and systematic promotion of international cultural contacts" (Hrabák 1976, 110). It was reflected not only in the discussions about Europe's political unity but also about European

literature as an externally homogeneous unit that so far has been lacking unambiguous content and specified methods of its study. European literature does not constitute an empirically defined structural entity with a continual history and causality like any national literature with its own language, rather it is exposed to dissimilarly interpreted and ideologically distorted thoughts (Koprda 1999; Curtius 1998; Tieghem 1941). Franca Sinopoli in his monograph *Il mito della letteratura europea* [The Myth of European Literature] (1999) states that European literature is a kind of myth manifesting itself as a universal, timeless idea of unity (Sinopoli 1999). This concept presents European literature as a canonised report on verbal texts creating the vision of global culture, which, in Sinopoli's view, is grounded in four seminal theses: (1) reverence (the importance of libraries as sanctuaries of knowledge, and also power); (2) originality (culture as a unifying element of European identity); (3) exemplarity (self-presentation of European literature in the form of historiographical concepts as models for the whole world); and (4) geographical and, especially, cultural unity. The endeavour to establish cultural unity is pursued when Europe surrenders its position as a global empire where communication in one obligatory language is inoperative. Jacques Dugast resents European cultural unity because it represents the image created by strong and West European literatures about themselves through an intertextual play of themes and metaphorical sequences to strengthen their leadership (Gnisci 1999, 14–60). He views Europe as an intracultural phenomenon capable of comparing culturally different literatures and their poetics, that is, he apprehends European literature as a dialogue between individual European cultures interpreting and explaining both congruences and variances.

Czech-Slovak school of comparative literature represented by its founding generation (J. Polívka; J. Máchal; M. Murko; V. Tille; etc.) and their disciples (K. Krejčí; F. Wollman; R. Wellek; etc.), S. Wollman and D. Ďurišin not excluding, overcame in their pursuits the positivistic influenceology, not recognising the opposition of "great" and "small", "less developed" and "more developed" literatures based on the presumption of one-way influence (Wollman 1989). Their research highlighted the importance of the unity of Slavonic national literatures and the significance of maintaining contacts with the world literary development, which "as an intersection of general rules and developmental trends facilitates the basic orientation of native authors, enabling timely assimilation of all global literary influences" (Parolek 1968, 206). This very quotation confirms that the disturbed relationship between the national and supranational elements of literary process results in irregular development of Slavonic literatures, in their genre and thematical isolation. Ďurišin in this case refers to accelerated development; phasal displacement; asymmetrical overtaking; or the category of additional alignment

(Ďurišin 1993, 64–65), which he links with the relationship of Slavonic national literatures to the West. Radegast Parolek assumes (Parolek 1968, 208) that this "overtaking" can be exemplified by the Slavonic literary development in the 1890s, a period when realistic prose and drama reached their peak and, along with the transition of realism to naturalism, Slavonic modernism appeared, especially its impressionistic and symbolistic tendencies. In the early 20th century, these endeavours merged with realistic elements to generate a peculiar synthesis of new genres and themes enriching even world literature.

Among the scholars specialising in the study of mutual cultural relations between the Slavonic peoples and the West was also Karel Krejčí. He opined that the thesis about the contradiction between the Slavonic East and the European West was a myth – fictional images fragmentarily interpreting the assumed reality – which, however, through its circulation had become a historic fact. He thus claimed that the East–West relations, reducible to the Slavonic–non-Slavonic relation, were characterised by communication through "national myths", which were either constructive or destructive. In this respect, the Western attitude towards the Slavonic cultural unity could be analysed in various ways. On the one hand, the unity implied linguistic-ethnical closeness appearing in analogous literary forms and genres, but on the other hand, the potential comparison of Slavonic literatures was queried by fragmenting the Slavonic peoples into various cultural and political spheres. As a result of this differentiation, "the issue of Slavonic unity collides with the East-West issue" (Krejčí 1968, 198). The beginnings of this process were attributed by Krejčí to the schism between the Roman Catholic and the Orthodox Churches. Consequently, there was a permanent dialogue between the Slavonic peoples and the West evidencing perpetual approaching and receding, in which a special position was assumed by the West Slavonic nations populating the Habsburg Empire. According to Krejčí, the East–West oscillations and "scission" were particularly manifested in the Polish and the Czech nations, whose "religious and political institutions are part of the West" (Ibidem) and who were also "aware of their tribal closeness with the largest Orthodox nation" (Ibidem).

Frank Wollman, still, was not convinced of the cultural schism of Slavonic literary creations between the Latin West and the Byzantine East. According to him, this division was only fictitious; actually, there were two equivalent variants of Mediterranean culture based on the common literary tradition of antiquity. The cultural and historical development of the Slavonic peoples displayed both integrational and disintegrational tendencies, implying in the texts various types of "Slavisms" (Old Church Slavism; socially and morally Reformist Slavism; Baroque Slavism; Polish Messianism; Czech Austroslavism; Illyrism;

Russian Slavianofilism; neo-Slavism; revolutionary Slavism; etc. (Wollman 1968)), which, among others, were typified by diverse reception of foreign artistic and ideological influences. These Slavisms were not presented merely as a specific relationship between two Slavonic literatures, but rather disclosing inter-Slavonic literature within the world literature. Wollman assumed that Slavonic literatures avail themselves of expressing the national and social liberatory idea in their foremost works conveyed through ethical realism and moral values. His comparative approach to Slavonic literatures against the background of the East–West intersections of nations benefited from interdisciplinarity and the area concept. It leans on the fact that Slavonic literatures are autonomous, yet historically changeable and diverse, integrities. Along with the Slavonic ethnicity, they reflect the geographically administrative criteria and so, according to Wollman, the Slavonic cultural world is open to various Eastern and Western influences fashioning themselves at the intersections of European cultures. All the same, partitioning Slavonic literatures between the Latin Western and the Byzatine Eastern spheres, which he did not consider a retarding moment in their development, contributed to their irregular advancement. Whereas during their prolonged origination – in the Old Slavonic proto-phase – Slavonic literatures rather inclined to Greco-Slavonic (Byzantine) hub of literacy, from the 13th and 14th centuries the West Slavonians, thanks to their political orientation, harmonised with the Latin West while the Eastern and Southern (the Balkan) Slavonians were perpetually absorbed in the sphere of Byzatine literacy.

Until the 18th century, the relations between the Slavonic East and the non-Slavonic West were significantly affected by religious-confessional criteria yet following the national-societal constitutional emancipation of small Slavonic nations at the turn of the 19th century, priority was given to the civilisational aspects, with increasing mutual exchange of cultural values and national myths as collectively propagated stereotypes. Hence the dialogue evolved from confessionalisation to nationalisation, and the conflict between the Roman-Protestant and Orthodox unities was replaced by the friction between Germanic-Romanic and Slavonic Europe. Despite Krejčí's admitting "a noticeable deficit" on the Slavonic side, with the prevalence of one-way cultural loans, influences and stimuli coming to the East from the West, the difference "did not arise from the lack of interest, or the lack of values, but rather from their objectionable communicability" (Krejčí 1968, 199), that is, from the forms and ways of their mutual intercourse. The Slavonic people, in particular, intelligentsia, gained familiarity with West Europe on their study journeys and through direct contacts, that is, by personal autopsy through reading the works of French; German; and English classic authors in the original and through acquiring and adopting other

cultural values. Nevertheless, the East mostly continued to be ignored by the West, often considering them cultural barbarians, whose territory was on the Western maps labelled "hic sunt leones". It was only individuals among philologists, missionaries, travellers, diplomats, etc., that succeeded in grasping Slavonic culture. Krejčí assumes that the West began to explore the Slavonic world in the 18th century, approaching the East, above all, through Russia, which was Europised thanks to Peter the Great's reforms. Europe began to be perceived from a new perspective – as an entity of linguistic-ethnical units determined by cultural-psychical archetypes, which gave rise to national myths facilitating the origin of false collective notions, specifically in the West–East relationship. In the West's reception of Slavonic values during the 18th century, Krejčí differentiated three essential myths persisting even later on: (1) Voltaire's and French encyclopaedists' admiration for Catherine the Great and tsarist autocracy as a democratic ideal of societal arrangement and the effectuation of Enlightenment ideas about a just world; (2) The converse myth of French antimonarchists (J. J. Rousseau), idealising Polish aristocracy and its anti-Russian stand; and (3) The most widely spread myth about the Slavonic people was created by the German Enlightenment scholar J. G. Herder in his *Ideen zur Philosophie der Geschichte der Menschheit* [Ideas for the Philosophy of History of Humanity] (1784–1791), where he highlighted the " dovelike" nature of the Slavs, ascribing them leadership in world history. Krejčí charged these myths with a reversible function in the West's communication with the Slavonic nations – although these myths may have been called in question, for "they influenced West European opinions about the Slavonic world", they also "evidenced the creative force capable of constructing the reality from fiction" (Ibidem, 201).

The interwar period saw reflections on the unity of Slavonic literatures in regard to their potential Eastern or Western orientation revived by the Prague Linguistic Circle in the "theory of bridge". The grouping held the opinion that Central Europe, and Czech lands in particular, had to become a geographical and ideological intersection of divergent artistic influences between the two poles. The notion of their cultural syncretism was in harmony with the programme of the Prague Circle, whose members discerned the acceptance of a foreign stimulus and its modification to the local conditions as a kind of "equalisation" or "keeping pace" with the world development. Roman Jakobson and Frank Wollman consequently joined the discussions about the monograph *Deutsche und Tschechen* [Germans and Czechs] (1936), where Konrad Bittner, a senior lecturer at the German University of Prague, doubted the unity of Slavonic literatures as an autonomous entity. The former two claimed that Bittner, a follower of Nazi ideology and the biological-mystical concept of a nation, embraced the doctrine

of the value and aesthetic inferiority of the Czech lands towards the Reich (Jakobson 1936, 208; Wollman 1936, 201). The substantiality of the influence, however, does not have to imply subordination or derivativeness, being a creative ability to adopt a foreign stimulus, which is admittedly determined by ideological and geographical affinity, rather than mere linguistic closeness. "If a Czech work of art diverges from the Western canon, it is always harmful to ascribe it to misunderstanding or artless imitation" (Jakobson 1929, 42). Central Europe, and especially the Slavonic nations, occupy a historically volatile position between the "gravitational centres" of the West and the East, which makes the developmental curve of these nations vacillate between perpetual approaching and receding in both directions (Jakobson 1938, 222). These opinions confirmed that the geographical delimitation of cultures grounded in the East–West opposition materialises mainly on an ideological basis, with small nations in Central Europe not infrequently yielding subjective images and myths.

A similar surmise was made by Václav Černý who assigned the Czech lands a specifically exclusive position as the "hub of Europe" and, following WWII, became convinced that the cultural synthesis of the Eastern and Western civilisations was compelling (Černý 1946, 29). His opinion, just like the "bridge theory", only confirms the fact that even "an apparently unequivocal issue of the geographical position in Central Europe becomes an utterly political problem" (Lobkowicz 2001, 364). Currently, there is common consent in this respect about "opening the windows" to Europe and standing astride between the East and the West in the 19th and 20th centuries having been a specific response to the distribution of power rather than a conceptual attitude; as a matter of fact, it was the incapability to negotiate our strategic position with the strong neighbours, that is, Germany and Poland. "The Western stamp of the Czech spirit and culture is not a problem" (Černý 1946, 28), but the easterly drift communicated the subjective feeling of a small nation defining its role in history, the purpose of its existence among powers. The pan-Slavic return to the East had a visionary or missionary character, being above all temporary and emotional, "mostly an escape, stopgap measure" (Lobkowicz 2001, 365), for it sought a new "protector" who, instead of respecting linguistic or cultural mutuality, followed geopolitical interests. The unifying aspect of all of these attitudes always resulted from the insufficient recognition of the Central European regions as full-scale civilisations.

As an example of a political myth that manipulated the image of the geographical and political arrangement of Europe and influenced the consistency and thoughts of a major part of Slovak intellectual elite can be mentioned the "almost

forgotten" work of Ľudovít Štúr[47] *Das Slawentum und die Welt der Zukunft* [The Slavonic Nations in the Future World], originally from 1851 (Štúr 1993). Štúr figured in the Slovak National Revival as its ideologist and codifier of the standard Slovak language (1843), which cost him the label "subversive element" in the Czech-Slovak cultural and political unity. Today the interpretations of Štúr's personality may diverge to some extent, but they remain consistent in the opinion on the value dualism of Štúrian tradition (*Fenomén I–II*, 2004–2005). This, on the one hand, became the foundation of modern national existence strengthening the national awareness through cultural, political and confessional consolidation of the Slovaks around Christian ideas and national pan-Slavism. Yet Štúrian tradition, on the other hand, signified breaking the links with West European cultural and civilisational areas, leading to a certain vacuum of values and to lagging behind within Central European and Slavonic–non-Slavonic context typified by an intense mingling of ethnics; of confessions; of languages; of and literatures. Štúr's message about the Slovak historical mission and the nation's subsequent orientation was grounded in Hegel's teleological concept of history. According to Štúr, the substance of the Slovak nation consists of the metaphysical spiritual substance manifesting itself as goodness. The Slovaks are an independent nation in world history, capable of messianic implementation and consummation of goodness by exalting mankind to God. Štúr's political legacy has been subject to varying interpretations since its origin. The Czech philosopher and the first president of the Czechoslovak Republic Tomáš Garrigue Masaryk, whose political concept was based on the union of Czechs and Slovaks in one common state, highly accentuated Kollár's democratic humanism of Slavonic reciprocity stemming from cultural understanding and dialogue. In Masaryk's view, Štúr represented the threat of militant nationalism (Masaryk, 1996), whose emphasis on Slovak linguistic "otherness" disunited Czechs and Slovaks and encouraged forcible Hungarisation. Thus, Ján Kollár and P. J. Šafárik[48] were more commendable in the Czech surroundings from the mid-19th century. They symbolised cooperation and reciprocity between the two nations when they participated in the Czech National Revival as representatives of the ethnic "Upper Hungarians".

47 Cf. Ľudovít Štúr – footnote 4.

48 Pavol Jozef Šafárik (1795–1861), Slovak scientist and poet, who focused on the comprehensive knowledge of the history and culture of Slavic peoples. He gave the first synthetic picture of the Slavs in his work *Geschichte der slawischen Sprache und Literatur nach allen Mundarten* [Slavic Language and Literature According to All Dialects] (1826).

Therefore, it is not surprising that "Czech interest in Štúr was fragmentary in fact" (Měšťan 1999, 7). In the time of the "Slovak State", this Slovak nationalist was manipulatively presented as a demagogical advocate of ethnical and racial purity. By contrast, the communist supporter Vladimír Clementis[49] (later on, in the early 1950s, executed as a victim of bourgeois nationalism) did not mention Štur's anti-communist and anti-Marxist attitudes in his pamphlet *Slováci a Slovanstvo* [The Slovak Nation and the Slavonic World] (1944), omitting the Nationalist Štúr's frustration with Marx's materialism; atheism; and liberalism; as well as his hatred towards the Slavonic nations; he unilaterally accentuated Štúrian orientation towards the East, to Slavonic Russia as a manifestation of the contemporary consummation of the revolutionary regularity of history (cf. Clementis 1944).

Štúr completed his German book *Das Slawentum und die Welt der Zukunft* in the early 1850s (during his forced isolation in Modra, Slovakia) as his political testament where he attempted to define the purpose of Slovak history against the background of general European development. The book was first translated into Russian and published for the first time in 1867 by V. I. Lamansky during the Slavonic Congress in Moscow in 1867. It was not until 1931 that Josef Jirásek, who lectured on Russian literature at Comenius University in Bratislava, discovered Štúr's German original, which he published in his critical edition under the title *Das Slawentum und die Welt der Zukunft.* The Slovak translation, based on Jirásek's edition and completed by Adam Bžoch, did not appear until 1993, when it was finally presented to the public. For all that, the work in question influenced, positively and negatively, Slovak literature, culture and politics for 150 years.

Štúr formulated a new myth of Europe, which was in his mind naturally divided into the "materialistic" West and the "spiritually historical" East. The Western nations, including the Germans and the Czechs, are materially outdated, not having consummated their historical mission, whereas the Slavonic nations in the East, the Slovaks first, are entering the historical scene now. The political future of the Slavonic nations and the Slovaks will evolve from the close cooperation with Russia. If it is impossible to create a Slavonic federation without Russia, or to transform this colossus into the Slavonic federation, the only workable solution is a union with Russia in the form of absolute monarchy, confessionally

49 Vladimír Clementis (1902–1952), Slovak politician and journalist, editor of the magazine of the left-wing intelligentsia called DAV, in 1948–1950 Minister of Foreign Affairs of the Czechoslovak Socialist Republic.

united under the Orthodox Church. So, the Slovaks must sacrifice their standard language for the Russian language using the Cyrillic script and to convert to the Orthodox Church which Štúr deems the corollary of the original Greco-Slavonic religion. Štúr operates within irreconcilable contradictions, in binary oppositions (we–they; the West–the East; freedom–equality; individualism–collectivism; etc.) through which he measures geographical-cultural regions in Europe. This accounts for his pathetic and emotionally exacerbated style, his imperative and appellative thinking not allowing for the recipients' reflections. He assumes that Europe should be divided by an "iron curtain" to prevent the West from exporting trashy material values, such as parliamentary democracy or market economy to Russia, governed by the collective common land and "just autocracy". Štúr's peculiar modification of Slavonic reciprocity is a "postmodern" utopia, to some extent, with catastrophic consummation, because "spatial implosion seriously queries the global complex utopia of Slavonic reciprocity by focusing on the remainders of the prime origins of cultures, i.e. on what has been created for centuries" (Žilka 2000, 181). Such a philosophical concept of history negates yet another myth, namely the vision of Central Europe, which "even under the totalitarian regime preserved Western values, in the face of social, political, and ideological spheres advancing to Byzantinism and caesaropapism" (Ibidem, 180).

A contrasting attitude to Štúr was assumed by his generational contemporary Štefan Launer[50], according to whom the West Slavonic nations belonged "body and soul to the Western civilisation" (Launer 1847, 118). In his philosophical reflection on the historic mission of the Slavonic nations, especially the Slovaks, entitled *Povaha Slovanstva se zvláštním ohledem na spisovní řeč Čechů, Moravanů, Slezáků a Slováků* [The Nature of Slavonic People with Special Respect to the Literary Language of the Czechs, Moravians, Silesians and Slovaks] (1847), Launer was critical of Štúr claiming the West European soul for the Slovaks, who regardless of their faults (like the secularisation of belief) must be Slovakised, rather than critically imitate, merely adapting to local conditions by "wearing" Slavonic forms (Pynsent 2002). Even though Russia symbolised the substance and independence of the Slovaks – in this respect Launer partly approached Štúr – the Slavonic people and the Slovaks, as a European nation "with general human content" (Launer 1847, 99) must recognise mainly West Europe as the

50 Štefan Launer (1821–1851), publicist, critic of Ľ. Štúr, his philosophical reflection on the Slavs *Povaha Slovanstva* [The Nature of Slavdom] (1847) is the most important out of his works.

highest norm and authority; there are four essential cultures in Europe: Italian; French; English and German, which in Kollár's classification correspond to four Slavonic cultures – Illyrian (namely Croatian); Polish; Russian and Czechoslovak. In *Das Slawentum und die Welt der Zukunft*, Štúr assumed a critical attitude to the Czechs because of their "Germanness", while Launer deemed the association with the Germans an asset. He was convinced that the Slovaks are not an independent tribe, but together with the Czechs they constitute a philological; confessional and ethnical unity, mutually complementing each other. The Czechs positively influence the Slovaks through their rationalism or pragmatism, whereas the Slovaks enrich the "superficial Czech element" with sincerity and sensibility. Side by side, they share their history united by the Hussite tradition; *Bible kralická* [The Bible of Kralice] and the cultural sphere of German Protestantism. Because the Slovaks jointly with the Czechs; the Moravians; and the Silesians are inspirited by the Germans, these Slavonic tribes constitute a cultural-political entity with common literature.

Contrary to Kollár's conception of Slavonic reciprocity, Launer was more interested in concordances and closeness than in the divergent signs of Slavonic tribalism. Hence the principal sign of national identity need not be the language, but the common history and orientation towards the Western civilisation and its cultural values. Launer was convinced that the Slovak language, as it was codified by Štúr, did not deserve to exist. He thought it was an earlier, unreformed variation of Czech. His idealisation of the Germans as well as the Hungarians, with whom in the past the Slovaks allegedly lived in friendship and harmony sharing one state, paradoxically and unconventionally, supports the Czechoslovak concept. Launer's works and his contradictory place in the Slovak cultural life – nb. in 1849 he settled in Hungary – were criticised not only by the Štúrians (whom he attacked himself) but more recently, too, by the Czech and Slovak literary historians. For example, M. Pišút provocatively questioned his apostasy or Europeanship (Pišút, 1949), while Albert Pražák appreciated the philosophical justification of Czechoslovak unity, saying "Launer was mistaken only in the concept and application of the problem" (Pražák 1922, 455). It is interesting that the latter even recognised his opinions and ethnopsychogical approach as a precursor of the 20th-century Czechoslovakism. The Slovak political scientist Marcela Gbúrová specifies that the failure of Launer's concept of civic modernisation in the mid-19th century resulted from the insufficiency of its intense politicisation. She explains the poet's inclination to Kossuth's aristocratic movement in the revolutionary years of 1848–1849 by his interest in liberalism and political reforms (Gbúrová 2019, 59), whose purpose was to transform multinational

Hungary into a modern state based on the principle of Western constitutional monarchism and the abolition of serfdom.

The appraisal of Štúr's attitude must also take account of the contemporary geopolitical position of the small Slavonic nation struggling with Hungarians for its existence and developing within one Hungarian unit. From this point of view, Štúr's "saviour" stance can be understood as follows: (1) the Slovaks cannot survive without a strategic partner, which must be Slavonic Russia; (2) the West's ideological liberalism represents the most serious threat to free development of the Slovak nation. Still, the issue of the historic significance of the Slovak, that is, also European roots, in Štúrian traditions remained unsolved. For these helped to mythologise the national history and the image through which the Slovaks as a Central European nation perceive Europe. The reflections on Štúr's or Launer's legacy in connection with the mythologisation of the image of national history will continue even in the 21st-century history. Vladimír Matula then assumes that Štúr's concept, contrary to the reflected Czech-Slovak "non-reciprocity", is rather "a project of the political liberation of the Slavonic people than a model of the future arrangement of the Slavonic world" (Matula 1997, 140). In a similar way, it is possible to understand Launer's concept of the modernisation of the Slovak society based on acquiring West European literacy as a major stimulus for contemporary politological thought (Gbúrová 2019, 21). Despite this, Launer has almost fallen into oblivion, and from the very beginning, he was perceived as an idealistic and conservative man whose thinking was based on Hegelian theory of history and the contemporary progressive political liberalism. However, his label as an "outsider" hardly implies his historical or aesthetical marginalisation. Certainly, it evidences various circulations of the myth within the Central European area, pointing out differently established contacts between the European West and East, which materialised in the process of continual approaching and withdrawing. Both Štúr's and Launer's visions show that a rationally substantiated conception need not be successful if it lacks the element of politicisation. The energy of Slavonic myths, like German, Romance and other myths, can transform, through their timelessness and universality, the Revivalist fiction into the reality of subjective ideas, emotions and images which we have to negotiate, critically or uncritically, even today.

The Faustian Myth and Its Forms

From the point of view of intertextuality, we shall distinguish two groups of connections: the first group is represented by the adapting connection of a text to a previous text(s). These texts are originated with the aim of aesthetical acting (they are dominated by experiences through actions). The second group is made up of secondary non-aesthetical texts, created on the basis of an already existing text, but without the aim of aesthetical acting – the so-called meta-texts (comments, reviews, criticism, explanations, digests, annotations, etc.). G. Genette does not make a strict typological distinction between these texts, although – in terms of reception – they are diametrically different types of texts (Genette 1997, 1–7).

Currently, we generally accept the opinion according to which every artistic text is originated in compliance with the principle of intertextuality. There is no text without connections to another text(s) – "Every text is intertext" (Leitch 1983, 59). If we analyse the genesis of concrete Shakespeare dramas, we notice that every work of this English playwright was originated on the basis of another text – a literary or non-literary primary model – the pre-text. So far, we just spoke of the genetic dimension. But the theme, by itself, does not necessarily have an important meaning for the total value of a text. Another issue faced by theory is the production of the text, that is, general structure, thematic, compositional and stylistic architecture of a text. Currently, greater emphasis is put on reception criteria of texts, that is, on components that capture the attention of the recipient (reception range of the artwork, experiences produced by the artwork, etc.).

Structuralism is focused notably on discovery of internal text structure. If we analyse intertextuality through the criteria of structuralism, we notice that – during the production of a text on the basis of another text – four possible proceedings can be followed: (1) elimination: reduction of the original text; omission of certain thematic and compositional parts; (2) addition: adding new parts, for example, by enriching the new work with a new character(s); (3) contamination: use of several texts and their crossing in the structure of the new text; and (4) substitution: exchange of some elements in the post-text compared to pre-text. Within the frame of the adapting connection, the above-mentioned criteria are applied by means of semiotic text modelling (primarily, through time and space modelling). During the modelling stage of a theme, it is possible to highlight either historicisation (application of the author's code) or updating

(application of the reader's code). Similarly, texts are also subjected to space modelling, through the process of naturalisation or exoticisation.

This is not enough. We must assume several types of connection. The adapting connection cannot be identified with adaptation tout court. Adaptation can be considered as the type of connection that used to be characterised by I. Osolsobě as token-token – the so-called "hard core" of connection, where the thematic categories are transferred from the original text to the final text with some alterations (with the possibility of changing the function of these categories). In this case, we observe an intersemiotic connection, that is, a transformation of a text into another sign system (adaptation of literary work to film, theatre, etc.). In this regard, we can speak about complex connection.

From the point of view of intertextuality theory, a distinction shall be made between the following points: (1) Complex connection, that is, complex transcription and complex transformation of a text into a different sign system, by means of intersemiotic proceedings and in a creative manner. It is the so-called hard core of intertextuality; (2) Systemic connection, that is, the connection to a model of genre and myth; (3) Partial thematic connection of a text, only at the level of some thematic categories (in this regard, we can speak about onomastic, chronological, and topographic connections); and (4) Linguistic-stylistic connection of a given microstylistic segment into an analogous or similar segment located in a different (evoked) literary (artistic) work.

What G. Genette calls intertextuality (quotations, allusions, plagiary) is more or less linked with the last of the above-mentioned types of connection – except in the case of plagiary. Paratextuality is elaborated in stylistic terms and it is known as "frame parts of text", whereas metatextuality is known as "literary education" (Mistrík 1985, 317–321; Popovič 1976a, 5–9). Here, architextuality is brought by a systemic approach towards texts, on the basis of a reconstruction of the original text from several sources (as a synthesis of texts having a common core): (AT) = T(1)+T(2)+T(3)...T(n).

The above-described case is distinct from the so-called hard core of intertextuality, because the post-text is not a transcription of the previous text, but it is originated on the basis of a given system. The mock-heroic is not a connection with a concrete text, but with a system of texts; actually, such system of texts may be considered as a fabricated or abstract model (a sort of text langue). It is possible to state that a non-existing architext is segregated as in a concrete form. The mock-heroic is not real epos. Indeed, because of its contents, it is rather a parody of various forms and types of epos. It means that it is correlated to a non-existing text (model) that can be abstracted from several pre-texts. Dante's

Divine Comedy is not really a comedy, but it orientates the reader in this sense. Actually, its informative value is too serious or perhaps tragic.

According to Z. Ben-Porat, if the recipient manages to perceive the text in an intersemiotic way (or in an intertextual way) – which is not compulsory and not always necessary – then the course/process of reception will reflect the following phases (Ben-Porat 1976, 110–114): (1) acknowledgement of a segment in the text and its link to a different text (intertextual link), for example, to a novel or drama. The reader will notice that the text contains the Faustian thematic (Bátorová 1999, 11). (2) Identification of the evoked text (pre-text). It is the result of the first level; but, in this case, we have a precise definition of the primary model (the original text). The reader will notice that the text is shaped according to a drama by Christopher Marlowe or J. W. Goethe. (3) Modification of the initial interpretation of a segment in the allusive text (post-text), on the basis of enrichment of information coming out from the evoked text (pre-text). The recipient will notice that the pact with the Devil is expressed and implemented as a fight for power or as a drug-addiction issue, laziness or gluttony. (4) Activation of the evoked text as a whole, that is, activation of all parts of the intertextual process. Consequently, the allusions (messages, quotations) will acquire several meanings within the text. In K. Horák's drama *Nebo, peklo, Kocúrkovo* [Heaven, Hell, Gotham], the recipient can identify a concrete statesman disguised as the monster Puchor on the Rvačár Mountain (the then Slovak prime minister Vladimír Mečiar). The tale motive is updated, because it is allusively relating to a concrete period of the 1990s. Today's recipient may also not notice it.

What is mobilised and activated? In what way? What is the emphasised subject? These are questions concerning the literary (artistic) norm, which varies also according to literary (artistic) epochs. We shall try to explain this fact on the basis of one of the most often elaborated myths in worldwide production (not to mention biblical themes). It is the myth of Doctor Faust, as the title of this chapter indicates. In our country, his story was elaborated in an accessible form for youth (from 11 years of age) by Peter Zajac (1979). We assume that this myth is sufficiently known also by a wider public. That's why we chose it as a starting point (i.e. as a text suitable for intertextuality research).

In chronological terms, André Dabezies distinguishes three phases of artistic elaboration of the Faustian myth (Dabezies 1997, 215–220). The first phase is the period starting after the death of Doctor Faustus (he probably died in 1540). In this phase, the Faustian theme settled in the popular folklore as a peculiar story of an active man who got connected with the Devil (black magic is considered as the way to damnation). According to medieval ideas, knowledge and skills – notably the use of magic – were considered a sin (the sin is also the basis of the

development of the storyline). The Faustian theme has clear German origins, and it is related to the conception of the Lutheran Reformation. Faustian efforts (his rationalism) are a model of the gradual growth of the contrast with medieval thinking (Bátorová 1999, 11). The result is a refusal of the then stereotyped ideas about sin (i.e. the idea according to which the search for knowledge and skills represented a contrast with God and inclination to the Devil).

The second phase consists of the Romantic period. Here, the desire for knowledge became part of the accepted principles. It is not considered a sin, but rather as heroism (in this regard, even Mary Shelley's *Frankenstein* is a prototype of Faust from times of literary Romanticism). In this epoch, Faust – or the Faustian-tuned character – is a real hero characterised by extraordinary skills. The medieval interpretation of sin is challenged and refused.

According to Dabezies, the third phase is represented by the "triumphal freedom". In this stage, the characters of Faust and Mephistopheles are very often merged into one character (or presented in multiple variations). Nevertheless, within the frame of the third phase, we could reflect about the different variations of Faust in modern and post-modern art in a specific way. As a transitional stage it is necessary to record also the so-called image of Doctor Faust as preferred by literary and artistic existentialism. We are interested – most of all – in the issue of the post-modern image of Doctor Faust. For this purpose, we chose four artistic works: film elaboration of Klaus Mann's novel *Mephisto* (directed by István Szabó); J. Švankmajer's[51] film *Faust*; C. Karol Horák's drama[52] *Nebo, peklo, Kocúrkovo*; and the puppet show *Faust* (play in the puppet theatre in Nitra).

A key element in all elaborations of the Faustian theme is the pact with the Devil, on the background of the Covenant with God. The pact with the Devil is permanently repeated and also modified (implicitly or explicitly, manifestly or in a hidden manner). All other important elements/motives (desire for knowledge, eternal youth, Faust's death, Margaret's death, etc.) can be omitted or changed, because they are not binding. The pact is a binding element; it is invariable. This is the starting point: the pact with the Devil is an invariable element when shaping the world according to Faustian myth.

The whole Faustian theme is based on this dichotomy: the inclination of the human soul to God's laws or serving the Devil. In the Christian sense of the term,

51 Jan Švankmajer (1934), Czech film director, animator, writer and artist. Representative of late Surrealism.

52 Karol Horák (1943), Slovak writer, playwright, literary and theatre theorist.

man is serving God on the basis of a covenant that is verbally expressed in the Eucharist. When the priest lifts the chalice with wine, he says:

"Take this, all of you, and drink from it, for this is the chalice of my blood that for many is being poured out – to remission of sins: the blood of the new and eternal covenant."

Faust is a literary (popular) character who is not satisfied with the new and eternal covenant with God. Because of his dissatisfaction and desire for knowledge, he got under the influence of the Devil and signed an agreement with him. In the Renaissance drama by Christopher Marlowe *The Tragical History of Doctor Faustus*, this pact lasts 24 years and then ends tragically. Still today, Faust's theme keeps a tragic sub-text or tragic character of drama. In the past century, the Devil appeared as a representative of Hell (Mephistopheles, Lucifer) who wanted men to do evil things. Men were subject to temptation to get rid of their work and follow their tempter to do bad things.

A breakthrough occurs in modernism and post-modernism epoch. God – in metaphoric terms – abandons man; or rather man abandons God (in Nietz-Schean terms: "God is dead"); the pact with the Devil acquires different forms. In K. Mann (and – consequently – in I. Szabó), the devil is represented as careerism at all costs, by letting nothing and no one stand in one's way. Through the symbols of totalitarian dictatorship and its functioning, even the Faustian motive gets connected with the devil, as witnessed by the title "Mephisto". The only element that remains from the whole Faust (as a complex structure) is the character of Mephisto, but it is innovatively shaped on the basis of different social conditions – compared to those dominating in the works of Romanticism. It is a typical example of an onomastic connection to the Faustian Myth at a thematic level (Michalovič – Minár 1997, 114). The novel remains a key element, because it shows real (non-fictive) characters (H. Göring and his wife). Apart from the identification of the main character with Mephisto – the whole Faust's story is eliminated from the action; actually, the whole storyline is transferred to a concrete historical situation – Nazi Germany in the 1930s (K. Mann's novel was edited in 1936). It is featured by the principle of maximum updating, but also naturalisation. Faust's story is always relating to a German environment, but in this case, we also have concrete places of action (Berlin, Hamburg). I. Szabó's film transfers action to a more general level and saturates it in aesthetical terms (notably with rhetoric and colourful effects); on the other hand, it remains at a level of "pathos" and also political engagement. Its structure also includes a criticism of the communist totalitarian regime. Here, the definition of individuals or groups is determined mainly by the opposition against those who have a different way of thinking. The Devil is serving state organs and their representative

who manipulates citizens as they want (the actor Hendrik Höfgen – as the main character of the story – loses his own identity and ceases to be a person sui iuris when he gets under the direct influence of state representatives). Through the language of art, this film expresses a specific opinion: people who are subjected to careerism shall willingly or unwillingly be forced to serve somebody; and – consequently – they become representatives of evil (Mephisto). Szabó's Mephisto is the prototype of man-careerist in the conditions of a modern world; eo ipso, he becomes the representative of existentialism in art, but he is not yet the postmodern type. His pathetic rhetoric choices are a verbal and paralinguistic expression of militancy; it is the expression of the fact that higher objectives can be reached perhaps only by winning conflicts and by being continuously attached to power. The message of the film has a very up-to-date component for the period of its production. Even though the action takes place in Hitler's Germany, the whole film is an allegory of the totalitarian regimes at times of Stalinism and Brezhnevism. As we know, the film was awarded an Oscar in 1982.

In postmodern art, things are differently set. The era of combativeness is over. Militant fighters are leaving their place to players (Malík 1998, 11–12). The forefront of literature (art) is occupied by something that is radically different. Distinctness becomes the starting point of the thematic. The focus of attention is heterogeneity, rather than plurality. K. Mann and I. Szabó used the Faustian theme and borrowed the character of Mephisto as representative of evil and developed his character properties. Unlike them, postmodern texts (films, theatre plays) are highly heterogeneous. Intersection of time dimensions and spatial entities or compositional elements are the typical features of postmodern texts. Of course, the desire for power is not omitted in postmodern art expressions, but this kind of desire is immediately staggered by a continuous questioning of its ontological value. Somewhere at the end, Faust and Mephistopheles are merging into one and only person (Martinek 2015, 283).

The Faustian theme is continuously shifted at a time-space level. Its elaboration is based on intertextuality (i.e. inter-text relationships). An example of postmodernism is the following aspect: the historical time of the original work is freely transferred to another historical period, but there is always an oscillation between single historical periods (Hrdlička 1998, 39). Even with regard to space, it is possible to notice some transfers from one cultural milieu to another (Faust passes from a German environment to a Slovak context, where the "heroes" are addicted to alcohol as in Jonáš Záborský's *Faustiáda*). In single artistic artefacts, the time and space codes are implemented in the following way.

Chronological Code

Horák's *Nebo, peklo, Kocúrkovo* had his premiere on 10 June 1995 at the P. O. Hviezdoslav Theatre in Bratislava. The theatre play author borrowed the literary fiction from the work of J. Záborský about the arrival of Doctor Faustus to Kocúrkovo. Nevertheless, Kocúrkovo is no longer just literary fiction from the 19th century. Indeed, by means of several allusions, it contains also contemporary elements (the monster Puchor on the Rvačár Mountain and Faust's fight against Puchor do represent a fight against a strong ruler; an allusion to the contemporary political situation in Slovakia is quite manifest). Another postmodern aspect consists in the fact that the storyline suddenly shifts to a comment about Dobšinský[53].

The puppet show about Faust is a literary fiction based notably on the drama by Christopher Marlowe. The fictional compositional-thematic component is implemented through puppets. The show had its premiere in March 1995. The Faustian theme was adapted by Karol Spišák and Ivan Gontko into a puppet play. Contemporariness is represented by a rock band (rock music) and by marionette players who are playing and dancing on the scene. The pact with the Devil is identified with the consumption of drugs (or drug addiction).

Švankmajer's film *Faust* (1994) has a multi-layer nature, even in terms of time. It exploits literary fiction from the 16th and 19th centuries, but also contemporary elements. A salesman escapes from an ordinary and commercialised routine of present times and gets shelter in literary fiction. As far as contemporariness (present times) is concerned, the characters of Valdes and Cornelius appear without masks, dressed in modern clothes.

Topographic Code

K. Horák keeps his characters in the spaces of Záborský's *Faustiáda*. In the puppet theatre, the spaces of puppets and marionette players are alternated; and there is also a band singing. It is possible to notice a significant oscillation between single cultural spaces: the play oscillates between fixed puppet themes according to medieval traditions (although actions are based on the drama by Christopher Marlowe) and loud (non-)cultural space of a night bar, where participants get addicted to drugs.

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53 Pavol Dobšinský (1828–1885), Slovak poet, collector of Slovak popular tales. He published a large collection of Slovak folktales – *Prostonárodnie slovenské povesti* [Simple National Slovak Tales] (1880–1883).

Švankmajer's film has got text boundaries between contemporary life and life isolated from reality, escaping into artistic fiction. This fiction is sometimes also glittering with political allusions to the totalitarian system. The ballet-dancers in the field are a parody of the permanently proclaimed slogan "art for the masses"; inspiration comes from Charles Gounod's *Faust and Marguerite* – in the melody of this opera we see factory-workers wearing dungarees and ballet-dancers in a field "stuffing themselves and eating from their pots" (Žilka 1999, 3).

This is another signal of the fact that postmodernism implies a superposition of time and space levels in the texts. Similarly, there is also a very vivacious choice of thematic, compositional and stylistic elements from other works. Let's report all the aspects contained in the single works:

1. The work by Karol Horák and the epic oeuvre assembled with several pieces by J. Zaborský: (1) *Vstúpenie Krista do raja* [The Ascension of Christ to Heaven]; (2) *Faustiáda*. At the same time, we can also speak about self-quotation, because the author is using his previous themes: *Evanjelium podľa Jonáša (Záborského)* [The Gospel According to Jonáš (Záborský)] and *Vstúpenie Krista do raja*. The first drama is a biography of J. Záborský; the latter is a drama written according to a homonymous epic work by J. Záborský (Palkovič 1997, 118–124).
2. The Nitra Theatre puppet show is a symbiosis of Marlowe's drama *Tragická história doktora Fausta* [The Tragical History of Doctor Faustus] and Goethe's *Faust*. At the same time, it is quite modernised. Indeed, the form of the pact with the Devil is composed in the play as drug addiction. Rock music is linked with drug addiction as an accompanying phenomenon (by referring to hallucination images).
3. Jan Švankmajer's film is the most complex elaboration of Doctor Faust, because there are several pre-texts involved in its development: (1) Ch. Marlowe: *Tragická história doktora Fausta a Goetheho Fausta* [The Tragical History of Doctor Faustus] (1604); (2) J. W. Goethe: *Faust* (1808; 1833); (3) Ch. D. Grabbe: *Don Juan und Faust* (1829); (4) Ch. Gounod: *Faust and Marguerite* (1859); and (5) Plays by Czech popular marionette players.

Contemporary art tends to lighten/stigmatise/parody more or less everything. Laughing is a continuously present component in the works. For this reason, with regard to their interior design, contemporary theatre and films are closer to Renaissance art than to Romanticism. That's why – in the analysed case – there is a greater inclination to Marlowe than to Goethe's *Faust*. Horák's play is a manifest contradiction of the above-reported statement, because the author is exploiting more Goethe's *Faust* than other sources – although in a mediated way. His

aim is completely different. In the Horák's play, there is no acknowledgement for Goethe, but a quotation from J. Záborský's *Faustiáda* is used. As we know, they meet in heaven, where Faust arrived as a visitor before going to Kocúrkovo. But that is just one side of the ledger. On the other hand, the whole storyline is transferred to Kocúrkovo; or – in other words – the basic thought of the play is Faust's help to improve the conditions of Kocúrkovo. More precisely: Faust arrives in Kocúrkovo to combat and defeat Puchor, the giant of the Rvačár Mountain (a hill located over the city of Kocúrkovo). If one identifies these elements with contemporary social-political reality, they would not be so wrong. Puchor does have some of the characteristics of an autocratic ruler who is perching on the fictive-real Kocúrkovo. If we try to interpret this image more in depth, we will quite probably understand that Kocúrkovo stands for Slovakia – pars pro toto – and Faust stands for a person representing the values of the Western world (with a sort of magic force), as the only person who is able to defeat Puchor. Actually, he also succeeded in his attempt: together with Z. Mathauser, we could consider it as a literary anticipation of the victory of the spirit over the mephistophelic-devilish giant (ruler), who is the cause of all social, moral, political and other problems in the fictive-real Kocúrkovo (Mathauser 1982, 62–78). The giant has his throne above the city (a symbol of his position), whereas in the city of Kocúrkovo people are just drinking, are unaware and – consequently – incorrigible. Faust discovers a situation that appears weird and unimaginable before his eyes. In the mere substance of the matter, everything flows towards de-heroification, de-mythisation and de-legendarisation of what looks like high and sublime, but it is actually not. This is exactly the property of Záborský's poetics which is introduced by K. Horák in his text. The Slovak satiric author of the past century used blasphemy as a specific (perhaps exaggerated) type of Slovak humour; the result is a profanation of Goethe, of the monster of the Rvačár mountain and also of the people (so often magnified by Romanticism). Horák's satiric attempts do not stop here. His sarcasm hits also Záborský himself (intended as a character).

Post-modern intertextuality is not inclined to the Romantic principle of production, where heroification is the most important interest of authors. If K. Horák exploited more the satiric principles of realistic production, it is because he was led by specific (anti-official) components of Záborský's texts – notably *Faustiáda*. In the other two authors, there is a more dominating inclination towards Renaissance, that is, towards a poetics which allowed ridiculing everything (both angels, Faust, Valdes and Cornelius); parodies of prayers, psalms, and Holy Masses were created, despite the fact that people were very pious (Lichačov-Pančenko 1984, 14). As M. M. Bakhtin states, even the high ecclesiastical dignitaries and erudite theologians liked distraction and amusement, that is, some rest from their

god-fearing austerity and seriousness (Lichačov-Pančenko 1984, 14). The preference given to the Renaissance model resides mainly in the fact that both the puppet show and Švankmajer's film exploit Marlowe rather than Goethe (i.e. the peculiar ideas present in Christopher Marlowe's drama). By the way, Švankmajer utilises also Grabbe's drama *Don Juan und Faust* (1829). Maybe, this is due to the fact that Švankmajer was a fierce antagonist of Goethe and of German Classicism (Grabbe didn't like Goethe either). In his work, Švankmajer tried to make a synthesis of the unfinished desire for knowledge and skills and the emotional alienation of the human being. Even Gounod's opera descended from the pedestal. Its lyrical quintessence is relegated to the underground level: the film scene (in which the ballet-dancers eat goulash during the lunch break in the field using typical lunch boxes) is a metaphoric or allegoric image of "consumption" of higher art at times of totalitarian regime; they look like they are acting on command and under the supervision of invisible state organs. Allusions to the totalitarian system are penetrating in the text tissue.

The puppet show – in its substance – is completely assembled according to the drama by Christopher Marlowe, although Goethe is reported as co-author of the play. Of course, this concerns only the historicising part: under the spirit of Renaissance play, the scene also includes the good angel and the bad angel. An even more important thematic and compositional element is the allegory of the Seven Deadly Sins marching before the public: (1) pride, (2) greed, (3) envy, (4) wrath, (5) gluttony, (6) lust and (7) sloth. Everything is turned upside down. The vices (sins) are ridiculed and parodied to varying degrees.

Let's go back to the main issue – the Faustian myth. What are the contents of the pact signed between the man (Faust) and the Devil in single literary-historical epochs?

1. At times of popular elaboration of the Faustian theme, the dominating motive is represented by the inclination to black magic (the reason why Faust is finally punished). The desire for knowledge is leading him to the damnation of his soul.

2. In the Romantic period, Faust is led by the desire of dominating the world. The continuous dissatisfaction becomes an immediate impulse for action, often ending up in tragedy. The tragic destiny of extraordinary characters (heroes) is a typical mark of artistic work from this period.

3. At the time of Modernism and Existentialism people look for an answer to this question: Who shall dominate the world? Instead of the desire for knowledge, the desire for power is reigning. The pact with the Devil is a legalisation and confirmation of such power.

4. At the time of post-modernism, people reflect with the spirit of the famous thesis "the subject is dead"; and therefore, they ask themselves the following questions: What is dominating us? What are we bowing before? What do we honour? The de-subjectivised persons (characters of texts/films) are very often losing their "me" and they change under the bias of external circumstances by taking other forms (in this case, they change into Faust or Mephistopheles, taken from the pre-texts). Such a never-ending game with different forms is one of the typical properties of post-modern texts. As we have certainly noticed, the texts are always dominated by alternativeness, transition from one-time level to another and shift characters from one milieu to another; sometimes, this is done also by transforming banal human forms into well-known literary characters. In doing this, heterogeneity is practically always observed; text fragments are alternated, and they are allowed to move freely and independently. The above-explained phenomenon is so highlighted that it is not possible to interpret the texts in a univocal way. Sometimes, the texts are performing more through their effects, generated according to the playing principle. In other words, irrationality obtains its own emancipation, and it is brought at the same level as rationality; indefiniteness outbalances definiteness (Pokrivčák 1997, 12).

In conclusion, we must add that Švankmajer's film *Faust* is the closest one to post-modern poetics. Indeed, as a starting point for the remake of the Faustian theme, the film director chose a marginal type of person (a salesman) who wants to escape from everyday life (Vietorová 1996, 204). The film is an example of the way in which text essence (based on literary/artistic pre-texts) is capable of disentangling people/characters from their anonymous shells and helps them live something unusual/extraordinary – at least for a while. The film shapes this life created and simulated through art; it submits the truthful existential situation by means of different forms of the Faustian myth. As A. Rimbaud said: "Je est un autre" [I is another].

The Intertextual Aspect of the Faustian Theme in the Nineteenth-Century Slovak and Czech Literature

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 relates to 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 analysed 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 endeavour favours literary theory at the expense of literary history (many times restrained by the national context). It means that, for example, "domestic" and national texts will be searched for their potential "world" quality (by 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 neighbouring 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 (Gáfrik – Zelenka 2016, 87–88). In the past, the time-honoured 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 (regarding 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".

We attempt 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* by Jonáš Záborský[54] and the Czech poem *Doktor Faust* [Doctor Faustus] (1844), by Šebestián Hněvkovský[55]. The two authors employ ironising hyperbole to portray the social and political

54 Cf. Jonáš Záborský – footnote 9.

55 Šebestián Hněvkovský (1770–1847), Czech revivalist poet and patriotic awakener, supporter of classicist accented prosody.

inadequacies of life in their countries while creating a multi-layered network of intertextual reminiscences, referring to both domestic and world literature. They rank among the acknowledged authors, some of whose texts were already at the time of their origin received as "antiquarian relics", 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 "hybridisation" ensues from different concepts of national literature in the mid-19th century and 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 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 demythicising and desacralising 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 breakpoints. It confirms that Záborský's *The Faustiad* 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. He retranslated and textually fixed the widely accepted vernacular version of this time-honoured international theme, enhanced by the poetics of street songs, or magical and chivalric farces (Kraus 1891). The termination of Faustiads in the first half of the 19th century may have been contributed, apart from the changing literary and political situation, by the fact that the first volume of Goethe's *Faust*, translated by Josef Jiří Kolár, was first premiered on the stage in November 1855 and published in print in 1863 (Kraus 1893, 176). This suppressed the thematic line of Faustian adaptations, enabling a larger circle of readers and spectators to familiarise with the German masterpiece, irrespective of the fact that in the Czech ambience the general knowledge of the German language was considered a common mode of social mobility. Consequently, from the mid-19th century on, there was a continual tradition of Czech translations produced by major Czech men of letters, such as Jaroslav Vrchlický, Otokar Fischer, etc. Literary critics evaluated the first translation as a new original work, "another original of Goethe's renowned composition, in fact. Both Czech and German Fausts are two blossoms on the same bough, like two stars in the azure sky" (Kraus 1893, 178).

André Dabezies, one of the foremost authorities on Faustian myth in West European literatures, dealt with this theme in several monographs, namely *Visages de Faust au XX*e *siècle: littérature, idéologie et mythe* (1967) and *Le mythe de Faust* (1972). He pointed out that Goethe's rendering of the medieval legend about Faustus, a scholar who sold his soul to the devil, was a free variation on the real historic figure, the German alchemist Doctor Johannes Georg Faust (c. 1480–1540), and then the theme and genre expanded through a multitude of adaptations and post-text realisations. These were outlined, roughly until the first half of the 20th century, in the American anthology *Lives of Doctor Faustus* (1967), where Dabezies chronologically distinguished three paramount literary myths in total. The first myth, combining plentiful fragments set in popular surroundings in the latter half of the 16th century, is defined as a Christian story based on black magic eliminating its historical grounds. Around 1570, these fragments were anonymously unified and published in Latin as a popular novel. Its German version from 1575 was translated into Czech in the early 17th century, in 1611, under the title *Historie o životě doktora Jana Fausta* [The Life Story of Doctor John Faust] (Svejkovský 1959, 352). Throughout the 17th century, this concept of Faust's figure became fixed in popular and semi-popular dramas and books of popular reading as an entertaining character whose behaviour and acts reflect the Renaissance thirst for knowledge which brings him to an alliance with the devil.

The second myth is defined as Romantic, and Dabezies relates it to the turn of the 19th century, particularly to Goethe's tragic verse drama and Charles Gounod's opera *Faust* (1859). The Czech popularity of the Romantic myth is confirmed by the fact that the German version of Gounod's operatic drama was enacted in Prague's Stavovské divadlo [Estates Theatre] in 1861, and in 1867, its Czech variation was staged in Prozatímní divadlo [The Prague Provisional Theatre]. These adaptations render Faust as a great tragic hero of metaphysical dimensions, who moves in eccentric, optimistic or pessimistic positions. Faust triumphs over Mephistopheles for he epitomises modern humanity and learning, generally speaking, the triumph of good over evil. No matter Faust's physical existence comes to a tragic end, the ideals he embraced remain immortal. Widely spread in the 20th century is the third Faustian myth, by Dabezies metaphorically characterised as the myth of "triumphal freedom", which is directly linked with the enterprising, "technocratic" character of Faust in the final acts of the second volume. This Faust is most remote from his model, ideological and schematised, inflicting harm in the name of progress and science, as, for example, the supporter of Nazi morality (Thomas Mann: *Doktor Faustus*). In this concept, Faust symbolises man's victory over Nature; the dominance of technology over the world; the idea of progress and scientism, where "knowledge" is transformed into the episteme of power and supremacy of one individual over another. All three myths are joined by their analogical structure, consisting of two thematic areas: the theme of human longing for freedom and knowledge and the theme of the pact with the devil. In Dabezies' mind, one of these thematic fields will disappear or will be reduced, as literary myth is losing its aesthetic value and becomes a schematised narrational construct and ideological stereotype (Dabezies 1997, 220).

The subject model of Faustian themes, in general, consisted in winning man's soul conditioned by his contract with God or the devil. The material gist of this folk tradition pointed to time-honoured Christian legends about a pact with the devil (Horálek 1979, 77). As a literary character, Faust is not satisfied with the traditional "vow" of Christian love as a 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 relativises 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". In the 20th century, Faustian myth is revived in relevance to avant-garde aesthetics aspiring to form a new style of life by looking for a hero who will disturb the transcendental world order (Svatoň 2010, 19). The adaptational principle of close succession, prevailing in the 19th century, then changes into a looser variation. This lets the character as a symbol of human fate overcome the transience of human life, but the slack epical outline of the story permeates many genre modifications, penetrating mainly into the structure of the novel whose "control of the myth becomes ambiguous – it either accepts the mythical concept of cosmic order or reconciles with the way of the world" (Ibidem, 17). This is the way to interpret, for example, Thomas Mann's *Doctor Faustus* (1947) or *The Luzhin Defense* (1929–1930) by V. V. Nabokov, both of which blend the mythical foundation and the modern world. The protagonists may gratify their desire to achieve the ideal goal – even at the cost of deliberate alliance with evil – but their knowledge is redeemed by an unintended end of their human existence.

The semantic ambiguity of the Faustian myth in the 19th and 20th centuries is also confirmed by the Czech folklorist Karel Horálek, who analysed the reception of Faustian legends and tales in the Slavic context and defines its three lines. If we partially accept this arrangement, the first line of reference comprises literary translations of Goethe's *Faust*, which had the most pronounced effect on praiseworthy adaptations, truly original in form. Thus, for example, Gorky's tetralogy *Klim Samgin* [The Life of Klim Samgin] (1926–1936) and Bulgakov's *Master i Margarita* [The Master and Margarita] (1928–1940) reveal the existential contradictions of the human soul oscillating between an ideal and reality against the background of a satirical-allegorical account, or a historical fresco. The Faustian motif here becomes a prototextual starting point rather than an independent theme. In the Slavonic literary realm, a more common occurrence was the second – folklorising – line. On that account it is possible to mention, for example, the Polish poet Twardowski, whose personality was in the Czech

surroundings depicted by Jaroslav Vrchlický[56], a leading representative of the Lumír generation, in his reflexive epic *Twardowski* (1885). In the West Slavonic area, the focus of attention are sorcerers who, regardless of trading their soul for "black magic", still do good (the Czech Žito [Rye]; the Lusatian Krabat [Wendish Faust]; etc.). The East Slavonic variation comprises legends about the deserter student "grabanciáš", while the East Slavonic variety – supplemented by an erotic motif – is represented by the tales of Savva Grudtsyn, who trades his soul for the sinful love of a married woman. An analogical subject theme combining selling one's soul to the devil with the motif of erotic love for an inaccessible beauty (which can only be consummated through sorcerer's tricks) is also found in Slovak folkloristic records known as Wollmanian folklore collections (Horálek 1979, 77–79). The third line of reception consists of paraphrased puppet plays; transcriptions of street ballads; and books of popular reading, featuring Faust as the protagonist, a popular cunning hero, representing a dynamic contrast to the stagnant world of the powerful and rich.

Within the Slavonic context, the "triadic" scheme of Faustian reception can be supplemented with a fourth line, mentioned by Polish comparatists analysing the response that German literature was given in Poland. Thus Eugeniusz Czaplejewicz, for example, points out that there were no immediate "effects" arising from one's conscious awareness of the other; on the contrary, there was a specific intercultural dialogue of "neighbourly misunderstanding", a kind of interliterary "network" of indirect intertextual and paratextual transfers (Czaplejewicz 2009, 11–12). For these signalise that Polish interest in German culture developed mainly at the level of individual contacts and subjective translatory penchants, which allegedly "pauperised" the German verse system and in translations eliminated the reflexive, contemplative passages (Ibidem, 13). This is evidenced, among others, by a smaller number of Polish translations of Goethe's *Faust* compared with the other Central European literatures. Polish culture in the first half of the 19th century may have been dominated by Romanticism, like in Germany boasting of abundant themes, genre variety and originality of form, but still it was typified by different mythology and dissimilar cultural codes. Polish culture developed at the crossing of two civilisational spheres: the classical Mediterranean (Greco-Roman) culture and Judaistic-Christian community with

56 Jaroslav Vrchlický (1853–1912) was a pen name of Emil Frída, Czech poet of the Lumír generation, playwright, prose writer, critic, translator, and professor at Charles University in Prague, whose work was thematically and formally aligned with the impulses of world writing.

dominant monolithic Catholicism; nevertheless, German cultural awareness was more sophisticated, more complex, comprising up to four mythological elements, with classical antiquity and traditional Catholicism complementing a strong Protestant stream, let alone the Celtic roots that moulded the Germanic ethnos. Czaplejewicz thus attached to Polish literature attributes that in German literature are completely missing: in his mind, Polish literature is "stormy", "drastic" or even "outlaw", as exemplified by Mickiewicz's *Pan Tadeusz* (1834), which infers a messianic threat to one's identity (Ibidem, 19–20). A similar approach to the Polish paradoxical reception of Faust is pursued by Jan Koźbiał, who finds the origin of the work's hybrid textual structure in the secularised Protestantism and the radical Enlightenment, that is, in a spiritual background fairly remote from the Polish rigorous Catholicism (Koźbiał 2009, 71–72). What remains unanswered is the question why, for example, in Russian, similarly doctrinal, culture, the reception Faust came about without major value discrepancies. The answer can probably be sought in the "non-related" cultural neighbourhood of two big civilisations determined by diverse power positions, as well as in their mutual "animosities", which hindered the adequate origination of Faustian legend specifically conformed with the Polish background.

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 – Schmarcová et al. 2019) and Tomáš Horváth (2009). Surveying the mutual relation between the thematic-compositional structure and the genre classification of *Faustiáda* subtitled *fantastická hrdinská báseň* [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 ironic code. The complete text, which was not fully published until 1912 in the journal *Slovenské pohľady*, is 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" (Darovec 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 „*letiace arabesky*" [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 „*vecou márnou*" [a futile effort] (Ibidem, 8), lacking response from readers. In his own words, Záborský places „predmluva" [preface] „*napredku, aby na konci mali miesto pomluvy*" [at the front so that at the end there would be space for slander] (Ibidem, 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, „*vychádzajú už z tlačiarne ako antikvárna zriedkavosť*" [they exit the printing works as an antiquarian rarity] (Ibidem, 8). As suggested above, in *Faustiáda*, it is possible to distinguish two spheres of metatextual relatedness – domestic and world topics (Žilka 2015b, 29). As in the case of the first recognised proto-text, Ján Chalupka's comic drama *Kocourkovo anebo Jen abychom v hanbě nezůstali* U *nás v Kocourkově* [Gotham or If Only We Did Not Remain in Shame] (1830), the topos of the "world" is associated with the anti-illusive allusion to Goethe's *Faust* in particular 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 „*nikto čítať nebude*" [no one will read] (Záborský 1984, 7). In the company of his Polish guide, the philosopher and mystic Andrzej Towiańsky, Faust travels to Kocúrkovo, the Slovak Gotham („*smiešnej stránky Slovenska*" [a foolish spot in Slovakia]), situated „*kdekoľvek medzi Tisou a Dunajom*" [anywhere between the Tisa and the Danube rivers] (Ibidem, 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 paratactic compositional principle is manifest in multiple compound similes; in the confrontation of contrastingly intensified phenomena expounded by Faust, who becomes the "epical mediator through whom the author voices his wide-ranging criticism of the world" (Rakús 2010, 19). 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 schematised characters are captives of their false ideas. Their activities are characterised by a polarity between words and deeds evolving into the contrast of beauty and values, between the fictional and the real, and 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 „*plesňou hnijúcich národov*" [musty decaying nations] (Záborský 1984, 123). In the last chapter, the hyperbolisation that consists of disclosing contradictions and opposites is completed as the authorial subject and is incorporated into the text, resulting in a "mock" epitaph where Záborský characterises himself through a paradox about domestic ingratitude and foreign praise: „*Inde by snáď bol býval veľký muž, u nás bol len veľký blázon*" [Elsewhere he might have been a great man, here, he was just a great fool] (Ibidem, 125).

When analysing 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 parodical-fictional nature, *Faustiáda* presents numerous references to 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 „*tú posvätnú pásku*" [the sacred bond] that also connects „*Slovákov s Čechmi i medzi sebou*" [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 Germanisation pursued in alliance with German-speaking Bohemian civil servants or "deutsch-Czechs" ("Dojč-Česi") who were sent by Bach to Upper Hungary, where „*zaprenie svojho národa je nevyhnutná podmienka povýšenia*" [the denial of one's nation was an unavoidable prerequisite to promotion] (Ibidem, 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 hyperbolising 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 prevailingly 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 *Vlastný životopis* [Autobiography] (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 (Kraus 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 civilisation and Christian morals. The allegorical perspective on the past of the protagonist's own nation mingles with frequent, emotionally charged, moralizing and reflexive "insertions" descrying a lyrical subject that "does not disavow being a Romantic poet" (Ibidem, 229). In doing so, Záborský ideologically approaches the epic poetics of Ľudovít 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, analysing the nature of Záborský's poetics within the Slovak Romantic movement in the 1860s (cf. *Prepisovania* 2011; Zajac – 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* are desacralised (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 utilises 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" (Žilka 2015b, 29). Therefore, it has become "a cult artistic text because of its intertextual status, and as an impetus for new works" (Ibidem, 30). In reference to Chalupka's *Kocourkovo* and Karol Horák's play *Nebo, peklo, Kocúrkovo* (1995), Žilka praises Záborský for establishing Gotham/Kocúrkovo as "a small Slovakia", an absurd symbol of chaotic space and social abuses which can be apprehended only by a fellow „*kto jedným okom sa smial, druhým plakal*" [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. Therefore, present-day literary historiography refers to a hybrid, labyrinthine structure of Záborský's *Faustiáda*, which depends on the ironical capacity of the work and can be revealed only through intertextual perception: "Many texts to which the author refers confirm that tradition is travestied; his predecessors are parasitised; but thanks to irony, the destruction is creative" (Kobylińska 2011, 141). All of this notwithstanding, according to the prevailing view *Faustiáda* is "overburdened by the facts" and "epically little compact" (Rakús 2010, 26).

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" (Ibidem). As a member of Antonín Puchmajer's literary grouping[57], he enlarged the Classicist anacreontic poetry with the burlesque ballad and the heroic-comic epic. His contribution to Czech Revivalist literature

57 Puchmajer's literary grouping is a literary-historical designation for the poets centred around A. J. Puchmajer and his almanacs of 1795–1814. Antonín Jaroslav Puchmajer (1769–1820), Czech poet and translator, distinguished himself as an author of fables and anacreontic lyrics, he tried to implement Dobrovský's concept of syllabotonic prosody.

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 ironising 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* [Devin] (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 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, Ludovico 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 ironise 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 Germanisation 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 ageing 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* [Czech Prosody] as a supplement to František Martin Pelcl's monograph *Grundsätze der böhmischen Grammatik* [Basics of Czech Grammar] (1795). Hněvkovský, an adherent of Enlightened Classicism, felt an inclination towards syllabo-tonic verse with fixed meter, which contrasts with natural speech. He took this stand even in his polemics on the character of Czech verse against František Palacký[58] and Pavol Jozef Šafárik, published in his text *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 criticised their endeavour 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 fictionalised "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 „*nepracoval nadarmo na zpustlé vinici mateřského jazyka*" [did not toil in vain in the desolate vineyard of our mother tongue]

58 František Palacký (1798–1876), Czech historian, philosopher, politician and cultural figure.

(Tyl 1964, 164) and is esteemed here as a representative of Puchmajer's literary grouping, 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 „*cokoli se ze mne ve chrámě vlasteneckého snažení stalo, stalo se jedině skrze mého Hněvkovského*" [whatever I have become in the temple of patriotic endeavor has only been to the credit of my dear Hněvkovský] (Ibidem, 163), although he characterised his later prose as an antiquarian "monument" which renders Czech subjects through obsolete anacreontic versing. His wish that Hněvkovský „*ve svém stáří od dramatických, k ničemu nevedoucích hraček odvrátil*" [in his old age, turned away from dramatic, useless toys] (Ibidem, 165) already points to a different perception of the poet by his younger contemporaries.

Doktor Faust is Hněvkovský's attempt at a humorous approach to the Faustian myth in the form of a "Czech legend", that is, a subject simply "appropriated" by the neighbouring 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 short story *Jan Šťastný* by the Czech literary historian and editor Antonín Jaroslav Vrťátko[59] as a fictionalised 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: „*Ptáš se, proč za předmět doktora Fausta si volím? Dá se s látkou hrát, Praha ho za svého cít*" [Do you ask why I have chosen Doctor Faustus 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 moralising story about Faust and his house in Prague, just as he was familiarised with German sources (notably the historical text by Kristian Ludwig Stieglitz). His literary companions from the Puchmajer group then encouraged him, in his own words, „*v komických baladách nakreslil*" [to depict in comic ballads] the Faustian myth connected with Prague (Ibidem, VI). As mentioned above, this myth was then very popular in European

59 Antonín Jaroslav Vrťátko (1815–1892), Czech literary historian and editor of Czech literature, author of patriotic short stories with romantic and historical themes.

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 „*předmět romantický s humoristickým vzhledem vypracovati*" [elaborate a romantic theme with a humoristic effect] (Ibidem, X). The work is not a parodical imitation of foreign models, as he states that „*záměr byl, abych mravnosti* […] *nijak neurazil*" [my intention was not to offend […] morals] (Ibidem, XI).

In *Doktor Faust*, as in his early 19th-century creations, Hněvkovský intentionally addressed the popular reader, emphasising 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: „*Tenkráte také při každé příležitosti na sta povídek o černokněžníku doktorovi Faustovi* […] *se slýchalo*" [At that time, on every occasion, hundreds of tales about the magician Doctor Faust […] could be heard] (Ibidem, 111). 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 honour and morals, who, with regard to the contemporary patriotic feeling, „*za znárodněného spolukrajana aspoň držeti může*" [can be deemed a nationalized compatriot] (Ibidem, 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 2015b, 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 pragmatical-ideological application: "Foreign 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[60], whose title alludes to Kollár's *Slávy dcera*, and which

60 Jan Erazim Vocel (1802–1871), Czech poet and author of romantic historical stories, founder of Czech archaeology as a scientific discipline, national awakener.

similarly blends a subjective pre-Romantic experience with the didactic element in elegiac scenes from Slavonic mythology. Vocel, jointly with František Palacký, 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 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 archaeologist, Vocel inserted contemporary theories about the origin of the Slavs, based on archaeological research, into his verse composition. His endeavour to render the unrecorded Slavic history through its expedient location on the historical sites of European civilisation (Italy) later resounded in Kollár's posthumous work *Staroitalia 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 recognising 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. Vocel's "Czechisation" of Faustian theme is also projected in the formal aspect, especially the versological rendering. The Czech Germanist Vojtěch Jirát assumes that the poet's development proceeds "from Romanticism to Classicism; from artificiality to simplicity; from German to Slavonic verse systems" (Jirát 1946, 79), which overall slackens his dependence on German literary tradition. *Labyrint slávy* is clearly dominated by accented syllabotonic prosody monotonously realised mainly in five-foot trochees, which point to the obsolete poetics of Anacreontic poetry with its metrical and expressive monotony. 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 "Czechisation" 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, and a magician at the court of Wenceslas IV, king of Bohemia. 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 favourite 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 *Doctor 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 analysed 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 "Czechisation" 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 naturalisation (the transference of the action to the "patriotic" Czech surroundings), where the schematised 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 idealised landscape with sheep, a murmuring stream, a shepherdess, 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: „*Léta smejšlí lidstvo na opravu/ Posud*

vyrvati se nebylo z něj v stavu" [For years, mankind has been thinking of repair / So far it has been unable to break free from it], because „*jen tak vyvine se jitro nové*" [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 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 hybridisation and simultaneity of the literary development of "minor" literatures and 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 heroical-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 parodising (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.

Central European Ethnic Stereotypes in the Popular Culture

In 1940, an important and undoubtedly the most popular Hungarian literary historian and essayist Antal Szerb (1901–1945) published an article entitled *Hungary in the Old English Literature* (Szerb 2007). It deals with historical, geographical and literary sources written in or translated into English language, which speak of Hungarians and the traditions and customs of the inhabitants of the Hungarian Kingdom. Among other things, he paraphrases the findings of a Dutchman named Joannes Boemus Aubanus, who gives the following characteristic of the then Hungarians in the book titled *The Manners Laws and Customs of All Nations* (English translation published in 1611): Magna Hungaria, that is the original homeland of the Hungarians, was the Protectorate of the Principality of Moscow. Most of the Hungarians live from fishing, mainly hunting whales, corals and one particular species of aquatic animals (mor), which occasionally crawls up the coastal rocks. Men always wear a hat which they take off only in exceptional cases; the face of women is veiled. Their judicial proceedings are governed by God's judgement. Their language resembles Czech.

These thoughts can make a cheerful smile on the face of the present reader, and the better the reader knows the geographical and historical coordinates of the individual cultures in the Carpathian Basin, the wider the smile will become. Neither of Aubanus's claims is true, or even close to historical facts. This example is certainly not unique, though very typical. As for the assessment of similar "fairy tale" interpretations of countries and nations, naturally a distinction must be drawn between professional and artistic genres. For example, if a novel fiction is at stake, the author cannot be expected to be as accurate and credible of the facts (historical and geographical, linguistic and cultural specificities), as the works presented as scientific and professional publications. Often writers just want to indicate a contemporary, local or linguistic colour, and therefore they do not stick strictly to such "reality".

However, the distortion of the real situation or condition does not need to be seen necessarily as the author's ignorance or superficiality. Modifications also occur owing to the silent effect of collective images – national stereotypes that arise and sturdily persist not only through literary works and oral or written expressions of public figures but also due to some unsubstantiated historiographic works, similar to Aubanus's fiction about Hungarians.

Every nation creates a picture of itself as well as of other ethnic groups, especially those who are either geographically, culturally or linguistically close to it. The self-image of the nation includes imago loci (place, country where the nation has settled); imago historiae (historical past, origin, ancestors); imago fati (historical fate of the nation, their mission in human history); and imago linguae (national language image) (Rákos 2000, 173). To do this, we need to add ideas about the typical character of the nation (so-called national character).

It should be emphasised that ethnic stereotypes are a phenomenon of consciousness, that is, these are simplified internal ideas that are culturally coded and lodge in people's brain, in particular through education and training. These stereotypes are, on the one hand, useful because (although in a simplified form but) they reflect on existing differences between peoples and cultures. On the other hand, they must be taken with a pinch of salt, with some ironic and self-ironic distance, as constructions, because otherwise they can very easily become a dangerous means of glorifying their own or dishonouring other nations.

National stereotypes can be particularly studied in literary works, especially in prose, where there are better preconditions to portray the character traits, historical and geographical facts and cultural traditions of nations. Imagology as a branch of interculturally oriented Comparative Literature combines narrower, literary-philological and wider, cultural-historical approaches. Exploration of literary representations of autostereotypes and heterostereotypes, myths, symbols, and emblems of nations contributes to a large extent to the deideologisation of certain collective ideas about the nature of the "national character" or "national spirit" of a given ethnic group (Zelenka 2018, 13).

The popular literature is a particularly ample source of imagological analysis, given that the representation of protagonists in these works shows a greater degree of schematism, which is often reflected in the ethnic characteristics. John. G. Cawelti, in his *Symbols of Ethnicity and Popular Culture*, also points to the ambivalent nature of ethnic stereotypes. With a multitude of convincing examples, it proves, on the one hand, that American pop culture offers an opportunity for representatives of ethnic, racial and religious minorities to pursue artistic activities, and have their place in the sun, especially in the fields of music and literature, but also in the field of sport. On the other hand, however, it is the popular works that conserve many negative ethnic stereotypes: "Perhaps the most destructive aspect of popular culture's relation to race and ethnicity was its tendency to develop and perpetuate negative stereotypes of racial and ethnic minorities. These stereotypes probably helped shape prejudices toward minorities on the part of many people whose awareness of ethnic groups was largely mediated through the images of popular culture. Negative stereotypes such as the shiftless Negro,

the drunken Irishman, the greedy Jew, and the sinister Oriental maintained and justified the cultural ascendancy of the white Protestant majority by characterizing other groups as morally, psychologically, and culturally inferior" (Cawelti 2004, 228).

The examples provided by Cawelti can be supplemented with further ones if we start up from the connections of the European literatures and not the American ones. As a promising analytical aspect, the study of ethnic European stereotypes in Western popular literature is emerging. I am attempting to do this in my study. I am looking at how stereotypes about Central European nations and countries appear in the three classic stories of English/British popular genre literature and their comic or film adaptations. I am focusing on the cultural environments and examine the characters of Czech origin in Arthur Conan Doyle's crime story *A Scandal in Bohemia* (1891), Slovak descent in Bram Stoker's gothic vampire novel *Dracula* (1897), and Hungarian descent in Agatha Christie's detective novel *Murder on the Orient Express* (1934). I am taking a look at those kinds of stereotypes that the authors use to produce the "effects" of the three Central European nations, and then I am taking into account the results of intermedia transformation, primarily focusing on the peculiarities of the visualisation of ethnic and geographical affection. I used the word "effect" first, since speaking of novels, the authors did not have to strive for historical credibility; it was enough to apply some motifs that could effectively recall the image of these Central or Eastern European nations and countries in the Western reader.

A Czech King in the Realm of Fantasy

Arthur Conan Doyle: *A Scandal in Bohemia*, 1891

A Scandal in Bohemia is the first Holmes story to be released after *A Study in Scarlet* and *The Sign of the Four* in the June issue of *The Strand Magazine* in 1891 illustrated by Sidney Paget. Holmesology holds this story in esteem because the woman who managed to outsmart Sherlock Holmes, and won the detective's admiration for a lifetime – Irene Adler – first appears and gets a key role here. She made a name for herself as an opera singer, at the same time she acts as a blackmailer and tries to profit from her love adventures. Holmes is contacted by an extorted client from the highest circles of aristocracy who is planning to get married, but, with reason, fears that Irene Adler discloses compromising photographs and letters proving their love affair.

Prior to the client's arrival in Baker Street, Holmes concludes through the analysis of the letter of credence that the man has some connection with

Bohemia and is likely to be German-speaking: "*The G with the small t stands for 'Gesellschaft,' which is the German for 'Company.' It is a customary contraction like our 'Co'. P, of course, stands for 'Papier'. Now for the Eg. Let us glance at our Continental Gazetteer.' He took down a heavy brown volume from his shelves. 'Eglow, Eglonitz – here we are, Egria. It is in a German-speaking country — in Bohemia, not far from Carlsbad. Remarkable as being the scene of the death of Wallenstein and for its numerous glass factories and paper mills.* […] *And the man who wrote the note is a German. A Frenchman or Russian could not have written that. It is the German who is so uncourteous to his verbs*'" (Doyle 1992, 119).

The man comes in a mask that increases his mystery. His clothes make it clear that he is not English. The cutting, colour and combination of his garments activate the semiotic code of strangeness, of exoticism:

"*A man entered who could hardly have been less than six feet six inches in height, with the chest and limbs of a Hercules. His dress was rich with a richness which would in England be looked upon as akin to bed taste. Heavy bands of Astrakhan were slashed across the sleeves and fronts of his double-breasted coat, while the deep blue cloak which was thrown over his shoulders. Was lined with flame-coloured silk, and secured at the neck with a brooch which consisted of a single flaming beryl. Boots which extended half way up his Calves, and which were trimmed at the tops with rich brown fur, completed the impression of barbaric opulence which was suggested by his whole appearance. He carried a broad-brimmed hat in his hand, while he wore across the upper part of his face, extending down past the cheek-bones, a black wizard mask* […]" (Ibidem, 120, accented by the authors).

As we can see from the quote, the mysterious visitor's unusual and overly multi-coloured outfit is not only a sign of cultural strangeness, but is also accompanied by a negative judgement: from the English point of view, it is "tasteless". However, the colours also have other connotations of ethnic origin. The crimson of the inner part of the blue coloured robe is in general sense the colour of the royal power, but the combination of the two colours – from today's point of view – recalls the Czech national tricolour (red, white, blue). So, from a semiotic point of view, the dress is a symbol of royal power on the one hand and an iconic sign of the country (Bohemia) on the other hand: the colours of the Czech royal coat of arms are red and white, and later on, they are also included in the official flag of the Czechoslovak Republic after 1918, complemented by the blue colour.

There is also a negative overtone in the description about the person's "barbaric" radiance, which is one of the most ancient cultural oppositions, connoting wildness, crudeness, and lack of sufficient literacy and sophistication against the group of civilised people.

After the customer speaks, his previously assumed German origin is confirmed. While in the letter, the unusual use of verbs and word order was the telling moment, the accent in the speech indicates the strangeness of the person – at least for Holmes. Of course, the detective's excellent command of German – unlike Watson's – contributes greatly to this.

It can be considered typical that from the English, that is, the Western point of view, Central Europeanism can be approached through German culture, thus becoming identifiable both historically and geographically. It designates a region, an area whose independence is relative, as it is part of German and Austrian cultural influence and political authority. In the short story, the heir to the Bohemian throne is not a Czech national, but, as Holmes discovers, is an offspring of a famous German ruling family. "'*Why, indeed?' murmured Holmes. 'Your Majesty had not spoken before I was aware that I was addressing Wilhelm Gottsreich Sigismond von Ormstein, Grand Duke of Cassel-Felstein, and hereditary King of Bohemia*'" (Doyle 1992, 121). Let us add that at the time of the story (1888) Bohemia was part of the Austro-Hungarian Monarchy and belonged to the Austrian state territory. The independent Kingdom of Bohemia with the death of Louis II King of Hungary and Bohemia ceased to exist already in 1526. The Crown of Bohemia was then gradually placed under the jurisdiction of the Habsburg dynasty. Thus, at the end of the 19th century, the "Czech throne" had no historical reference at all.

Another indication of the Central European area in the short story is that the hereditary King of Bohemia is arriving in London incognito directly from Prague. The story he has produced is also linked to this region: he got to know the "well-known adventuress", Irene Adler, in Warsaw, who at that time was a celebrated prima donna of the Imperial Opera of Warsaw. Although the lady, based on Holmes's records, was American (born in New Jersey in 1858), her family name suggests that Germans or even Austrians could be among her ancestors (it is not excluded that they might have migrated from a country in Western or Central Europe).

From today's point of view, and the later stages of the development of pop culture, however, the figure of the heir to the throne may also create different, somewhat comic associations that are independent of the author's intention. As Doyle could not yet be familiar with the dressing habits of the superhero comics characters, therefore our discovery of DC comics and Marvel universe superhero features in the heir to the Bohemian throne may be considered a mere coincidence. The man's Herculean body, the coloured cloak tied with a buckle and the black mask are all signs of this. For this reason, due to these external similarities, Wilhelm Ormstein will less likely to be identifiable in his relation to the great

rulers of history, but rather to Superman, Batman and Spiderman for today's recipients of pop culture. Naturally, this "dress code"–based accidental figure parallel has an ironic ring, since despite the appearance of impressive physics and authority, the protagonist is held in check by a woman and to avoid scandal, he has to resort to another superhero, a super-detective.

The Czech comic book artist Petr Kopl created the comic book adaptation of *A Scandal in Bohemia* in 2013. Comic books are commonly known as hybrid, multimedia narrative genres based on a combination of verbal and visual elements. Therefore, the forms of expression of ethnic stereotypes from both verbal and visual components are also worth examining. First, however, a few words about the series.

A Scandal in Bohemia is a series, published as a part of *Victoria Regina* which gave space to adaptations of classic Victorian adventure novels, detective and horror stories created by Kopl. It is a cross-over comic book series, which means that within and among the storyworld of each piece, we are constantly witnessing the crossing of fictional boundaries, especially in the form of migrant characters. In the case at stake, the Czech artist, on the one hand, combines the stories of *A Scandal in Bohemia* and *Adventure of the Speckled Band* and, on the other hand, weaves the popular heroes of contemporary literature into one or the other episodes (Mr. Hyde, Dr. Frankenstein's monstrum, Phileas Fogg, Dorian Grey). The plot is framed by a prologue and an epilogue, as is the case with other comics in the series. The former describes the successful closure of Holmes's earlier case, the capture of a criminal who is planning to poison the royal family, and the latter predicts the subsequent development of Irene Adler's life who escaped the secret police and Holmes as well. So Kopl not only performs a mere visual transcoding, but also edits and complements the two short stories by Doyle.

The first thing to emphasise about language expressions is that the comic book is written in Czech, that is, in a language that is hidden in the original short story: they just refer to Bohemia, but Czech is not spoken in them. The same applies to the German language. In contrast, the Czech-German duality also prevails at the level of language use in the comics. As the heir to the throne sometimes mixes German phrases into his speech, for example, "*Jak donnerwetter víte*" [as you damn know] (Ibidem, 35), "*Noch das foto*" [still the photo] (Ibidem, 40), "*Ja, ja, natürlich*!" [yes, yes, of course] (Ibidem, 41) "*und*" [and] (Ibidem), which – we would like to underline – is Czech and not English. Thus, the degree of cultural strangeness of the Czech and German references appearing in Doyle's short story is reduced as a result of the translation, respectively the thematic indirectness is replaced by linguistic directness. Bohemia and the Czech culture in the storyworld of the comic book do not merely appear as a

distant, exotic place, but as a way of linguistic representation of the plot. This bond is further reinforced by motives that are not included in the short story and should be considered as supplements by the Czech author. For example, Watson's statement about stereotypes related to Bohemia: "'*Bohemia! Yes, of course! Czech glass factories, paper mills, porcelain.' Shortly thereafter, the doctor makes a note that strengthens the positive Czech national image: 'Skillful nation. And proud. Just like the English*'" (Kopl 2013, 36). Or the fact that the Czech secret police is also involved in the investigation after Irene Adler. And finally, the turn that the heir to the throne gives Holmes a property next to Prague as a reward for successful investigative work so that he could retreat there in his old days to keep bees may be classified here.

From the point of view of visual means of expression, the dynamism of the narrative structure and the caricatural nature of the character representation must be emphasised. The shape, size and structural layout of the picture frames never stay with one particular type but are constantly changing from page to page – just like the angle of view. As a result, the structural scheme of the pages shows a very varied picture, which has an effect of increased dynamism. The facial features of the characters are drawn in a caricatural way, and the representation of certain scenes (chase, fray, showdown, debunk) is in the form of a burlesque. Overall, the Doyle novel's comic book adaptation by Kopl – using film parallels – is most comparable to an action comedy.

From the point of view of the representation of ethnic stereotypes, the figure of the heir is of paramount importance. His visual representation is also caricatural, although Kopl does not deprive him of all regal dignity, his body, his mimicry and his gestures make him a comic figure. The dress that Kopl draws as if he wanted to play on the above-mentioned superhero parallels contributes to this. This parallel is much more conspicuous than in Sidney Paget's contemporary, realistic, detailed, black-and-white illustrations thanks to the vibrant colours and the schematic representation. *The Strand Magazine* also featured three illustrations showing the heir to the Bohemian throne. For that matter, without knowing the text, the figure drawn by Paget can be viewed as a Hungarian nobleman just as well: soutached pelisse, long-legged boots and goodly moustache (which is missing from Doyle's characterisation) support such an interpretation too.

The coat of arms on the cover is also worth noting. It is not a copy of a real royal coat of arms that has been preserved from Czech history, but a fictitious pair piece that, although in some respects, follows some of the motifs and forms of the royal coat of arms created by the popular Austrian heraldic Hugo Gerhard Ströhl (1851–1919) (lion, crown, wings), but its colours alter to the advantage of the Czech tricolour: it uses blue and red instead of yellow and black, and those

shades of the colours that are similar to the external attributes of the Czech heir's dress who is stretching next to the coat of arms. It also shows the connection between shape and image, respectively, and indirectly, the fictional character of both of them.

In the epilogue of the comic book, Petr Kopl asks why Conan Doyle "gave" the non-existent Czech kingdom an heir to the throne? Why did he need this motif? He words three different answers: (1) Doyle had no knowledge of Bohemia and trusted the readers' laziness so that they would not follow the historical facts. Kopl immediately rejects this explanation, referring to Doyle's literacy and to the fact that information on the geography and world-famous industry of Bohemia is correct in the text. (2) The short story is a made-up story with fictional characters; why could it not include a Czech king? This is, in his view, closer to the truth, but the most likely explanation may be that: (3) Doyle recorded the events of a scandal involving high political circles of the period, however, in order to maintain discretion, changed the location, the date and the names of the characters and their origin. Kopl adds that the Czechs are reluctant to identify with this hypothesis, as this would mean "*A Scandal in Bohemia is not about the Czech king at all and has nothing to do with Bohemia*" (Ibidem, 155).

Slovaks as Servants of Prince of Darkness

Bram Stoker: *Dracula*, 1897

The story of the paradigmatic novel *Dracula* written by the Irish writer Bram Stoker is well known, so there is no need to reconstruct it. There have been countless studies on it that have analysed it in detail, among other things, its relationship to the tradition of the Gothic novel and Gothic drama (Winne 2013), to historical facts and folk sources of vampirism, and many have also dealt with the various psychoanalytic, gender, political, cultural and intermediate aspects of the novel (Hughes 2000; Crişan 2017).

I am not dealing with these issues in my analysis; I am exclusively looking for the answer to the question that is relevant from the imagological point of view: how did Stoker portray the Slovaks in his novel, and how could this approach be explained in terms of possible literary and cultural contexts?

The most detailed characteristics of the Slovaks can be found at the beginning of the first chapter. That is a passage from the travel diary of the main protagonist, Jonathan Harker, who travels to Transylvania by train at the invitation of Count Dracula to handle some of his host's business. Harker is on his way from Klausenburg (Rom. Cluj Napoca, Hun. Kolozsvár) to Bistritz. He is enchanted

by the nature and is also interested in people living in this nationally mixed territory: "*The strangest figures we saw were the Slovaks, who were more barbarian than the rest, with their big cow-boy hats, great baggy dirty-white trousers, white linen shirts, and enormous heavy leather belts, nearly a foot wide, all studded over with brass nails. They wore high boots, with their trousers tucked into them, and had long black hair and heavy black moustaches. They are very picturesque, but do not look prepossessing. On the stage they would be set down at once as some old Oriental band of brigands. They are, however, I am told, very harmless and rather wanting in natural self-assertion*" (Stoker 1983, 3).

The quoted characteristics of the Slovaks bear the sign of a shepherd's archetype[61], which markedly influenced (and, to this day, influences) the image of a Slovak abroad. The Slovaks as a mountain nation and the Slovak as a shepherd – they are stereotypes created mainly by neighbouring nations, the Czechs and the Hungarians (Krekovičová 2005b, 89), but which are also deeply encoded in the consciousness of the Slovaks themselves. This is mainly because the character of the shepherd was promoted to a national-representative level in the 19th century and became an important national-integrating symbol (Ibidem, 91). The fact that Slovak characters appear in the "Transylvanian" parts of the novel can therefore (despite the factual mistakes) be considered a logical choice of the author, as it is a story that is predominantly taking place in the mountain area (Eastern Carpathians). The Slovak character (certainly not just for Stoker) connotes the mountain, and the mountain way of life.

In this context, it is important to point out another interesting phenomenon: traditionally the mountain is not associated with Slovaks only, but also with vampirism. This linkage is revealed in the texts of literary-topological research by Daniela Hodrová. The Czech theoretician and writer suggests that the mountain often appears in literature as a place of mystery that is associated with initiation, temptation, revelation and meditation. It is a mysterious and sometimes scary place (fear of the mountain) – among other things because different kinds of characters with a mystery correspond to it as a place of mystery: "witches, herbalists and fortune tellers, mountain fairies, 'black hunters', robbers, evil doubles. They were characters connected with the magical or chthonic space of the mountain, creatures 'natural' and monsters living on the border of two worlds – life and death, the world of human and bestial" (Hodrová 1994, 66). Dracula as well as vampires generally correspond to the last-mentioned category: they are living corpses, revenants, that is, dead beings returning from the grave to scare,

61 About peasant and shepherd archetype for literary work see: Miko 1969, 209–216.

torture or kill the living. In addition, they are capable of metamorphoses: they are most often converted to a wolf or a bat. Hodrová adds that as a result of this close connection with the mysterious mountain milieu, the game-keeper, forester and shepherd seem to be in these stories (as opposed to "lowlander") "a less real, flashy, geeky, foolish being" (Ibidem). Thus, Slovaks and Dracula do not get alongside each other by chance or from the author's imagination, but also because they share a common, culturally and literally coded symbolic space: a mountain.

The contrast between appearance (physiognomy, clothing) and the nature of the Slovaks is also important to note: "they are not attractive", they rather look barbaric just like a gang of bandits, but in the opinion of the local inhabitants "they are very harmless and rather wanting in natural self-assertion". Leather belts studded over with brass nails, long black hair and heavy black moustaches are a deterrent to the young Englishman, which is complemented by long shepherd's axe. However, this description may be rather ironic to us if we realise that beard and high boots belong to the repertoire of the stereotypical qualities of Hungarians, that is, of a nation from which the Slovaks sought to distinguish themselves the most. What is the stereotypical, distinctive feature of the Hungarians for Slovaks is the Slovak national specification in the eyes of the Western European.

The second time, Harker meets Slovaks alongside the Czechs. He describes their picturesque folk costumes, sheep fur and long shepherd's axe. They are peasants who give the impression of a religious nation. "*Here and there we passed Cszeks and Slovaks, all in picturesque attire, but I noticed that goitre was painfully prevalent. By the roadside were many crosses, and as we swept by, my companions all crossed themselves. Here and there was a peasant man or woman kneeling before a shrine, who did not even turn round as we approached, but seemed in the self-surrender of devotion to have neither eyes nor ears for the outer world*" (Stoker 1983, 7–8).

For the third time, Slovaks appear in the dilapidated manor house of Count Dracula. We see them again with the eyes of Harker, who already knows that his strange host is hiding something from him and that he is also a prisoner of the Count. Panic fear is slowly taking hold of him. He is considering escape when two leiter-wagons enter the yard of the manor house. "*With joy I hurried to the window, and saw drive into the yard two great leiter-wagons, each drawn by eight sturdy horses, and at the head of each pair a Slovak, with his wide hat, great nail-studded belt, dirty sheepskin, and high boots. They had also their long staves in hand*" (Ibidem, 43). Slovaks bring Dracula empty coffins, put them in the yard, the Count's superintendent Szgany pays them and they leave. Harker is waving

at them and yelling from the window in vain, they are ignoring him. The name of the hetman refers to his origin: Szgan, usually Tzigan, that is, cigán [Gypsy]. So we see that Count Dracula's servants are Gypsies and Slovaks. At the end of the novel, they are again helping Dracula get back to his mansion. Those Slovaks who descend the river and trade with the residents of the river towns do not have a very good reputation in Galatz. When a man's corpse is found, who (though unconsciously) helped the Count to escape, women start to shout: "*This is the work of a Slovak*!" (Stoker 1983, 349). This scream is a manifestation of prejudice which, according to Mina Harker "*showed the general feeling against his class*" (Ibidem, 352). That is why Van Helsing warns his friends against Slovaks who are "*strong and rough, and he carries rude arms*" (Ibidem, 354).

How can it be explained that in the service of the Transylvanian Count, the Prince of Darkness[62], we meet Slovaks alongside the Gypsies?

It has to be said that Stoker had no immediate experience with Central and Eastern European peoples and cultures, he drew all the information from the available sources[63] (British Museum, Rosenbach Museum) and from the scholarly correspondence he had led with the world-renowned Hungarian orientalist Ármin Vámbéry. He then incorporated the acquired knowledge into the novel, following other, especially genre and reception requirements, not historiographical ones. One of the possible explanations is the misinterpretation of certain passages of the historiographical book written by the above-mentioned Vámbéry. According to Péter Krasztev, it is hard to imagine that Stoker would not have read the book *The Story of Hungary*, published by Ármin Vámbéry in 1886, which was the most important source on the history of Hungary for Western Europe not only in its time but also a few decades later. The spelling of certain names indicates this. As he writes, "Stoker, who tends to be quite sloppy in spelling names (he calls the Czechs Cszeks, the Gypsies Szgany) writes Hungarian names impeccably, even if without accents, as in Mohacs, Szekely and Arpad". The mark of the other effect relates to the representation of the examined Slovak characters: "A misreading of Vámbéry's book must have inspired also the

62 We are referring to the film of Terence Fisher Dracula: *Prince of Darkness* (1966).

63 The most important titles Stoker probably studied, according to experts are as follows: Wilkinson, W.: *An Account of the Principalities of Walacchia and Moldavia* (1820), Murray, E. C. G.: *The National Songs and Legends of Romania* (1852), Boner, C.: *Transylvania: Its People and its Products* (1865), Mawes, E.: *Rumanian Fairy Tales and legends* (1881), Johnson, Major: *One the Track of the Crescent* (1885), Laszowszka-Gerard, E.: *Transylvanian Superstitions* (1885), *The Land Beyond the Forest* (1888), Vámbéry, Á.: *The Story of Hungary* (1886).

scene at the beginning of the novel, in which Harker imagines that Czechs and sinister-looking Slovaks populate the Carpathian peaks (like Vámbéry, he considered the latter as rather peaceful)" (Krasztev 2004, 328).

However, there are other explanations.

According to Stoyan Tchaprazov, in *Dracula* the Slovaks, together with the Gypsies, represent the geographical and cultural opposition of the West, and Slovaks as a Slavic nation also personified the Russophobia of the Stoker era (Tchaprazov 2015). This is the reason for their negative role in the story.

Another reason may be the misconception of the Slavic origin of vampirism, which was quite widespread at the time of the writing of the novel. Vampirism was one of those cultural phenomena that, at the turn of the 19th and 20th centuries, was also defined by some experts as "typically Slavic", and so the lay public perceived them similarly. Thus, the figure of the vampire connoted and connotes even today the Slavs respectively Slavic origin. Therefore, it is no wonder that Dracula is surrounded by Slovak famuli. The thesis about the Slavic roots of vampirism is currently difficult to sustain. As pointed out by Giuseppe Maiello, although the words *vampír*, *upír* [vampire, ghoul, incubus] are of Slavic, more precisely of Serbian origin, the phenomenon of vampirism has a worldwide character: "was recorded virtually in all continents" (Maiello 2007, 7). The author illustrates this with stories about vamp beings from the Sumerian, Acadian, Hebrew, Old German, and Ancient mythology, literature, and folklore.

The third reason for Slovaks appearing in a vampire novel may be the reception of the classical work of "literary vampirism" by Joseph Sheridan Le Fanu (1817–1873) *Carmilla* (1872), which largely influenced the later vampire storytellers, among them Stoker. It is impossible to overlook the thematic and compositional parallels between *Dracula* and *Carmilla*. The title character of Le Fanu's novel is the first female (and at the same time lesbian) vampire in literature. For our interpretation, however, her vanquisher is more important, who is said to be the descendant of a certain nobleman from Moravia, Baron Vordenburg. It should be underlined that the name, as in *A Scandal in Bohemia*, refers rather to the German origin of the character. Another interesting motive in *Carmilla* is that belief in the existence of vampires is mainly associated with Slavic countries: Moravia, Serbia, Poland and Russia.

Iris Gavazzi, the Italian expert on the literary-artistic context of vampirism, comes up with the fourth possible explanation. In the third and fourth parts of the book titled *Il vampiresco* (2005), she explores the vampire's metamorphoses in literary and film production of modernism and postmodernism. She points out how this character has been allegorised into the figure of a rebel, Christ, Antichrist, seducer, ironic actor, stranger and eternal Jew. The vampire tends to

the pole of the strange and odd, Gavazzi writes. It is a creature that lives beyond human and divine laws. It belongs neither to the world of the living nor the dead[64] (revenant) (Gavazzi 2005, 105); he is cursed and doomed to eternal damnation. It lacks home and homeland and lives on the peripheries of society. It is a lonely nightmare, driven by an unceasing desire for blood. It does not have any friends, only servants and slaves. Its existence and activity impose danger on the peaceful coexistence of members of human society. In this regard, Gavazzi draws attention to the fact that even figures in the service of Count Dracula share some of the above-mentioned features. Gypsies were and still are often perceived as outsiders who epitomise exclusion, danger and the figure of a stranger (It. escluso, pericoloso, straniero) (Ibidem, 105). They are always on the road and therefore do not have their own home. Stoker also adopts this collective idea, which dates back to the Renaissance and Baroque times. As for the Slovaks, in the novel they act as a derelict of society (It. paria della società) (Ibidem, 106), as a nation without an independent state.

A Passionate Hungarian Count on the Train

Agatha Christie: *Murder on the Orient Express*, 1934

The train might be considered to be the ideal place for criminal novels in many ways. It is dynamic and static, closed and open, safe and dangerous, predictable and unpredictable at the same time. It is in motion, but it stops now and then and waits on its way; a closed space, but potentially open to the outside world through doors and windows; this closure is coupled with comfort and a sense of security, in an emergency, however, it can mean vulnerability just as well; due to rails, it has a fixed and predictable path, but the passengers' getting on and off the train entail a high degree of unpredictability.

The listed features favour the development of a criminal plot. Due to the closeness, the range of suspects is somewhat narrower, while the possibility of the culprit's escape cannot be ruled out. The timetable facilitates the determination of the timing of events, the spatial and temporal circumstances of the offense. The train is the place of unexpected or planned encounters, accidental contacts, hasty acquaintances, adventures, and often the place of escape and hiding, all of which are indispensable motives for the storyworld of crime stories full of mysteries and unexpected turns. From the point of view of our topic, it is of particular

64 The phenomenon of vampirism is interpreted by the author in terms of aesthetics. The key term "vampiresco" is understood as an aesthetic subcategory of ugliness.

importance that there are often interactions between nations, cultures and languages on trains.

Agatha Christie took advantage of the above-mentioned opportunities offered by the railway many times (*Paddington 16:50*, *The Mystery of the Blue Train*, *The Plymouth Express*). The main location of the world-renowned criminal novel published in 1934 was the actually existing international express train that transported passengers between Paris and Istanbul. As a result, the characters who are also suspects in a murder case are members of the widest range of nationals. There is a Belgian railway manager (Monsieur Bouc), a French conductor (Pierre Michel), an English military officer (Arbuthnot), a man servant and a governess, a Swedish missionary lady (Greta Ohlsson), an Italian car dealer (Antonio Foscarelli), a Greek doctor (Dr. Constantine), a Russian princess (Dragomiroff), a German lady's maid (Hildegarde Schmidt), a Hungarian nobleman and diplomat (Rudolf Andrenyi) with his wife, Americans and an Italian-born gangster, Sachetti, in the disguise of an American businessman (Samuel Edward Ratchett), actually the victim whose mysterious death is solved by Hercule Poirot, the ingenious Belgian private detective, who also happens to be on the train.

It is symbolic that the murder takes place in the Balkans, Yugoslavia, in the snow-bound express between Brod and Vinkovci. That is, in a geographic area whose stereotypical attributes are wildness, barbarism, danger and unpredictability.

M. Bouc, the friend and fellow countryman of Poirot, who helps him to find a place on a crowded train, notes once that the Orient express would be an ideal theme for a Balzac novel: "*All around us are people, of all classes, of all nationalities, of all ages. For three days these people, these strangers to one another, are brought together. They sleep and eat under one roof, they cannot get away from each other. At the end of three days they part, they go their several ways, never perhaps to see each other again*" (Christie 1991, 17).

Characterisation of the figures in most cases follows the common ethnic stereotypes, and the names are also indicative of the national affiliation of the bearer. The English are reserved, moderate, the Italian is strident, the German is disciplined, etc. However, in the following I will only deal with one character in more detail, about whom Poirot writes in his notebook

"*COUNT ANDRENYI, Hungarian subject, Diplomatic passport, Berth No. 13, First Class. Motive—None*" (Ibidem, 104).

There are two characteristics about the Hungarian count to be read in the novel, in both cases the narrator makes him seen from Poirot's point of view. In the first case, the detective still does not know who he is, so he judges only on the outside. At the same time, however, the strangeness of the man, which manifests

as a blend of westernism (attire) and middle-eastern Europeanity (moustache), is already visible: "*The man wore English clothes of loose tweed, but he was not English. Though only the back of his head was visible to Poirot, the shape of it and the set of the shoulders betrayed him. A big man, well made. He turned his head suddenly and Poirot saw his profile. A very handsome man of thirty-old with a big fair moustache*" (Ibidem, 18). He knows his identity for the second time, and the former portrait (dress, moustache, well made) is completed with the peculiarities of facial features: "*There was no doubt that he was a fine-looking man seen face to face. He was at least six feet in height, with broad shoulders and slender hips. He was dressed in very well-cut English tweeds and might have been taken for an Englishman had it not been for the length of his moustache and something in the line of the cheekbone*" (Ibidem, 65).

Later Andrényi's Hungarian character is further toned by two attributes, one of which is linguistic and the other one is psychological. The count writes the address of his family estate on a piece of paper, knowing how difficult it would be for the Belgian detective who is interrogating him because of the unusualness and strangeness of the Hungarian language. "*The Count wrote slowly and carefully. 'It is just as well that I should write this for you,' he said pleasantly. 'The spelling of my country estate is a little difficult for those unacquainted with the language*'" (Ibidem, 66).

According to M. Bouc, the count will not allow the train compartment to be looked through. "*the Count impressed me as a man of somewhat truculent disposition. He was not pleased when you insisted on questioning his wife. And this will annoy him still further*" (Ibidem, 96). But he is wrong, as Andrényi does not take advantage of the privileges of diplomatic protection, and he generously agrees with the investigation: "*But I do not think that I care to have an exception made in my case. I should prefer that our baggage should be examined like that of the other passengers*" (Ibidem, 97). When Poirot gets to his luggage, he notices a tiny thing: "'*Here is a label all wet on your suitcase, Madame,' as he lifted down a blue morocco case with initials on it and a coronet*" (Ibidem). The initials and the crown are iconic signs of noble origin. The detective is also aware of the family's reputation. He notes at the second interrogation: "*Your family is, I know, a proud and ancient one. It would be bitter indeed for you to have your wife dragged into an unpleasant police case*" (Ibidem, 115). When this conversation takes place, and Poirot starts to question the Countess on her maiden name, her husband proves his passionate nature: "*The Count burst out furiously, 'I demand, Monsieur, by what right you*'" (Ibidem, 114). Only the shouting of his wife makes him control his temper: "'*Monsieur!' cried the Count angrily. 'Do not be angry, Rudolph*'" (Ibidem, 115).

If we summarise the above-mentioned qualities, then we get a portrait of a proud Hungarian aristocrat, who is showy, passionate, but also gallant. Although his dress evokes an English gentleman, his moustache and facial form give away his national affiliation. Thus, the character was shaped by the social (noble origin), anthropological (wide yoke-bone, big moustache), psychological (passionate temperament) and linguistic (difficulty of acquiring the Hungarian language) stereotypes related to the Hungarians. It is interesting to note that aristocracy, moustache and passion are among the recurring stereotypical features of Hungarian characters in Slovak literature, only reflecting a more negative attitude there, given that Hungarian characters often appear as representatives of political power or the social elite, while the Slovaks occupy a subordinate position to this (Žilka 2018, 20).

It should be added that the count's wife also shows the "stigmata" of Central Europeanism. Though Helena Andrényi is of American origin, her mother's maiden name (Goldenberg), however, implies European family roots for Poirot: "*It may have been Goldenberg; it is quite likely that she had Central European blood in her veins* […] *a strain of Jewish, perhaps*" (Christie 1991, 115).

From the point of view of our topic, it is worth looking at the metamorphosis of Count Andrényi in the film adaptation directed by Kenneth Branagh (2017). One change concerns the social situation and occupation of the character. Andrényi is not a diplomat but a world-famous dancer (playing Sergej Polunin, a Ukrainian ballet dancer). The film-makers kept his Hungarian origin, but he was deprived of his showy moustache. And as if they wanted to compensate for these shortcomings, they made their passionate temperament more accentuated. There are two scenes where the man gives evidence of this. The first takes place in a restaurant. A group of journalists recognise the famous artist and one of them wants to take a photo of him. But Andrényi's grim look expressing strangled anger clearly indicates that he has no relish for this. However, his rejection is not communicated orally to journalists, but he literally beats them up: with some karate kicks and punches he knocks them all down. Only the appearance of his wife can end his rage. For the second time, Hercule Poirot himself will be a suffering subject of the man's outbreak. At the hearing of the detective's sensitive questions to his wife, Andrényi first almost crushes the table into two by a hammer stroke and then fires the detective violently into the corridor.

The figure of the Hungarian dancer who is unable to control his passions becomes involuntarily comic, which was neither characteristic of the novel nor the previous film adaptations. In Sidney Lumet's 1974 film, Michael York formed Andrényi's role and met Christie's literary portrait in all respects. The same can be said about Stanley Weber's impersonation in the 2010 adaptation (directed by

Philip Martin), which might be too diplomatic, hardly showing the count's "hot blood".

However, it cannot be said that stereotypical character interpretation based on exaggeration would be completely alien to Agatha Christie's concept. The figure of Hercule Poirot is also considered to be caricatural, as it shows an ironically exaggerated picture of English ideas of the French. While through this, the writer makes his countrymen's contemptuous attitude toward strangers a mockery. The small scene when Colonel Arbuthnot first looks at Poirot also illustrates this: "*His eyes rested for a moment on Hercule Poirot, but they passed on indifferently. Poirot, reading the English mind correctly, knew that he had said to himself. 'Only some damned foreigner*'" (Christie 1991, 9).

All three of the analysed stories provide an example of strangeness coming about from the Western perspective. This time, the role of the stranger is played by characters representing the nations and countries of Central Europe who carry the features of exoticism. This can be grasped most prominently in the external qualities, especially in their particular outfit and certain body features (face form, moustache). We could also observe that these stereotyped characteristics are interchangeable, the same marks (e.g. moustache) or some combination of marks (e.g. moustache + boots + wide brimmed hat) are once interpreted as the distinctive features of one nation (Hungarian), the other time as the distinctive features of another nation (Slovak or Czech). That is quite ironic how much the three nations in question have always been trying to separate themselves from one another vice versa throughout their histories, from the Western European perspective, in several respects they seem "one", "uniformed", and carriers of similar ethnic attributes.

The emergence of strangers in all three cases is thematically, primarily motivated by the specific narrative space. In his Baker Street apartment, Sherlock Holmes hosted not one distinguished customer (an aristocrat, a high-ranking politician), so the emergence of a Central European country's heir to the throne cannot be seen as an unexpected event. Naturally, this can only be said with the knowledge of all Holmes stories, since these encounters only occurred after *A Scandal in Bohemia* (*His Last Bow, The Adventure of the Illustrious Client, The Adventure of the Second Stain*). There are no such social status clients in the previous two novels (*A Study in Scarlet, The Sign of the Four*). In the case of *Dracula*, the multicultural, ethnically and religiously diverse population of Transylvania provides a reason and opportunity for the author to portray strange, exotic-looking characters. In Agatha Christie's novel, as has already been said, the interior of the international express train creates epic scenes of interaction between languages and cultures.

Negative prejudices against strangers – once in a more open, the other time in a more obscure form – are also seen in the examined works. For the sake of accuracy, it should be added, however, that only Bram Stoker's novel is an example of a particularly negative nationality image. The Slovaks can hardly count on the sympathy of the readers, not only because of their appearance as robbers, but also because they are presented as the servants of the count of evil forces. It is true, as we have seen that this image is not entirely one-sided, as the frightening appearance of Slovak characters covers a pious spirit. Although Count Andrényi is also one of those who took part in the killing of Sachetti the child murderer, this does not put him in a more negative light than the others. He, like the other eleven perpetrators[65], has to carry the spiritual burden of the jointly committed murder in the same way in his further life.

65 The twelve suspects of case, together, commit murder as a ritual vengeance: each and every one of them stabs the same knife into the body of the tranquillised gangster who had managed to evade justice and escaped the deserved death penalty.

Conclusion

The monograph is the work of three authors and is based on exploring a peculiar image of Central European identity within artistic texts. Already the first chapter indicates that the research is not exclusively focused on literature but encompasses a much broader range – film art, theatre and popular culture. It is difficult to imagine the film as art without literature, as many prose works or plays have been the starting point for film adaptations. What we have here is intermediality, because there is a transfer from one medium to a completely different one, although, in essence, we are dealing with an intertextual transformation of the pre-text into a post-text. We call the links of the work of art to the pre-text an adaptive linking. By adapting a literary text (short story, novella, novel, drama) to film, a new work of art is created. If the creative principle prevails, the literary work is transformed into a film of high artistic quality. Adaptation differs from the original work by applying certain forms and methods of rewriting: (1) elimination (omitting parts or certain elements); (2) addition (expanding the original work with new passages, elements of a part); (3) contamination (a new text is created from several texts); and (4) substitution, or the replacement of one element with another (the names of individual characters or the names of locations may be changed).

Shifts in the transformation of a literary work into a film can be realised on the basis of the semiotic category of time (historicisation – actualisation) and on the basis of the category of space (naturalisation – exoticisation).

The second chapter is focused on the mapping of the image of the Slovak in Hungarian literature, or of the Hungarian in Slovak literature. The common history of Slovaks and Hungarians begins as early as 896, when the Hungarians came to the Carpathian Basin. The image of these peoples was formed mainly in the Romantic period under the influence of growing nationalism. The subject of this chapter is the priority focus on Slovak-Hungarian literary relations. In the 19th century, both literatures became significantly more specific under the influence of national ideas, but at the same time, they also acquired contrasting features. Significant differences also arose from the fact that the social status of Hungarians and Slovaks was not the same. Until the formation of Czechoslovakia in 1918, Hungarians were more of an upper class, socially standing higher, which ultimately has its impact on the choice of characters and the environment in which they move. On the contrary: in Hungarian literature (especially in prose), Slovaks represent more folk types, and the peasant archetype is dominant. Based

on the contrasting characteristics, the author has also developed a typology of Hungarian characters in Slovak literature and Slovak characters in Hungarian literature. In addition to the difference in the characters, it is also appropriate to talk about the peculiar environment where the story takes place. This also means that the author pays special attention to the topographical code in addition to the onomastic code. In the Romantic period, based on the principle of its otherness, the symbol of Slovakness in literature becomes the unbounded peaks of the mountains, especially the Tatra Mountains, but in Hungarian literature this function is taken over by the lowlands. Sándor Petőfi's poem *Az alföld* bears witness to this.

National symbols based on spatial features can result from the fact that some names of rivers, mountains or towns gradually acquire a secondary meaning, a symbolic meaning. The three hills (Tatra, Matra and Fatra) are a symbol in the Slovak national emblem, but in Hungarian culture, they have different connotations. It is in spite of the fact that two of them are not located in the territory of present-day Hungary. Rivers also have their own symbolism with national connotations (Váh, Tisza, Vltava), similarly, some cities also have symbolic meanings (Kraków, Esztergom, Martin, Prague). Most of these symbols were created in the 19th century thanks also to works of art, which contributed to the development of national identity. The names of prominent personalities can also acquire a symbolic function (T. G. Masaryk, J. Hus, St. Stephen, L. Kossuth, M. R. Štefánik, M. Kopernik, F. Chopin). Other geographical realities may also have a symbolic meaning that derives from history and is linked to national history. In certain cases, however, these symbols take on a pan-European or even global significance.

In the chapter *The Ours and the Foreign in the Formation of the Image of a Tinker*, attention is focused on the typical social status of a representative of the Slovak nation who personifies a certain profession with symbolic meaning. This social motif associated with a kind of "exotic otherness" was accentuated in the early 20th century in his metaphorical depiction of the Slovak tinker by R. M. Rilke in the poem *Der kleine "Tinker"*. In the Czech literary context, the social meaning of the tinker symbol was repeatedly supplemented by a national element – the tinker was perceived as a specific type of impoverished Slovak patriot who, through his wandering and specific tinkering work, had no counterpart in the Czech environment and, as a member of a "unified" Czechoslovak stock, ideally expressed and represented national and social oppression. To a certain extent, the Rousseau-like pre-Romantic myth of the "original man" living in accordance with the divine order of nature was at work here. The literary type of the socially declassed man with moral principles was here intertwined with

patriotic connotations – the tinker was not only an ordinary "exile" wandering around foreign lands for economic reasons but also a humble patriot suffering for his unfree country, and, moreover, for the Czechs, an ethnically close Slovak who represented the Slavic element from Upper Hungary (Felvidék). Thus "thematised", the ideology of the Slovak tinker remained embedded in Czech culture throughout the 19th century as a metaphorical representation of the unfortunate fate of the Slovak ethnicity. However, the tinker as a symbol of Slovak ethnicity also appears sporadically in Hungarian artistic texts. On the whole, however, he acts as a prototype of the lower social class, and his appearance is often tinged with a certain amount of irony, such as "drótos tót" [tinker Slovak].

The chapter *Slavic Myths in the Context of the Study of East–West Relations* is based on the fact that the West took no notice of the East, or often saw its inhabitants as cultural barbarians and marked their territory on maps with the inscription *hic sunt leones*. The knowledge of Slavic culture was acquired only by individuals from the ranks of philologists, missionaries, travellers, diplomats, etc. According to Karel Krejčí, the West began to discover the Slavic world in the 18th century and approached the East primarily through Russia, which was becoming Europeanised thanks to the reforms of Peter the Great. A new understanding of Europe as linguistic-ethnic units defined by cultural and psychic archetypes emerged. It was this that created the conditions for the emergence of national myths, which allowed the creation of false collective ideas, especially in the relationship between the West and the Slavs. K. Krejčí recognised three basic myths in the reception of Slavic values in the West during the 18th century, which were also at work in the later period: (1) the admiration of the French encyclopaedists and Voltaire for Tsarina Catherine the Great and the Russian *samoderzhaviye* as a democratic ideal of social order and the fulfilment of Enlightenment ideas about the justice of the world; (2) the opposite myth of the French anti-monarchists (J. J. Rousseau), idealising the Polish nobility and its anti-Russian attitude; and (3) the most widespread myth about the Slavs was created by the German revivalist J. G. Herder in his *Ideen zur Philosophie der Geschichte der Menschheit* (1784–1791), in which he highlighted the "dove-like" nature of the Slavs and accorded them a leading role in world history. As an example of a political myth that manipulated the image of the geo-political organisation of Europe and influenced the reality and opinions of the majority of the Slovak intellectual elite, one can use the "forgotten" writings of the Slovak national awakener Ľudovít Štúr *Das Slawentum und die Welt der Zukunft* (1851). His conception is strongly influenced by Russophilism, hence his sharp criticism of the West as a vehicle of decline on the basis of a departure from true Christianity. Already in him the contradiction that is currently taking place, using the

principle of emphasising the moral superiority of conservatism over liberalism, is evident. On the other hand, the Czechoslovak events of 1968 and the Velvet Revolution of 1989 were marked by the westernisation of society and were aimed at overthrowing an Asian-type dictatorship and terrorism.

The next two chapters are devoted to the Faustian myth and its various forms in artistic texts. A key place in all treatments of the Faustian theme is seen in the covenant with the devil against the background of the covenant with God. The covenant with the devil is a place that is implicitly or explicitly, in overt or covert form, permanently repeated, but also modified. All other important motifs (the desire for knowledge, eternal youth, the death of Faust or Margaret, etc.) can be omitted, or changed, because they are not binding. The covenant is, however, binding, invariant. We assume, then, that the covenant with the devil is an invariant site in the modelling of the world through the Faustian myth.

The whole Faustian theme is based on the winning of a man's soul for the laws of God or for the service of the devil. In the Christian sense, man serves God on the basis of a covenant that is verbally expressed in the Eucharist. When the priest lifts the chalice of wine, he says: *Take this, all of you, and drink from it: for this is the chalice of my Blood, the Blood of the new and eternal covenant, which will be poured out for you and for many for the forgiveness of sins.*

Faust is a literary (folk) character who is not content with a new and eternal covenant with God, but under the influence of his dissatisfaction and desire for knowledge, he falls into the hands of the devil and makes a covenant with him. The desire for eternal youth is also accompanied by a departure from the covenant with God and an inclination toward the devil (the devil, Lucifer), that is, it is based on sin.

Then, two works are interpreted: a work of Slovak literature from the mid-19th century, *Faustiáda* (1864) by Jonáš Záborský, and an extensive Czech poem *Doktor Faust* (1844) by Šebestián Hněvkovský. Both depict, through ironic hyperbole, the shortcomings of social and political life while creating a multi-layered inter-literary web of intertextual reminiscences pointing not only to domestic but also to world literature. Both Záborský and Hněvkovský stood at the turn of classicism and romanticism, or Enlightenment realism and pre-Romanticism, and their poetics was reflected in the negative reception of their texts. Both *Faustiáda* and *Doktor Faust* deal in their own way with the great "Faustian" theme, so prevalent in small Central European literatures, which they demythologise and desacralise. Although the two authors take different positions on Romanticism (Hněvkovský's moving towards Romanticism from Classicism, while Záborský's being within the "Romantic movement" has a fundamental dispute with it), their typological parallelism stems from an analogous reaction. For

together they influence the "re-interpretation" of historical moments in which social history and personal narratives are intertwined.

The final chapter *Central European Ethnic Stereotypes in the Popular Culture* deals with ethnic stereotypes, which are a phenomenon of consciousness, that is, they are simplified internal ideas that are culturally encoded and imprinted in the individual's memory mainly due to upbringing and education. On the one hand, these stereotypes are useful because they reflect, in a simplified form, the existing differences between peoples and cultures. On the other hand, however, they must be taken with a grain of salt, with a certain ironic and self-ironic detachment, as constructions, otherwise they can very easily become a dangerous means of glorifying one's own or dehumanising another nation.

National stereotypes can be particularly explored in literary works, especially in prose, where there are better conditions for depicting the character traits, historical and geographical realities, and cultural traditions of nations. A narrower, literary-philological and broader cultural-historical approach combines imagology as a branch of interculturally oriented literary comparatistics. By examining the literary representation of the auto-stereotypes and hetero-stereotypes, myths, symbols, and emblems of particular peoples, it contributes greatly to the de-ideologisation of certain collective ideas about the nature of the "national character" or "national spirit" of a given ethnic group.

The whole chapter concentrates on how stereotypes of Central European nations and states appear in English/British popular genres, especially in comics and film adaptations. Three works are the focus of attention: Arthur Conan Doyle's *A Scandal in Bohemia* (1891), Bram Stoker's *Dracula* (1897) and Agatha Christie's *Murder on the Orient Express* (1934). The whole analysis focuses on characters of Hungarian origin and on the depiction of their environment, where they move, and where they live.

In conclusion, it should be noted that the monograph covers issues ranging from intertextuality to intermediality to imagology, that is, the core is the identification of certain images of the identity of Central European peoples about themselves or from the aspect of the outside, from the point of view of a foreign element. These images emerged primarily in the period of rising nationalism and to some extent persist to this day. It seems that it is in the description and evaluation of these enduring symbols that the originality of the monograph lies.

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