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**INTERNATIONAL  
COMPARATIVE  
LITERATURE  
COLLOQUIUM**

**THE HISTORY  
OF COMPARATIVE  
LITERATURE  
IN CENTRAL  
EUROPE**

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Publikacija je nastala v okviru raziskovalne skupine »Na poti k zgodovini primerjalne književnosti v luči globalizacije: Matija Murko in njegovi mednarodni sodelavci« (J6-4620), ki jo financira ARIS iz javnega proračuna.



## The History of Comparative Literature in Central Europe

The aim of our conference is to bring new insights and knowledge of a comparative literature in Central Europe which remains largely unexplored and therefore underrepresented in academic debates in the discipline. We acknowledge that Central Europe was historically shaped into a region of its own by various economic, political, and ideological structures. While we intentionally left the geographic and cultural concept of the area undefined, it is unquestionable that its regional identity was shaped both from within and from the outside. From within, the Central European region always negotiated between its ethnically, linguistically, and culturally heterogeneous communities. This has produced various internal centers and relegated other areas to the position of the periphery. From the outside, Central Europe had to define its position in relation to other global players and transnational associations. These political and cultural circumstances played a crucial role in all areas of intellectual production, including academic research. Comparative literature was no exception and the discipline was often tasked with expanding or subverting established discourses. For instance, Central European comparatists had to acknowledge the rich history of multicultural and multilingual literary traditions in the area while at the same time establishing themselves in relation to other academic centers such as the French and the American schools of comparative literature.

Despite its relevance for understanding Central European comparative literature, disciplinary self-perceptions and their relation to the internal and external exchange of knowledge have thus far remained unexplored. Over the next three days we thus explore the rich and complex history of comparative literature in Central Europe, focusing on the key scholars, schools, topics, and methods that have shaped the field. We consider which influential figures and approaches have been historically overlooked, and why Central European comparative literature has remained under-represented in broader academic debates on the history of the discipline. Our exploration also extends to the academic connections between Central European comparative literature and literary scholarship in other regions such as Southeast Europe, France, Russia, and America. We also delve into the relationships between central and (semi-)peripheral regions within Central European comparative literature, analyzing the factors that have led to the emergence of asymmetries within Central European academia and the inequalities in intellectual exchanges between different regions. We also explore how Central Europe's multilingual literary traditions have been reflected in the field of comparative literature.

Finally, three sections are devoted to an important forerunner of comparative literature, a Slavic philologist Matija Murko who offers a paradigmatic case study for addressing many of the questions raised above. Murko has built a long and successful academic career and has had an immense influence on the development of literary studies in Central Europe and elsewhere. After finishing his studies in Slavic philology at the University of Vienna, he travelled to Russia, became a professor in Graz and Leipzig, and later moved to Prague where he co-founded and headed the Slavonic Studies Institute at a time when the influential “Prague Linguistic Circle” was flourishing there. Both in his academic life and in his research, he has been moving between the academic centres and semi-peripheries of Central Europe, breaking academic barriers (for instance, with his comparative Slavic literary studies) and influencing younger scholars (such as Frank Wollman, Milman Parry or Roman Jakobson). His work was appreciated both inside and far beyond Central Europe, so much so that his research on South Slavic oral literature is still considered referential today. Murko’s scholarship thus offers an excellent opportunity to explore topics, questions, methods, international collaborations, and the politics of knowledge prevalent in the history of Central European comparative literature.

**Blaž Zabel,**  
*colloquium lead*

## Zgodovina primerjalne književnosti v Srednji Evropi

S konferenco želimo priti do novih spoznanj in vednosti o primerjalni književnosti v Srednji Evropi, ki ostaja v veliki meri neraziskana in zato slabo zastopana v akademskih razpravah znotraj discipline. Zavedamo se, da so Srednjo Evropo zgodovinsko oblikovale v samostojno regijo različne ekonomske, politične in ideološke strukture. Čeprav smo geografski in kulturni koncept okolja namenoma pustili neopredeljen, je nesporno, da se je njegova regionalna identiteta oblikovala tako od znotraj kot od zunaj. Od znotraj je srednjeevropska regija vedno premagovala napetosti med svojimi etnično, jezikovno in kulturno heterogenimi skupnostmi. To je ustvarilo različna notranja središča, druga območja pa potisnilo v periferni položaj. Od zunaj je morala Srednja Evropa opredeliti svoj položaj v odnosu do drugih globalnih akterjev in transnacionalnih združenj. Te politične in kulturne okoliščine so imele ključno vlogo na vseh področjih intelektualne produkcije, vključno z akademskim raziskovanjem. Primerjalna književnost pri tem ni bila nobena izjema in disciplina je imela pogosto nalogo predrugačiti ali ovreči uveljavljene diskurze. Srednjeevropski komparativisti so morali na primer priznati bogato zgodovino večkulturnih in večjezičnih literarnih tradicij na tem območju, hkrati pa so se morali vzpostaviti v odnosu do drugih akademskih središč, kot sta francoska in ameriška šola primerjalne književnosti.

Zavedanje lastnega položaja in odnos do notranje in zunanje izmenjave vednosti sta kljub pomembnosti za razumevanje srednjeevropske primerjalne književnosti doslej ostala neraziskana. V naslednjih treh dneh bomo tako raziskovali bogato in zapleteno zgodovino primerjalne književnosti v Srednji Evropi ter se osredotočili na ključne raziskovalce, šole, teme in metode, ki so oblikovali to področje. Razmišljali bomo o tem, katere vplivne osebnosti in pristopi so bili v preteklosti spregledani in zakaj je srednjeevropska primerjalna književnost še vedno slabo zastopana v širših akademskih razpravah o zgodovini discipline. Raziskovali bomo tudi akademske povezave med srednjeevropsko primerjalno književnostjo in literarnimi vedami v drugih regijah, kot so Jugovzhodna Evropa, Francija, Rusija in Amerika. Posvetili se bomo odnosom med središčnimi in (pol) perifernimi okolji znotraj srednjeevropske primerjalne književnosti ter analizirali dejavnike, ki so privedli do pojava asimetrije znotraj srednjeevropske akademske sfere in neenakosti v intelektualnih izmenjavah med različnimi regijami. Raziskovali bomo tudi, kako se srednjeevropska večjezična literarna tradicija odraža na področju primerjalne književnosti.

Nenazadnje bomo kar nekaj prostora namenili pomembnemu predhodniku primerjalne književnosti, slovanskemu filologu Matiji Murku, ki lahko služi kot paradigmatični primer za obravnavo številnih zgoraj zastavljenih vprašanj. Murko si je ustvaril dolgo in uspešno akademsko kariero ter imel velik vpliv na razvoj literarne vede v Srednji Evropi in drugod. Po končanem študiju slovanske filologije na dunajski univerzi je odpotoval v Rusijo, postal profesor v Gradcu in Leipzigu, pozneje pa se je preselil v Prago, kjer je soustanovil in vodil Slovanski inštitut v času, ko je tam doživel razcvet vplivni »Praški lingvistični krožek«. Tako v svojem akademskem življenju kot pri raziskovanju se je gibal med akademskimi središči in polperiferijami Srednje Evrope ter presegal akademske meje (denimo s svojimi primerjalnimi slavističnimi literarnimi študijami) in vplival na mlajše znanstvenike (kot so Frank Wollman, Milman Parry ali Roman Jakobson). Njegovo delo so cenili tako v Srednji Evropi kot daleč onkraj njenih meja. Celo tako zelo, da imajo njegove raziskave o južnoslovanskem narodnem pesništvu še danes status referenčnih del o tej tematiki. Murkovo znanstveno delo nudi izjemno priložnost za raziskavo tematik, vprašanj, metod, mednarodnih sodelovanj in politik vednosti, prevladujočih v zgodovini srednjeevropske komparativistike.

**Blaž Zabel,**  
*vodja kolokvija*

## PROGRAM/PROGRAMME:

### Četrtek, 5. september/Thursday, 5 September

*Cankarjev dom, Dvorana Alme Karlin/Cankarjev dom, Alma Karlin Hall*

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**9.00:** Registracija/Registration

**9.30:** Pozdravni nagovori/Opening speeches

**10.00:**

Prvi panel/First panel: *Tone Smolej* (vodja/chair)

**Antoni Martí Monterde:** *Budapest, capitale de la littérature comparée. Les autres géographies du comparatisme européen: Janos Hankiss*

**Norbert Bachleitner:** *Prolegomena for the (short) History of Comparative Literature in Austria*

**Steven Tötösy de Zepetnek:** *The Discipline of Comparative Literature in Hungarian Scholarship*

**11.30:** Odmor za kavo/Coffee break

**12.00:**

Drugi panel/Second panel: *Blaž Gselman* (chair)

**Kaitlyn Sorenson:** *'The Tragedy of Central Europe,' Forty Years On*

**Vladimir Biti:** *Un/worlding Literature: Dubravka Ugrešić as a Post-Multinational Writer*

**Suman Gupta:** *Small Philologies and Literary Machine Translation*

**13.30:** Kosilo/Lunch

**15.00:**

Tretji panel/Third panel: *Blaž Zabel* (vodja/chair)

**Róbert Gáfrík:** *History and Perspectives of Comparative Literary Studies in Slovakia*

**Paweł Marcinkiewicz:** *Comparative Literary Studies in Poland: A Historical and Methodological Overview*

**Zoltán Varga, Péter Hajdu:** *Reconnected into the World: the Early Years of the Hungarian Comparative Literature Association in the AILC/ICLA*

**16.30:** Odmor za kavo/Coffee break

**17.00:**

Četrty panel/Fourth panel: *Kaitlyn Sorenson* (vodja/chair)

**Daniel Pietrek:** *Comparative Literary Studies at Work: Horst Bienek and his American Identity*

**Blaž Zabel:** *The Birth of Literary Localization: Johann Gottfried Herder as a Comparatist*

**20.00:** Konferenčna večerja/Conference dinner

## Petek, 6. september/Friday, 6 September

Cankarjev dom, Dvorana Alme Karlin/Cankarjev dom, Alma Karlin Hall

Center Rog, Univerzitetna soba/Center Rog, University Room

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### **Cankarjev dom, Dvorana Alme Karlin/Cankarjev dom, Alma Karlin Hall**

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#### 10.00:

Murko panel I: Alen Albin Širca (vodja/chair)

**Miloš Zelenka:** *Matija Murko in strukturalna estetika*

**Alenka Jensterle Doležal:** *Premislek o pozitivističnih literarnih zgodovinarjih: Matija Murko in Jan Máchal*

**Tone Smolej:** *Matija Murko in nefrancoski začetki slovenske primerjalne književnosti v 19. stoletju*

11.30: Odmor za kavo/Coffee break

#### 12.00:

Murko panel II: Tone Smolej (vodja/chair)

**Varja Balžalorsky Antič:** *Od primerjalnega jezikoslovja do primerjalne književnosti: Matija Murko in Antoine Meillet v luči raziskav ustnega pesništva*

**Irena Samide:** *Matija Murko kot germanist*

**Alen Albin Širca:** *Matija Murko in hrvaška renesančna literatura*

### **Center Rog, Univerzitetna soba/Center Rog, University Room**

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13.30: Kosilo/Lunch

#### 15.00:

Murko panel III: Blaž Zabel (vodja/chair)

**Sylva Fischerová:** *Matija Murko's Research on the South Slavic Epic Tradition and Czechoslovakian Slavistics*

**Jasmina Talam:** *Voices from the Past: Musical Tradition of Bosnia and Herzegovina through the Research of Matija Murko*

**Blaž Gselman:** *The Correspondents of Matija Murko: Outlining a Central European Topos*

16.30: Odmor za kavo/Coffee break

#### 17.00:

Peti panel/Fifth panel: Alexandre Burin (vodja/chair)

**Jernej Habjan:** *History of World Literature in Central Europe*

**Max Behmer:** *German Contributions to 1930s Comparative Literature in the Context of the Journal 'Helicon'*

20.00: Večerja v organizaciji projektne skupine *Na poti k zgodovini primerjalne književnosti v luči globalizacije*/Dinner hosted by the project group *Towards a History of Comparative Literature in a Global Perspective*

## Sobota, 7. september/Saturday, 7 September

Center Rog, Univerzitetna soba/Center Rog, University Room

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#### 10.00:

Šesti panel/Sixth panel: Blaž Zabel (vodja/chair)

**Andrei Terian:** *Comparatism Beyond Comparative Literature: Lessons from Southeastern Europe*

**Ștefan Baghiu:** *The Tragedy of Non-Central Europe: Interimperiality and World Literature in the European Southeast*

**Snejana Ung:** *Comparative Literature in Romania: Talking about a Periphery at the Periphery*

11.30: Odmor za kavo/Coffee break

#### 12.00:

Sedmi panel/Seventh panel: Blaž Gselman (vodja/chair)

**Alexandre Burin:** *Beyond Structure: Barthes via Kristeva*

**Milena Mileva Blažić:** *Comparative Children's Literature*

13.00: Zaključek kolokvija/Concluding remarks

## Antoni Martí Monterde, Barcelona

### Budapest, capitale de la littérature comparée. Les autres géographies du comparatisme européen: Janos Hankiss

Les introductions conventionnelles à la littérature comparée tendent à situer les origines et les premières activités académiques comparatistes en France, notamment à Paris. Mais la révision des géographies de nos études littéraires place en Transylvanie la première revue de littérature comparée : *Acta Comparationis Litterarum Universarum*, et dans l'entre-deux-guerres une autre revue importante, bien différente du modèle promu par la Sorbonne : *Helicon*.

Derrière ces deux magazines se cachent deux personnalités peu connues en Europe occidentale. Hugo von Meltzl et Janos Hankiss, qui avaient des approches théoriques et méthodologiques très intéressantes, précisément en raison de leur position académique non centrale. Cette lecture veut retrouver la mémoire de ces deux figures intellectuelles du comparatisme, et montrer les autres géographies du comparatisme européen.

Antoni Martí Monterde is Professor in Literary Theory and Comparative Literature at University of Barcelona. He has published several articles on Catalan and European authors: Eugeni d'Ors, Joan Estelrich, Guillermo de Torre, Feliu Formosa, Walter Benjamin, Joseph Texte, among others. As an essayist, he has published the books *J. V. Foix o la solitud de l'escriptura* (1998), *Poética del Café*. (2007, 2021 *Un somni Europeu. Història intel·lectual de la Literatura Comparada* (2011), *El Far de Løndstrup. Assaig sobre la memòria moral els espais* (2015), *Joan Fuster. La paraula Assaig* (2019) and *París, Madrid, New-York: Les ciutats de lluny de Josep Pla* (2019). As a travel writer, *L'erosió / La erosión* (2001-2021); *L'home impacient (Diaries 1996-1998)* (2019). He has edited Xavier de Maistre, Joseph Texte, Victor Klemperer, Stefan Zweig, Ernst Robert Curtius, Joaep Pla, Joan Fuster, among others. His latest books are *Stefan Zweig i els suïcidis d'Europa* (2020) *Nosaltres, els europeus* (2022) and *Joseph Texte. Una història trista de la literatura comparada*, (2023), *El falso cosmopolitismo* (2024) and *Capitals Culturals. Entre pedres i literatura* (2024).

### Budimpešta: prestolnica primerjalne književnosti. Druge geografije evropske komparativistike: Janos Hankiss

Običajni pregledi primerjalne književnosti njen izvor praviloma umestijo v francosko akademsko okolje, posebno v Pariz. A revizija geografij naših literarnih ved umešča v Transilvanijo najzgodnejšo revijo za primerjalno književnost. To je bila *Acta Comparationis Litterarum Universarum*. V obodnju med obema je prav tako tam nastajala pomembna revija *Helicon*, ki se je močno razlikovala od usmeritve, ki jo je zastopala Sorbona.

Za revijama sta stali dve, v Zahodni Evropi le malo znani osebnosti. Hugo von Meltzl in Janos Hankiss sta lahko imela zelo zanimiva teoretska in metodološka pristopa prav zato, ker nista pripadala pozicijam akademskih središč.

Prispevek si prizadeva ohraniti spomin na ti dve intelektualni figuri komparativistike in pokazati na njene drugačne evropske geografije.

Antoni Martí Monterde je profesor za primerjalno književnost in literarno teorijo na Univerzi v Barceloni. Objavil je številne članke o katalonskih in evropskih avtorjih, med katerimi so Eugeni d'Ors, Joan Estelrich, Guillermo de Torre, Feliu Formosa, Walter Benjamin in Joseph Texte. Kot esejist je objavil knjige *J. V. Foix o la solitud de l'escriptura* (1998), *Poética del Café*. (2007, 2021 *Un somni Europeu. Història intel·lectual de la Literatura Comparada* (2011), *El Far de Løndstrup. Assaig sobre la memòria moral els espais* (2015), *Joan Fuster. La paraula Assaig* (2019) in *París, Madrid, New-York: Les ciutats de lluny de Josep Pla* (2019). Kot pisec potopisov je objavil knjigi *L'erosió / La erosión* (2001-2021) in *L'home impacient (Diaries 1996-1998)* (2019). Uredil je knjige Xavierja de Maistra, Josepha Texta, Victorja Klempererja, Stefana Zweiga, Ernsta Roberta Curtiusa, Joaepa Plaja, Joana Fustra in drugih. Njegove najnovejše knjige so *Stefan Zweig i els suïcidis d'Europa* (2020) *Nosaltres, els europeus* (2022), *Joseph Texte. Una història trista de la literatura comparada*, (2023), *El falso cosmopolitismo* (2024) in *Capitals Culturals. Entre pedres i literatura* (2024).

## Norbert Bachleitner, Vienna/Dunaj

### Prolegomena for the (short) History of Comparative Literature in Austria

In 1979 and 2016 congresses of the International Comparative Literature Association (ICLA) were hosted by the departments of comparative literature at the University of Innsbruck and Vienna, respectively. Many comparatists worldwide for the first time became aware of these departments and of the existence of the discipline in Austria. How did it come about that the discipline was only able to gain a foothold so late in a country which, due to its geographical location in the middle of Central Europe, at the crossroads of important transport routes, and with a traditionally ethnically mixed population, would have been predestined to pursue comparative literature?

The first part of my paper will deal with the (non-)history of comparative literature in the so-called core countries of the Austrian monarchy, which are roughly equivalent to the countries in which German was the predominant language and to modern Austria after 1918. The spirit of literary comparativism could not develop in this area because it was far too busy defending itself against competition within the monarchy, i.e. securing the supremacy of the 'German' population and their culture. Cultural affiliation with the German states seemed the best option for achieving this goal, as German culture and especially literature, together with French literature, was the widely recognized and highly estimated culture in Central Europe. When a Greater German solution emerged as a concrete possibility from the middle of the 19th century, the German nationalists in Austria shied away from it, fearing that they would simply be 'swallowed up' by a Greater German Empire. From then on, a faction was formed that tried to distance itself from Germany and also sought a connection to the non-German-speaking areas in the monarchy. However, they ultimately failed due to the high language barriers and the unwillingness of the countries concerned in the south and east to integrate; instead, they increasingly sought autonomy. In the period between the world wars and the first two decades after the Second World War, the time of reconstruction, there was hardly any time or energy to look beyond cultural borders. Literary studies either remained on the tracks laid down by the corporative state and National Socialist rule; at least an extremely conservative wind was blowing. It was not until the 1970s that the time was ripe for the institutionalization of comparative literature. Thus, the second part of my paper will focus on this period.

Norbert Bachleitner is Professor emeritus of Comparative Literature at the University of Vienna. He was visiting professor at various universities including the Sorbonne nouvelle in Paris and is a member of the Academia Europaea. His fields of interest include the reception of English and French literature in the German speaking area; literary translation and transfer studies; social history of literature; censorship; literature in periodicals; intertextuality, and digital literature. His most recent book publications are (ed., together with Achim Hölter and John A. McCarthy) *Taking Stock – Twenty-Five Years of Comparative Literary Research* (Leiden, Boston: Brill, 2020); (ed.) *Literary Translation, Reception, and Transfer* (Proceedings of the ICLA Conference in Vienna 2016, vol. 2, Berlin, Boston: De Gruyter, 2020); (ed., together with Juliane Werner) *Popular Music and the Poetics of Self in Fiction* (Leiden, Boston: Brill, 2022); and *Censorship of Literature in Austria, 1751–1848* (Leiden, Boston: Brill, 2022).

### Prolegomena za (kratko) zgodovino primerjalne književnosti v Avstriji

V letih 1979 oziroma 2016 sta oddelka za primerjalno književnost univerz v Innsbrucku in na Dunaju gostila kongresa mednarodnega združenja za primerjalno književnost (ICLA). S tem so številni komparativisti po vsem svetu sploh prvič postali pozorni na ta oddelka in na obstoj discipline v Avstriji. Kaj je privedlo do tega, da se je lahko disciplina utrdila šele tako pozno v državi, ki je zaradi svoje lege v osrčju Srednje Evrope, na križišču pomembnih prometnih poti in z zgodovinsko večetničnim prebivalstvom, tako rekoč predestinirana za razvoj primerjalne književnosti?

Prispevek se bo uvodoma posvetil vprašanju (ne)zgodovine primerjalne književnosti v t. i. središčnih državah Avstrijskega cesarstva, ki približno sovpadajo z državami, v katerih je bila nemščina prevladujoč jezik, in v Avstriji po letu 1918. duh literarne komparativistike se v tem okolju ni mogel razviti, ker je bil zaposlen s tem, da se je branil pred konkurenco znotraj cesarstva, t. j. z zagotavljanjem prevlade »nemškega« prebivalstva in njegove kulture. Najboljši način za doseg tega cilja se je zdela kulturna povezanost nemških dežel. Nemška kultura, posebno nemška literatura skupaj s francosko, je bila vsesplošno pripoznana in izjemno cenjena v Srednji Evropi. Ko je sredi 19. stoletja vzniknila velikonemška rešitev kot realna možnost, so se nemški nacionalisti v Avstriji oddaljili od nje, saj so se bali, da bi jih Velikonemško cesarstvo preprosto pogoltnilo. Oblikovala se je frakcija, ki se je skušala distancirati od Nemčije in hkrati iskala povezave z nenemškogovorečimi okolji v cesarstvu. Zaradi nepremestljivih jezikovnih ovir in nepripravljenosti držav na jugu in vzhodu, ki so namesto integracije iskale avtonomijo, je bil projekt nazadnje neuspešen. V obdobju med obema svetovnjima vojnama in prvih dveh desetletjih po drugi svetovni vojni, v času obnove, ni bilo časa in energije za pogledovanje onkraj kulturnih meja. Literarne vede so se obnašale skladno s korporativistično državo in nacistično valdavino. V vsakem primeru je pihal vsaj zelo konservativen veter. Čas za institucionalizacijo primerjalne književnosti je dozorel šele v sedemdesetih letih 20. stoletja. Drugi del predstavitve se bo zato osredotočil za to obdobje.

Norbert Bachleitner je zaslužni profesor primerjalne književnosti na Univerzi na Dunaju. Bil je gostujoči profesor na različnih univerzah, med drugim na univerzi Sorbonne nouvelle v Parizu. Je član Academia Europaea. Med področja njegovega raziskovanja sodijo recepcija angleške in francoske literature v nemškem govornem okolju, literarni prevod in prevodoslovje, socialna zgodovina literature, cenzura, literatura in periodični tisk, intertekstualnost in digitalna humanistika. Med njegove nedavne knjižne publikacije sodijo *Taking Stock – Twenty-Five Years of Comparative Literary Research* (Leiden, Boston: Brill, 2020; sourednil skupaj z Achimom Hölterjem in Johnom A. McCarthyjem), *Literary Translation, Reception, and Transfer* (zbornik prispevkov s konference Mednarodnega združenja za primerjalno književnost leta 2016 na Dunaju, zv. 2, Berlin, Boston: De Gruyter, 2020; urednik), *Popular Music and the Poetics of Self in Fiction* (Leiden, Boston: Brill, 2022, souredil skupaj z Juliane Werner) in *Censorship of Literature in Austria, 1751–1848* (Leiden, Boston: Brill, 2022).

## Steven Tötösy de Zepetnek, Chengdu/Čengdu

### The Discipline of Comparative Literature in Hungarian Scholarship

In 'The Discipline of Comparative Literature in Hungarian Scholarship' Steven Tötösy de Zepetnek presents a thematic, historical, and institutional overview. From the nineteenth century onward including the work and publishing activities of Transylvanian German-Hungarian Hugo Meltzl de Lomnitz (1846-1908) there have been a good number of scholars who published incisive work following the parameters of the discipline of comparative literature. At the same time, to date the discipline did not achieve institutional importance or relevance. Tötösy de Zepetnek discusses the history of the discipline in taking account intellectual output, as well as institutional presence.

Steven Tötösy de Zepetnek's research, teaching, and publications are in comparative literature, comparative cultural studies, and media and communication studies. Currently, he is Yangtze River Scholar and Senior Professor in the Department of Comparative Literature and World Literature at Sichuan University. 1984-2016 he had faculty appointments at the University of Alberta, Purdue University, University of Halle-Wittenberg, and Northeastern University. His publications include 6 single-authored books, 253 articles, bibliographies, book reviews, research resources, 35 edited volumes & guest-edited issues of learned journals. 1998-2016 he was editor (founding) of CLCWeb: Comparative Literature and Culture and editor of a monograph series at Purdue University. Tötösy de Zepetnek's work is also published in Chinese, French, German, Greek, Hungarian, Italian, Macedonian, Mahrati, Polish, Portuguese, and Spanish translation.

### Primerjalna književnost kot disciplina v madžarskem akademskem okolju

Prispevek predstavi tematski, zgodovinski in institucionalni pregled. Od 19. stoletja dalje so bili, vključno z delom in založniškimi aktivnostmi nemškega Madžara Huga Meltzla de Lommitza (1846-1908), številni učenjaki, ki so objavljali prodorna dela, ki so sledila parametrom primerjalne književnosti. Obenem disciplina vse do danes ni doživela institucionalnega pripoznanja ali relevantnosti. Prispevek razpravlja o zgodovini discipline, pri čemer upošteva tako intelektualni doprinos kot tudi institucionalno prisotnost.

Steven Tötösy de Zepetnek deluje kot raziskovalec in predavatelj na področju primerjalne književnosti, primerjalnih kulturnih študij in ter medijskih študijev in komunikologije. Trenutno je Raziskovalec in profesor na Oddelku za primerjalno književnost in svetovno literaturo Univerze v Sečuānu. V letih od 1984 do 2016 je bil zaposlen na Univerzi v Alberti, Univerzi Purdue, Univerzi v Halle-Wittenbergu in Univerzi Northeastern v Bostonu. Napisal je šest monografij, 253 člankov, bibliografij, knjižnih recenzij in raziskovalnih virov ter uredil 35 zbornikov in posebnih števil revij. Med letoma 1998 in 2016 je bil (ustanovni) urednik portala CLCWeb: Comparative Literature and Culture in urednik monografske zbirke na Univerzi Purdue. Njegovo delo je objavljeno v kitajskem, francoskem, nemškem, grškem, madžarskem, italijanskem, makedonskem, maratijemskem, poljskem, portugalskem in španskem jeziku.

## Kaitlyn Sorenson, Binghamton

### 'The Tragedy of Central Europe,' Forty Years On

Forty years ago this year, Milan Kundera published "The Tragedy of Central Europe" in the *New York Review of Books*. My paper considers the role that this seminal essay has played in defining Central Europe as a cultural, political, and aesthetic project in the four decades since its publication. After examining this legacy, the paper concludes by analyzing the dual announcement of the 2018 and 2019 Nobel Prizes for Literature (awarded to Olga Tokarczuk and Peter Handke) as a kind of referendum on the literature - and idea - of Central Europe.

Kaitlyn Sorenson is an Assistant Professor of Contemporary European Thought & Literature at Binghamton University, State University of New York. Her research focuses on the intellectual and cultural history of Central and Eastern Europe, and she has published articles in *Slavic Review*, *Forum for Modern Language Studies*, *European Review* and *South Atlantic Quarterly*. She is currently finishing a monograph on the intellectual history of the Ljubljana School, which is tentatively entitled *The Cutting Edge: Theory and the Avant-Garde in Ljubljana*.

### »Tragedija Srednje Evrope« štirideset let pozneje

Pred natanko štiridesetimi leti je Milan Kundera v reviji *New York Review of Books* objavil esej »Tragedija Srednje Evrope«. Prispevek bo skušal premisliti vlogo, ki jo je ta pomembni esej odigral v obdobju štirih desetletij po njegovi objavi v definiranju Srednje Evrope kot kulturnega, političnega in estetskega projekta. Po preučitvi te zapuščine bo prispevek v zaključku analiziral dvojno podelitev Nobelove nagrade za literaturo v letih 2018 in 2019 (Olgi Tokarczuk in Petru Handkeju) kot neke vrste referendum o literaturi – in ideji – Srednje Evrope.

Kaitlyn Sorenson je docentka za sodobno evropsko misel in literaturo na Univerzi v Binghamtonu, Državna univerza v New Yorku. V svojem raziskovalnem delu se posveča intelektualni in kulturni zgodovini Srednje in Vzhodne Evrope. Njeni članki so objavljeni v revijah *Slavic Review*, *Forum for Modern Language Studies*, *European Review* in *South Atlantic Quarterly*. Trenutno zaključuje monografijo o intelektualni zgodovini Ljubljanske psihoanalitske šole z delovnim naslovom *The Cutting Edge: Theory and the Avant-Garde in Ljubljana*.



**Vladimir Biti,**  
Vienna/Dunaj

**Un/worlding Literature:  
Dubravka Ugrešić as a post-multinational writer**

In Dubravka Ugrešić's view, the usual celebration of the historical events of unification tends to disregard their disuniting corollaries. In her collection of essays *Nobody's Home* (2005), she quotes an anonymous commentator: "The Berlin Wall fell. It fell on all of us ..." The right to the happiness of ones results in the unhappiness of others who are, in given circumstances, forced to invent their mode of survival. Consider the case of today's East Europeans. The inferiority of their position in the united space of Europe, Ugrešić remarks, is all too often forgotten. Faced with the West European 'marketing' unification of Europe, they adopt the technique of 'breathing under water' in order to survive. With regard to literature, Ugrešić renders their situation as follows: On the one hand the West European writers, supported by their worldwide acknowledged *national* traditions, confidently pave the way for the *post-national* market of world literature. On the other hand, the East European writers of petty *post-multinational* literatures are coerced to enter this market under the derogating burden of their *national* determinants. The latter reduce them to the status of market items, which is an impoverishment that, in my interpretation, exemplifies Heidegger's concept of unworlding (or de-worlding, *Entweltlichung*). In this way, world literature amounts to an exclusive and discriminatory institution that worlds some at the price of unworlding others. This polarizing of a process that was envisaged to unite recalls the bifurcating effects of liberal democracy. In her essay "Don't take it personal" (*The Age of Skin*, 2019), Ugrešić for example asks: "What democratic freedoms are left to the vast majority of people who do not have the money to pay a lawyer, dentist, doctor, educate their children, or provide them with a roof over their heads." Analogously, what world literature is ultimately bound to face, and to come to terms with, are unworlded writers who master only one skill - breathing on the reed. In her writerly strategy, as I will try to spell out, Dubravka Ugrešić epitomizes this skill.

Vladimir Biti is Chair Professor Emeritus at the University of Vienna. He is the author of twelve books, with *Tracing Global Democracy: Literature, Theory, and the Politics of Trauma*, Berlin and Boston: De Gruyter, 2016 (second, paperback edition 2017), *Attached to Dispossession: Sacrificial Narratives in Post-imperial Europe*, Leiden and Boston: Brill, 2018, and *Post-imperial Literature: Translatio Imperii in Kafka and Coetzee*, Berlin and Boston: De Gruyter, 2021 (second, paperback edition 2024), and *Perpetrators' Legacies: Post-imperial Condition in Sebald and McEwan*, New York and London: Routledge (to be published on September 30, 2024) among the most recent. He is the editor of the volumes *Reexamining the National-Philological Legacy: Quest for a New Paradigm*, Amsterdam and New York: Rodopi, 2014, *Claiming the Dispossession: The Politics of Hi/storytelling in Post-imperial Europe*, Leiden and Boston: Brill, 2017, and co-editor of *The Idea of Europe: The Clash of Projections*, Leiden and Boston: Brill, 2021. In addition, he is co-editor of *arcadia: Journal of Literary Culture* and Honorary President of the ICLA Committee on Literary Theory. From 2016-2022, he has been the Chair of the Academy of Europe's Literary and Theatrical Section.

**Raz/svetovljenje literature:  
Dubravka Ugrešić kot postvečnacionalna piska**

Po mnenju Dubravke Ugrešić običajno slavljenje zgodovinskih dogodkov unifikacije teži k temu, da ne upošteva tistih njihovih učinkov, ki razcepljajo. V svoji zbirki esejev *Nikog nema doma* (2004) navaja anonimnega komentatorja: »Berlinski zid je padel. Padel je pa vse nas ...« Pravica nekaterih do sreče rezultira v nesreči drugih, ki so v dani situaciji prisiljeni izumiti lastni način preživetja. Pomislimo samo na primer današnjega prebivalstva Vzhodne Evrope. Ugrešić opozarja, da se vse prevečkrat pozablja na podrejeni položaj, ki ga ti zasedajo v današnjem združenem prostoru Evrope. Da bi preživel v soočenju z zahodnoevropskim »marketingom« združene Evrope, so privzeli tehniko »dihanja pod vodo«. Če se ozremo k literaturi, Ugrešić takole ocenjuje vzhodnoevropsko situacijo: po eni strani zahodnoevropski pisci, podprti s svetovno priznanimi nacionalnimi tradicijami, samozavestno tlakujejo pot v *postnacionalni* trg svetovne literature. Po drugi strani so vzhodnoevropski pisci malih postvečnacionalnih literatur prisiljeni vstopati na ta trg pod težo svojih *nacionalnih* določil. Slednje jih reducirajo na status tržnih izdelkov, kar prinaša njihovo osiromašenje, ki, po mojem mnenju, ponazarja Heideggrov koncept razsvetovljenja (*Entweltlichung*).

Na ta način postaja svetovna literatura ekskluzivna in diskriminirajoča institucija, ki svetovi nekatere na račun razsvetovljenja drugih. Ta polarizacija procesa, ki naj bi predvidoma enotil, spominja na rzepljajoče učinke liberalne demokracije. V svojem eseju »Don't take it personal« (*Doba kože*, 2019) Ugrešić, denimo, vpraša: »Katero demokratske svoboščine preostanejo veliki večini ljudi, ki nimajo denarja za odvetnika, zobozdravnika, zdravnika, za šolanje svojih otrok ali za to, da bi jim zagotovili streho nad glavo?« Podobno se mora literatura nenazadnje soočiti z razsvetovljenimi pisci, ki obvladajo le eno večščino – dihanje po slamici. Kot bom skušal pojasniti, strategija pisanja Dubravke Ugrešić uteleša to večščino.

Vladimir Biti je zaslužni profesor Univerze na Dunaju. Je avtor dvanajstih knjig. Med njegove nedavne knjižne objave sodijo *Tracing Global Democracy: Literature, Theory, and the Politics of Trauma* (Berlin in Boston: De Gruyter, 2016), *Attached to Dispossession: Sacrificial Narratives in Post-imperial Europe* (Leiden in Boston: Brill, 2018), *Post-imperial Literature: Translatio Imperii in Kafka and Coetzee* (Berlin in Boston: De Gruyter, 2021) in *Perpetrators' Legacies: Post-imperial Condition in Sebald and McEwan* (New York in London: Routledge; izide 30. septembra 2024). Uredil je zbornika *Reexamining the National-Philological Legacy: Quest for a New Paradigm* (Amsterdam in New York: Rodopi, 2014) in *Claiming the Dispossession: The Politics of Hi/storytelling in Post-imperial Europe* (Leiden in Boston: Brill, 2017) in souredil zbornik *The Idea of Europe: The Clash of Projections* (Leiden in Boston: Brill, 2021). Je sourednik revije *arcadia: Journal of Literary Culture* in častni predsednik odbora za literarno teorijo pri Mednarodnem združenju za primerjalno književnost (ICLA). od leta 2016 do 2022 je predsedoval literarni in gledališki sekciji pri Academia Europaea.

## Suman Gupta, Milton Keynes

### Small Philologies and Literary Machine Translation

My presentation will offer some general observations on the effects of machine translation on 'small philologies', particularly with regard to interlingual literary studies. By 'small philologies' I mean the socio-linguistically described areas which offer small-scale data for textual analysis compared to those that generate large-scale data. This scale-difference could be due to relatively small numbers of language users, modest scales of text production/communication records; it could also arise from geopolitical unevenness or technological variations. A brief account will be given of the extent to which machine translation has extended to, specifically, *literary* texts in 'small philological' domains. Bearing in mind the part that interlingual translation has played in comparative literary studies, further likely developments and their effects are considered.

Suman Gupta is Professor of Literature and Cultural History at the Open University, UK. Recent books include: *Digital India and the Poor: Policy, Technology and Society* (Routledge India 2020); *What is Artificial Intelligence? A Conversation between an AI Engineer and a Humanities Researcher* (World Scientific Europe 2020, co-authored with Peter Tu, General Electronics Research); *Political Catchphrases and Contemporary History: A Critique of New Normals* (Oxford University Press 2022); and *The Practical Philosophy of AI Assistants: An Engineering-Humanities Conversation* (World Scientific Europe 2023, co-authored with Peter Tu).

### Male filologije in literarno strojno prevajanje

Predstavitev bo ponudila nekaj splošnih opazanj o učinkih strojnega prevajanja na »male filologije« s posebnim oziranjem na medjezikovne literarne vede. Z »malimi filologijami« so mišljena sociolingvistično opisana okolja, ki ponujajo podatke za tekstovne analize v malem obsegu v primerjavi s tistimi, ki ustvarjajo podatke v velikem obsegu. Razlogi za razliko v obsegu so lahko v relativno malem številu uporabnikov in uporabnic jezika, omejenem obsegu produkcije besedil/zabeleženih komunikacij, lahko pa vzniknejo tudi zaradi geopolitičnih neenakosti ali tehnoloških variacij. Predstavitev bo na kratko premislila, v kolikšni meri se je strojno prevajanje razširilo specifično na področje *literarnih* besedil v okolju »malih filologij«. Ob upoštevanju vloge, ki jo ima medjezikovni prevod v primerjalni literarni vedi, bomo premislili nadaljnji verjetni razvoj in njegove učinke.

Suman Gupta je profesor za literaturo in kulturno zgodovino na univerzi Open University v Združenem kraljestvu. Med njegove nedavne knjižne objave sodijo *Digital India and the Poor: Policy, Technology and Society* (Routledge India 2020), *What is Artificial Intelligence? A Conversation between an AI Engineer and a Humanities Researcher* (World Scientific Europe 2020, v soavtorstvu s Petrom Tujem, General Electronics Research), *Political Catchphrases and Contemporary History: A Critique of New Normals* (Oxford University Press 2022) in *The Practical Philosophy of AI Assistants: An Engineering-Humanities Conversation* (World Scientific Europe 2023, v soavtorstvu s Petrom Tujem).

**Róbert Gáfrik,**  
Bratislava

### History and Perspectives of Comparative Literary Studies in Slovakia

The historiography of literary studies strives for the reconstruction of successive stages in the development of thinking about literature by exploring social conditions in order to distinguish significant patterns from accidental phenomena. Consequently, the paper will focus on identifying and characterizing the main stages in the development of Slovak comparative literary studies. Although comparative literary studies began to be institutionalized only in the second half of the 20th century in Slovakia, comparative tendencies in thinking about literature were present already in the first half of the 19th century in the works of the leading scholars of the national revival movement such as Pavel Jozef Šafárik, Ján Kollár, and Ľudovít Štúr. From the 1860s onwards, authors and literary personalities including S. H. Vajanský and Jozef Škultéty overcame the romanticism of the previous generation and created conditions for the study of Slovak literature in the context of other literatures while emphasizing universal principles and values. Jaroslav Vlček's *History of Slovak Literature (1889–1890)* represented another milestone as it attempted a synthesis of the development of Slovak literature based on the analysis of style and genre classification. His work made possible the first real studies of literary influence and parallels, as, for example, those by Pavel Bujnák. In the period after World War I, Slovak culture started developing in a free social and political environment. A new generation of Slovak scholars such as Andrej Mráz, Milan Pišút, Mikuláš Bakoš, Rudo Brtáň, and Jozef Felix contributed to the establishment of literary studies as an academic discipline and to the subsequent development of comparative literary studies in the period after World War II. The comparativist efforts culminated in the historiographical synthesis in the form of a two-volume collective work, *History of World Literature (1963)*, and the establishment of the Institute of World Literature and Languages of the Slovak Academy of Sciences in 1964. The systematic endeavor of the post-war generation of scholars also led to independence in theoretical thinking. Dionýz Ďurišin developed a theory of comparative literature that offered a systematic description of literary relations and, in the 1990s, a unique theory of interliterary process that attempted to answer the question of defining world literature. In the new millennium, comparative literary studies have entered a new phase which to a great extent represents a break with the historiographical tradition and the approach to literature developed since the 1960s. The paper will conclude with an assessment of Slovak comparative literary studies in the past two decades.

Róbert Gáfrik is a senior researcher and director at the Institute of World Literature of the Slovak Academy of Sciences. His research interests include theory of comparative literary studies, comparative poetics, world literature, and cultural encounters between India and Europe. His most recent books are a monograph on the image of India in Slovak literature (*Zobrazovanie Indie v slovenskej literatúre*, 2018) and a translation of the principal Upanishads into Slovak (*Upanišady*, 2024).

### Zgodovina in perspektive primerjalne literarne vede na Slovaškem

Zgodovinopisje v literarni vedi skuša rekonstruirati zaporedna obdobja v razvoju premišljivejšega vzorca od naključnih pojavov. Posledično se bo prispevek posvetil identifikaciji in opredelitvi osrednjih obdobjev v razvoju slovaške primerjalne literarne vede. Čeprav se je začela institucionalizacija discipline na Slovaškem šele v drugi polovici 20. stoletja, so se primerjalne tendence v premišljevanju literature pojavljale že v prvi polovici 19. stoletja pri vodilnih raziskovalcih gibanja narodnega preporoda, kakršni so bili Pavel Jozef Šafárik, Ján Kollár, and Ľudovít Štúr. Od šestdesetih let 19. stoletja dalje so avtorji in literati vključno s S. H. Vajanským in Jozefom Škultétyjem preseгли romantizem zgodnejše generacije, s čimer so ustvarili pogoje za študij slovaške literature v kontekstu drugih literatur in pri tem poudarjali univerzalna načela in vrednote. *Zgodovina slovaške literature (1889–1890)* Jaroslava Vlčka je pomenila nov mejnik, saj je skušala ponuditi sintezo razvoja slovaške literature, utemeljeno na analizi stila in žanrske klasifikacije. Njegovo delo je šele omogočilo prve prave študije literarnih vplivov in paralel, kakršne je, denimo, pisal Pavel Bujnák. V obdobju po prvi svetovni vojni se je začela slovaška kultura razvijati v svobodnem družbenem in političnem okolju. Nova generacija slovaških raziskovalcev, kakršni so bili Andrej Mráz, Milan Pišút, Mikuláš Bakoš, Rudo Brtáň in Jozef Felix je pripomogla k ustanovitvi literarnih ved kot akademske discipline in k posledičnemu razvoju primerjalne literarne vede v obdobju po drugi svetovni vojni. Komparativistični naporji so dosegli vrhunec v zgodovinopisni sintezi v obliki kolektivnega dela v dveh zvezkih, *Zgodovina svetovne literature (1963)*, in v ustanovitvi Inštituta za svetovno literaturo in jezike pri Slovaški akademiji znanosti leta 1964. Sistematični napor povojne generacije raziskovalcev je prav tako vodil do neodvisnosti v teoretskem mišljenju. Dionýz Ďurišin je razvil teorijo primerjalne književnosti, ki je ponudila sistematični opis literarnih odnosov in, v devetdesetih, edinstveno teorijo medliterarnih procesov, s katero je skušal odgovoriti na vprašanje definiranja svetovne literature. V novem tisočletju je primerjalna literarna veda vstopila v novo fazo, ki je v veliki meri predstavljala prelom z zgodovinopisno tradicijo in pristopom k literaturi od šestdesetih let dalje. Prispevek bo zaključil z ovrednotenjem slovaške primerjalne literarne vede v zadnjih dveh desetletjih.

Róbert Gáfrik je višji znanstveni sodelavec in direktor Inštituta za svetovno literaturo pri Slovaški akademiji znanosti. Njegova raziskovalna področja so teorija primerjalne literarne vede, primerjalna poetika, svetovna literatura in kulturna srečanja med Indijo in Evropo. Med njegove nedavne knjižne objave sodita monografija o podobi Indije v slovaški literaturi (*Zobrazovanie Indie v slovenskej literatúre*, 2018) in prevod glavnih Upanišad v slovaščino (*Upanišady*, 2024).

## Paweł Marcinkiewicz, Opole

### Comparative literary studies in Poland: A historical and methodological overview

Modern comparative studies is a relatively new discipline in Poland, still treated with suspicion in many Polish universities, especially in conservative Polish departments. It seems that the discipline caught on in Poland in the late 1970s, as a part of Russian philology, and it developed in 1980s as a part of German philology which also specialized in reception studies. Later, in the 1990s and 2000s, it spread into English philology which gained prominence at that time. At the moment, comparative studies is an important, yet not fully acknowledged discipline, bordering on cultural and translation studies. Many of its critics in Poland say it is an arbitrary ephemeron, without fixed area of research or proper methodological apparatus. Yet, exactly its hybridity and flexibility – encompassing Bourdieu and Even-Zohar on the one hand, and Derrida and Esposito on the other – seem to be its greatest asset at the time when traditional focused methodologies get more and more exhausted and grasp for academic breath.

Paweł Marcinkiewicz is an Associate Professor and Director of the Institute of Literatures at the University of Opole. His interests focus on American literature and translation theory. He published three monographs: *The Rhetoric of the City: Robinson Jeffers and A.R. Ammons* (Peter Lang 2009), *'Colored Alphabets' Flutter. John Ashbery and the Twentieth Century American Avant-Gardes* (University of Opole Press 2012), and recently *Literature, Translation, and the Politics of Meaning. Polish, American, and German Literary Traditions* (V & R unipress, 2024). He is also a poet and translator, recipient of the prestigious Czesław Miłosz Prize, author of 10 collections of poetry and several volumes of translations from English and German.

### Primerjalna literarna veda na Poljskem: zgodovinski in metodološki pregled

Primerjalna literarna veda je na Poljskem relativno mlada disciplina. Številne poljske univerze, zlasti njihovi konservativni oddelki nanjo še vedno zrejo z nezaupanjem. Na Poljskem se je disciplina začela širiti v poznih sedemdesetih letih kot del ruske filologije in se razvijala v osemdesetih kot del nemške filologije, ki se je obenem posvečala recepcijski estetiki. Pozneje, v devetdesetih in v prvem desetletju novega tisočletja se je razširila na angleško filologijo, ki je tedaj pridobivala ugled. Trenutno je primerjalna literarna veda pomembna, a še ne povsem priznana disciplina, ki meji na kulturne študije in prevodoslovje. Njeni številni kritiki na Poljskem trdijo, da gre le za prehodni pojav brez stalnega raziskovalnega polja ali resničnega metodološkega aparata. A zdi se, da sta prav hibridnost in fleksibilnost – vključujoč po eni strani Bourdieuja in Even-Zoharja in po drugi Derridaja in Esposito – njeni največji prednosti v času, ko so tradicionalno orientirane metodologije izčrpane in hlastajo za akademskim zrakom.

Paweł Marcinkiewicz je izredni profesor in direktor Literarnega inštituta na Univerzi v Opolu na Poljskem. V svojem raziskovalnem delu se posveča ameriški književnosti in prevodoslovju. Doslej je objavil tri monografije: *The Rhetoric of the City: Robinson Jeffers and A.R. Ammons* (Peter Lang 2009), *'Colored Alphabets' Flutter. John Ashbery and the Twentieth Century American Avant-Gardes* (University of Opole Press 2012) in nazadnje *Literature, Translation, and the Politics of Meaning. Polish, American, and German Literary Traditions* (V & R unipress, 2024). Piše tudi pesmi in prevaja. Je prejemnik prestižne nagrade Czesława Miłosza. Napisal je deset zbirk poezije in prevedel številne knjige iz angleškega in nemškega jezika.

**Zoltán Z. Varga,**  
Budapest/Budimpešta

**Péter Hajdu,**  
Shenzhen/Šenžen

**Reconnected into the World:  
the Early Years of the Hungarian Comparative Literature Association in the AILC/  
ICLA**

The Hungarian branch of the International Comparative Literature Association was established in 1971. This was merely fifteen years after the failed 1956 revolution (and a decade of Stalinist repression preceding it), and it can be regarded as one of the initial efforts to reorient Hungarian cultural and scholarly life along global (Western) lines. Fortunately, the necessity of reintroducing the humanities from the Second World into the global discourse has been met with an early, self-critical reflection on the part of Western academia regarding its hegemonic position and its resulting intention to decentralize. The first two decades of Hungarian involvement in the ICLA appear to have been a resounding success. In 1976, Budapest hosted its VIII<sup>th</sup> Congress. Two Hungarian presidents, István Sótér (serving between 1970 and 1973) and György Mihály Vajda (serving between 1982 and 1985), presided over the association. Additionally, the first eight volumes (between 1973 and 1988) of the Comparative History of Literatures in European Languages (CHLEL) series were published by the Akadémiai Kiadó in Budapest. The Budapest-based complit journal *Neohelicon*, established in 1974, functioned as a semi-official publication of ICLA for several years. The present paper, based on the examination of documents from the archives of the Hungarian Comparative Association and other sources, aims to demonstrate that the process of reintroduction was far from smooth and devoid of conflict. This is evident both in the international context, where opposing ideologies were at play, and in the domestic context, where hardline Marxists and reformists were in opposition with regard to the direction of scholarly life at the time.

Péter Hajdu studied Literature, Greek and Latin at the Eötvös Loránd University, Budapest, Hungary, and wrote his dissertation on late Roman epic poetry. He is a Distinguished Professor of literary studies at Shenzhen University. He is also Member of advisory boards of four international journals on literary studies (*Proudy*, Czech Republic; *Frontiers of Narrative Studies*, Germany; *Recherche Litteraire/Literary Research*, Belgium, *Primerjalna književnost*, Slovenia).

He did extensive research in the fields of comparative literature, theory of literature, and classical philology. From 2002 to 2009 he was a member of the International Comparative Literature Association's (ICLA) Research Committee for East- and South-East Europe, 2008-2014 he was member of the standing research committee for literary theory, and 2010-16 member of the ICLA Executive Council. 2002-2012 he was secretary of Hungarian Comparative Literature Association, and since 2016 he has been president of the Association. He lectured at various universities in Hungary, Czech Republic, Poland, PR China, and Japan. He has published 6 books and more than 130 papers.

Zoltán Z. Varga (1970) is the head of the Department of Literary Theory at the Institute for Literary Studies, Research Center for the Humanities, Budapest, Hungary, and associate professor in the French Department of the University of Pécs, Hungary. His research covers the fields of comparative literature, life writing studies, and modern French and Hungarian literature. He is the author of 2 books, co-editor of 6 collected volumes and special issues of scholarly journals (one in English). He serves on the editorial boards of the *Neohelicon* (managing editor between 2013–2018) and the *European Journal of Life Writing*. He is a member of the International Auto/Biography Association (IABA), the International Comparative Literature Association (ICLA). He served as secretary of the Hungarian Comparative Literature Association between 2013 and 2023.

**Ponovna povezanost s svetom:  
zgodnja leta Madžarskega združenja za primerjalno književnost v Mednarodnem  
združenju za primerjalno književnost**

Madžarska veja Mednarodnega združenja za primerjalno književnost je bila ustanovljena leta 1971. To je bilo vsega petnajst let po neuspeli revoluciji leta 1956 (in desetletju salinske represije, ki ji je predhodila) in lahko obvelja za enega zgodnjih poskusov, preusmeriti madžarsko kulturno in akademsko življenje v globalne (zahodne) tirnice. Ponovno vpljevanje humanistike drugega sveta v globalni diskurz je bilo srečo deležno zgodnjega samokritičnega premisleka zahodnega akademskega okolja, kar se tiče njegove hegemonne pozicije in namena po decentralizaciji. Prvi dve desetletji madžarske vključenosti v Mednarodno združenje za primerjalno književnost je spremljal velik uspeh. Leta 1976 je gostila Budimpešta osmi kongres Združenja. Združenju sta predsedovala za Madžara, in sicer István Sőtér v letih od 1970 do 1973 in György Mihály Vajda med letoma 1982 in 1985. Poleg tega je prvih osem zvezkov (med letoma 1973 in 1988) Primerjalne zgodovine literatur v evropskih jezikih (CHLEL) izdala založba Akadémiai Kiadó iz Budimpešte. Komparativistična revije *Neohelicon*, ki je bila ustanovljena leta 1974 s sedežem v Budimpešti, je več let delovala kot poluradna publikacija Združenja. Prispevek bo skušal pokazati na podlagi raziskovanja arhivskih dokumentov Madžarskega združenja za primerjalno književnost, da postopek ponovnega povezovanja ni potekal brez zapletov in napetosti. To je očitno tako v mednarodnem okolju, kjer so bile na delu nasprotujoče si ideologije, kakor tudi v domačem okolju, kjer so marksistični trdolinijaši in reformisti nasprotovali usmeritvi akademskega življenja tistega časa.

Péter Hajdu je študiral književnost, staro grščino in latinščino na Univerzi Loránd Eötvösa v Budimpešti. V svojem doktorskem delu se je posvetil poznorimskemu epskemu pesništvu. Je priznani profesor literarnih študij na Univerzi v Šenženu na Kitajskem. Je član svetovalnih odborov štirih mednarodnih literarnovednih revij (*Proudy*, Czech Republic; *Frontiers of Narrative Studies*, Germany; *Recherche Litteraire/Literary Research*, Belgium; *Primerjalna književnost*, Slovenia). V svojem raziskovalnem delu se posveča področjem primerjalne književnosti, literarne teorije in klasične filologije. Področja njegovega raziskovanja obsegajo primerjalno književnost, literarno teorijo in klasično filologijo. Od leta 2002 do 2009 je bil član raziskovalnega odbora za Vzhodno in Jugovzhodno Evropo Mednarodnega združenja za primerjalno književnost (ICLA). Med letoma 2008 in 2014 je bil član stalnega raziskovalnega odbora za literarno teorijo pri izvršnem svetu ICLA. Od leta 2002 do 2012 je bil tajnik Madžarskega društva za primerjalno književnost, od leta 2016 pa je njegov predsednik. Poučeval je na številnih univerzah na Madžarskem, Češkem, Poljskem, Kitajskem in Japonskem. Napisal je šest knjig in več kot sto trideset člankov.

Zoltán Z. Varga (1970) je predstojnik Oddelka za literarno teorijo na Inštitutu za literarne vede Raziskovalnega centra za humanistiko v Budimpešti in izredni profesor na Oddelku za francistiko Univerze v Pécsu. V svojem raziskovalnem delu se posveča primerjalni književnosti, življenjepisu in moderni francoski in madžarski književnosti. Napisal je dve knjigi in souredil šest zbornikov in posebnih števil znanstvenih revij (eno v angleščini). Je član uredniškega odbora revije *Neohelicon* (v letih od 2013 do 2018 je bil odgovorni urednik revije) in *European Journal of Life Writing*. Je član Mednarodnega združenja za avto/biografijo (IABA) in Mednarodnega združenja za primerjalno književnost (ICLA). Med letoma 2021 in 2023 je bil tajnik Madžarskega društva za primerjalno književnost.

## Daniel Pietrek, Opole

### Comparative literary studies at work: Horst Bienek and his American identity

Horst Bienek was the most outstanding German writer in the last decades of the 20th century and is now considered the most important writer in the history of Upper Silesia, also in Polish critical reception. However, the influence of Anglo-American modernism on the style and form of the works of this writer from Gleiwitz, who considered himself a German-language Silesian, has not been sufficiently examined. First, as a poet, he was fascinated by T.S. Eliot and the long poem' form, while later he was influenced by the concept of nostalgic longing for the past, Sehnsucht, and 'poetic realism,' which he borrowed more or less consciously from Thomas Wolfe. Bienek's literary choices and his aesthetic preferences, while certainly sincere and spontaneous, were part of a wider US cultural offensive against post-war Germany – the so-called 'reorientation' – which aimed at rebuilding the democratic institutions that had been ousted by Nazism.

Daniel Pietrek is an associate professor at the University of Opole, Head of the Department of German Literature at the Institute of Literatures and Vice-Rector for scientific development. His main fields of research include German literature and culture of the 20th century, Polish-German literary and cultural relations, German language Silesian literature and comparative literary studies. Multiple scholarship holder (between 2010 and 2011, and in 2015 and 2021 ) of the Alexander von Humboldt Foundation. Between 2002 and 2011, he compiled the legacy of Horst Bienek in the Archives of Horst Bienek, which resulted in a 562-page monograph entitled *Ich erschreibe mich selbst. (Author) Biografisches Schreiben bei Horst Bienek*, published in 2012 by Thelem Verlag publishing house in Dresden, for which he received the 2014 Horst Bienek Award from the Bavarian Academy of Arts. In the Winter semester 2023/2024 he worked as a Visiting Professor at the Johannes Gutenberg University Mainz.

### Primerjalna literarna veda na delu: Horst Bienek in njegova ameriška identiteta

Horst Bienek je bil najizjemnejši nemški pisec zadnjih desetletij 20. stoletja in danes tudi v poljski kritiški recepciji velja za najpomembnejšega pisca v zgodovini Zgornje Šlezije. Še vedno pa je nezadostno raziskan vpliv anglo-ameriškega modernizma na stil in obliko pisanja tega pisca iz Gleiwitza, ki se je mel za nemškogovorečega Šlezijca. Prvič, kot pesnika ga je močno prevzel T. S. Eliot in dolga pesniška oblika. Pozneje je imel nanj vplival koncept nostalgичnega hrepenenja po preteklosti, Sehnsucht, in »poetični realizem«, ki si ga je bolj ali manj zavestno sposodil pri Thomas Wolfeju. Čeprav so bile Bienekove literarne izbire in estetske preference iskrene in spontane, so bile del širše kulturne ofenzive Združenih držav, usmerjene proti povojni Nemčiji – t. i. »reorientacija«. Služile so vnovični izgradnji demokratskih institucij, ki jih je odpravil nacistični režim.

Daniel Pietrek je izredni profesor na Univerzi v Opolu na Poljskem, kjer je predstojnik Oddelka za nemško književnost na Literarnem inštitutu in prorektor za znanstveni razvoj. Osrednja področja njegovega raziskovanja predstavljajo nemška književnost in kultura 20. stoletja, poljsko-nemški literarni in kulturni odnosi, nemškojezična šlezijska književnost in primerjalna literarna veda. Večkrat je bil prejemnik štipendije Fundacije Alexandra von Humboldta, in sicer v letih 2010–2011, 2015 in 2021. Med letoma 2002 in 2011 je zbral in uredil zapuščino Horsta Bieneka v Arhivu Horsta Bieneka. Ob tem je napisal obsežno monografijo z naslovom *Ich erschreibe mich selbst. (Author) Biografisches Schreiben bei Horst Bienek*, ki je leta 2012 izšla pri založbi Thelem Verlag v Dresdnu in za katero je leta 2014 prejel nagrado Horsta Bieneka Bavarske akademije lepih umetnosti. V zimskem semestru 2023/2024 je bil gostujoči profesor na Univerzi Johannesena Gutenberga v Mainzu.

## **Blaž Zabel,** Ljubljana

### **The Birth of Literary Localization: Johann Gottfried Herder as a Comparatist**

Histories of comparative literature frequently begin with Johann Wolfgang von Goethe's reflections on *Weltliteratur*. His assertion that "national literature is now a rather unmeaning term because the epoch of world literature is at hand" is often contextualized within the subsequent tensions between national philology and comparative literary studies, as famously highlighted by Ferdinand Brunetière at the 1900 Exposition Universelle in Paris. But Goethe's words can also be read as a direct critique of Johann Gottfried Herder's efforts to define a distinctly German literature. Herder too was a practicing comparatist, but his approach to literature was often vastly different from that of Goethe. This paper explores how Herder envisioned literary localization as a remedy to what he perceived as an "abyss" of modernity. His quest for a new poetic expression, driven by anti-classical impulses, deeply shaped his views on literary interpretation, philology, historicism, translation, national and cultural belonging—all of which were fundamentally comparative in nature. In conclusion, I consider how Herder's ideas might contribute to contemporary debates in comparative literature, particularly in discussions of world literature.

Blaž Zabel is an Assistant Professor of Philosophy at the University of Ljubljana, Slovenia, and the president of the *Slovenian Comparative Literature Association*. He works on the history of scholarship, particularly Homeric scholarship, philology, and comparative literature. He is currently leading a research project titled *Towards a History of Comparative Literature in a Global Perspective: Matija Murko and his International Collaborators* (J6-4620).

### **Rojstvo literarne lokalizacije: Johann Gottfried Herder kot komparativist**

Zgodovine primerjalne književnosti se pogosto začenjajo z Goethejevimi premisleki o *Weltliteratur*. Njegovo trditev, da »nacionalna literatura zdaj ne pomeni več veliko, saj je na vrsti doba svetovne literature« se pogosto tolmači v kontekstu poznejših napetosti med nacionalno filologijo in primerjalno literarno vedo, kot je to odmevno izpostavil Ferdinand Brunetière na svetovni razstavi leta 1900 v Parizu. Vendar lahko Goethejeve besede beremo tudi kot kritiko naporov Johanna Gottfrieda Herderja, da bi definiral značilno nemško literaturo. Herder je bil prav tako komparativist, a se je bil njegov pristop k literaturi pogosto zelo razlikoval od Goethejevega. Prispevek razišče, kako si je Herder zamislil literarno lokalizacijo kot zdravilo za tisto, kar je sam imenoval »brezno« modernosti. Njegovo iskanje novega pesniškega izraza, ki so ga vodili protiklasični vzgibi, je globoko oblikovalo njegove poglede na literarno interpretacijo, filologijo, historicizem, prevajanje ter nacionalno in kulturno pripadnost. Vse to je imelo v osnovi primerjalni značaj. V zaključku želim premisliti, kako bi lahko Herderjeve ideje prispevale k sodobnim razpravam v primerjalni književnosti, zlasti v razpravah o svetovni literaturi.

Blaž Zabel je docent za filozofijo na Univerzi v Ljubljani in predsednik *Slovenskega društva za primerjalno književnost*. Med področja njegovega raziskovanja sodijo intelektualna zgodovina s poudarkom na homerslovju, filologija in primerjalna književnost. Trenutno vodi raziskovalni projekt *Na poti k zgodovini primerjalne književnosti v luči globalizacije: Matija Murko in njegovi mednarodni sodelavci* (J6-4620).



## Miloš Zelenka, České Budějovice/Češke Budejovice

### Matija Murko and Structural Aesthetics

At first glance, the connection between the positivist-oriented Murko and structural aesthetics may seem inappropriate and paradoxical. Although Murko is not currently one of the frequent sources of inspiration and has developed a revivalist Slavic philology in his more than seventy years of development, yet his contacts with a structural-functional perspective should not remain aside. His unpublished correspondence with his pupil, the leading Czech Slavist and comparatist Frank Wollman (1888-1969), shows the intersection of thematic areas, disciplinary intersections that anticipated structural aesthetics. Murko, as editor of *Slavia*, enabled key figures of Czech structuralism to publish in this journal before the founding of *Slovo a slovesnosti* (e.g. P.O. Bogatyrev, R.O. Jakobson, etc.). At the same time, as the main organizer of the First International Congress of Slavonic Philology in Prague in 1929, he agreed to create a thematic section at which the theses of the PLK were announced. In the first edition of *Slavia* in 1922-1923, a review study by Jakobson and Bogatyrev, *Slavjanskaja filologija v Rosii za g. 1914-1921*, was published. Jakobson's last essay in the censored *Slavia* was published only after his forced departure to emigration in April 1939 under the pseudonym Olaf Jansen. It is a little-known fact that Murko, at Jakobson's invitation, attended some meetings in the PLK. Wollman, who after Murko was to become a candidate for the chair of South Slavic Literatures at the Faculty of Arts in Prague, was oriented towards the study of versology and stylistics, which was reflected in Wollman's article on the evolution of verse forms in the Serbo-Croatian verse *Njegoš's deseterec* (*Slavia* 1930-31). Murko also induced his pupil to write *Slovesnost' Slavs* (1928), essentially the only attempt to conceive of the structural history of Slavic literatures as a history of timeless forms and structures. This genre principle was later reflected in the formation of the so-called eidographic method, which Wollman used to enrich contemporary comparative thinking about literature. It was also Murko who recommended to Wollman for study Paul van Tieghem's foundational work *La littérature comparée* (1931). Wollman elaborated this concept in detail in his literary historical work, in a functional application to Slavic literatures, which he understood as the specific literary structure of an international community identified in a particular area. This "general literature" was understood as a precursor of world literature, into which only individual forms and structures enter, not national literatures as a certain whole.

Miloš Zelenka was born in Aš (Czech Republic) in 1961. In 1980-1985 he studied at the Faculty of Arts of Charles University, Prague where he worked at the Department of Czech Studies. Since 1992 he has been working at the South-Bohemian University in České Budějovice and in the Slavonic Institute of the Academy of Sciences of the Czech Republic in Prague. In 1996 he became a docent (assistant professor after the habilitation) of Slavonic literatures and in 2001 he was awarded the scientific degree of the doctor of sciences (DrSc.). Since 1997 he has been the editor of the journal *Slavia* for the sphere of Slavonic literary scholarship; at the same time he works as a secretary of the Czech Committee of Slavists. He deals with the theory and history of comparative studies and Slavonic literary scholarship. He participated with his papers in the last two international congresses of slavists in Bratislava and Cracow (1993, 1998). His bibliography of scholarly works contains approximately 300 items, out of which 100 studies published in the Czech Republic and abroad (Russia, Poland, France, Italy, Japan, Germany, Slovakia etc.).

### Matija Murko in strukturalna estetika

Povezava med pozitivistično usmerjenim Murkom in strukturalno estetiko se na prvi pogled zdi neprimerna in paradokсна. Čeprav Murko trenutno ne sodi med pogoste vire navdih in je v svojem več kot sedemdesetletnem razvoju razvil obujeno slavistiko, pa njegovi stiki s strukturalno-funkcionalistično perspektivo ne smejo ostati ob strani. Njegova neobjavljena korespondenca z njegovim učencem, vodilnim češkim slavistom in komparativistom Frankom Wollmanom (1888-1969), kaže na prepletanje tematskih področij, disciplinarnih stičišč, ki so anticipirala strukturalno estetiko. Murko je kot urednik revije *Slavia* omogočil ključnim osebnostim češkega strukturalizma, da so v tej reviji objavljale še pred ustanovitvijo revije *Slovo a slovesnosti* (npr. P. O. Bogatyrev, R. O. Jakobson idr.). Hkrati je kot glavni organizator prvega mednarodnega kongresa slovanske filologije v Pragi leta 1929 privolil v oblikovanje tematskega sklopa, na katerem so bile objavljene *Teze Praškega lingvističnega krožka*. V prvi številki revije *Slavia* v letih 1922-1923 je bila objavljena pregledna študija Jakobsona in Bogatyreva *Slavjanskaja filologija v Rosii za g. 1914-1921*. Jakobsonov zadnji esej v cenzurirani *Slavii* je bil objavljen šele po njegovem prisilnem odhodu v emigracijo aprila 1939 pod psevdonimom Olaf Jansen. Malo znano dejstvo je, da se je Murko na Jakobsonovo povabilo udeležil nekaterih sestankov v PLK. Wollman, ki naj bi po Murku postal kandidat za katedro za južnoslovanske književnosti na Filozofski fakulteti v Pragi, je bil usmerjen v študij verzologije in stilistike, kar se je odražalo v Wollmanovem članku o razvoju verzniških oblik v srbohrvaškem verzju *Njegošev deseterec* (*Slavia* 1930-1931). Murko je svojega učenca spodbudil tudi k pisanju *Slovesnosti Slovanov* (1928), edinemu poskusu, da bi strukturalno zgodovino slovanskih književnosti pojmoval kot zgodovino brezčasnih oblik in struktur. To žanrsko načelo se je pozneje odrazilo v oblikovanju t. i. eidografske metode, s katero je Wollman obogatil sodobno primerjalno razmišljanje o literaturi. Murko je bil tudi tisti, ki je Wollmanu priporočil v študij temeljno delo Paula van Tieghema *La littérature comparée* (1931). Wollman je ta koncept podrobno razvil v svojem literarnozgodovinskem delu v funkcionalni aplikaciji na slovanske književnosti, ki jih je razumel kot specifično literarno strukturo mednarodne skupnosti, opredeljene na določenem območju. To »splošno književnost« je razumel kot predhodnico svetovne književnosti, v katero vstopajo le posamezne oblike in strukture, ne pa nacionalne književnosti kot nekakšna celota.

Miloš Zelenka se je rodil leta 1961 v Ašu na Češkem. Študiral je na Filozofski fakulteti Karlove univerze v Pragi, kjer je pozneje deloval na Oddelku za Češki jezik in književnost. Od leta 1992 deluje na Južnočeški univerzi v Čeških Budejovicah in na Slovanskem inštitutu Akademije znanosti Češke republike v Pragi. Leta 1996 je postal docent za slovanske književnosti. Od leta 1997 je urednik revije *Slavia* za področje slovanskih literarnih ved. Prav tako je aktiven kot sekretar Češkega komiteja slavistov. Posveča se teoriji in zgodovini primerjalne literarne vede in slovanskim literarnim vedam. Njegova znanstvena bibliografija obsega približno tristo enot, od tega je sto študij, ki jih je objavil na Češkem in v tujini (v Rusiji, Franciji, Italiji, Nemčiji, na Poljskem, Japonskem, Slovaškem itd.).

## Alenka Jensterle Doležal, Prague/Praga

### Reflections on Positivist Literary Historians: Matija Murko and Jan Máchal

The presentation will seek to compare the positivist thought of two literary historians and professors of Slavic literatures who worked at Charles University in Prague in the 1920s: the Slovene Matija Murko (1861-1952) and the Czech Slavist Jan Máchal (1855-1939). At that time, comparative literary history, which in Central Europe focused on minor Slavic (South Slavic) literatures, was still in its infancy. Consequently, comparative literary historians primarily focused on surveying specific literary periods. The history of literature has been linked to the evolution of language, but most notably to the progression of social and historical contexts. This paper will reflect on the aforementioned view of a part of national and supranational literary history, as well as personalities and literary works. Furthermore, I will concentrate on the issue of influences and the general comprehension of literary trends.

This paper will examine Murko's reflections on South Slavic literatures during the Reformation and Counter-Reformation, as presented in his German book *Die Bedeutung der Reformation und Gegenreformation für das geistige Leben der Südslaven* (Razvoj reformacije in protireformacije za duhovno življenje južnih Slovanov, 1927). Murko articulated this perspective with regard to the German and Czech contexts, although only a portion of the original text was published in Slovenian in *Selected Works* in 1962. Murko's view and methods will be compared with the findings on the same period in the South Slavs given by the Czech professor Jan Máchal in a short chapter of his monumental book *Slovanské literatury* (Díl 1, 1922, Slovanske literature – Prvi del).

Alenka Jensterle Doležal was born in Slovenia, but has lived in Prague since 2002. She studied Slovenian Studies, Comparative Literature and Philosophy at the University of Ljubljana, where she obtained her doctorate in 2000 with a dissertation on Antigone in South and West Slavic drama after the Second World War.

She is an associate professor at the Institute of Ethnology and Central European and Balkan Studies, Faculty of Arts, Charles University in Prague. She lectures on Slovene literature, Slavic literatures and literary theory. She is the author of six monographs (four in Slovene, one in English, one in Czech), she has edited (and co-edited) five edited volumes, and she has published more than a hundred academic articles in Czech, Slovene and English. Her research interests include myth in literature, Slovene "modernity", Slovene-Czech relations and Slovene women writers. She is a member of the Slovene-Czech project "Transformations of Intimacy in the Literary Discourse of the Slovene Moderna." She is also a writer, having published five books of poetry and three books of prose.

### Premislek o pozitivističnih literarnih zgodovinarjih: Matija Murko in Jan Máchal

V prispevku bom primerjala pozitivistično misel dveh literarnih zgodovinarjev in profesorjev slovanskih literatur, ki sta delovala v dvajsetih letih na Karlovi univerzi v Pragi: Slovenca Matija Murka (1861–1952) in češkega slavista Jana Máchala (1855–1939). Primerjalna literarna zgodovina, ki se je v srednjeevropskem prostoru usmerjala na manjše slovanske (južnoslovanske!) literature, je bila v tem obdobju še v povojih in primerjalni literarni zgodovinarji so se primarno osredotočali na pregled določenih literarnih obdobj. Literarno zgodovino so povezovali z razvojem jezika, predvsem pa s socialnim in zgodovinskim razvojem. Razmišljala bom o njunem pogledu na del narodne in nadnarodne literarne zgodovine, na osebnosti in literarna dela. Osredinjala se bom tudi na vprašanje vplivov in splošno razumevanje literarnih tokov.

V fokusu mojega prispevka bodo Murkova razmišljanja o južnoslovanskih literaturah v obdobju reformacije in protireformacije, ki jih je objavil v nemški knjigi *Die Bedeutung der Reformation und Gegenreformation für das geistige Leben der Südslaven* (Razvoj reformacije in protireformacije za duhovno življenje južnih Slovanov, 1927). Murko je ta pogled oblikoval za nemški in češki prostor (v slovenščini je bil objavljen samo del iz knjige v *Izbranem delu* leta 1962). Njegov pogled in metode bom primerjala z dognanji o istem obdobju pri južnih Slovanih, ki jih je v kratkem poglavju monumentalne knjige *Slovanské literatury* (*Díl 1*, 1922, tlovanske literature – Prvi del) podal češki profesor Jan Máchal.

Alenka Jensterle Doležal je bila rojena v Sloveniji, a že od leta 2002 živi v Pragi. Na ljubljanski univerzi je diplomirala iz slovenskega jezika s književnostjo, primerjalne književnosti in filozofije. Tam je leta 2000 doktorirala s temo Antigone v južno- in zahodnoslovanski dramatik po dugi svetovni vojni.

Je izredna profesorica na Inštitutu za etnologijo in Srednjeevropske ter balkanske študije na Filozofski fakulteti Karlove univerze v Pragi. Poučuje slovensko literaturo, slovanske literature in literarno teorijo. Je avtorica šestih monografskih publikacij (štirih v slovenskem jeziku, ene v angleškem in ene v češkem jeziku). Uredila ali souredila je pet zbornikov in objavila prek sto znanstvenih člankov v češkem, slovenskem in angleškem jeziku. Med njena raziskovalna področja sodijo mit v literaturi, slovenska moderna, slovensko-češki odnosi in slovenske pisateljice. Je članica slovensko-češkega projekta »Transformacije intimnosti v literarnem diskurzu slovenske moderne«. Kot pisateljica je objavila pet zbirk poezije in tri prozna dela.

## **Tone Smolej,** Ljubljana

### **Matija Murko and the Non-French Beginnings of Slovenian Comparative Literature in the 19. Century**

Although the field of Slovenian comparative literature only began to develop in a systematic manner in the 1930s, Louis Betz's comparatist bibliography records three works by Matija Murko as early as 1900. This paper will analyse Murko's scholarly oeuvre from the Viennese period (1892-1900), with a particular focus on his study of The Seven wise Men in the context of thematology and his habilitation *Nemški vplivi na začetke češke romantike* (*German Influences on the Beginnings of Bohemian Romanticism*, 1897) which is regarded as the inaugural work by a Slovene author in the field of comparative literature.

Tone Smolej is a professor at the Department of Comparative Literature and Literary Theory at the Faculty of Arts, University of Ljubljana. He has published three books on the subject of French-Slovenian literary contacts. (*Slovenska recepcija Emila Zolaja*, 2007; *Iz francoskega poslovenjeno*, 2008, and *Slovenska recepcija francoske književnosti od klasicizma do simbolizma*, 2018). In two monographs, he has researched the history of Slovenian writers who were students at Austro-Hungarian universities (*»Kaj večega poskusiti in postati«*. *Slovenski pisatelji dunajski študentje*, 2015; *Slovenska književnost in visoka šola*, 2020). Together with Majda Stanovnik, he wrote a biography of Anton Ocvirk (2007). He is a co-author of the book *Zgodovina Filozofske fakultete Univerze v Ljubljani* (2019). He also contributed to several Slovenian editions of French classics.

### **Matija Murko in nefrancoski začetki slovenske primerjalne književnosti v 19. stoletju**

Čeprav se je slovenska primerjalna književnost začela sistematično razvijati v tridesetih letih 20. stoletja, pa je komparativistična bibliografija Louisa Betza že leta 1900 evidentirala tri dela Matije Murka. Avtor bo v prispevku analiziral Murkov znanstveni opus iz dunajskega obdobja (1892-1900), zlasti njegovo raziskavo *Povesti o sedmih modrecih v luči tematologije* ter njegovo habilitacijo *Nemški vplivi na začetke češke romantike* (1897), ki velja za prvo knjigo slovenskega avtorja s področja primerjalne književnosti.

Tone Smolej je redni profesor na Oddelku za primerjalno književnost in literarno teorijo Filozofske fakultete Univerze v Ljubljani. S področja francosko-slovenskih literarnih stikov je izdal tri knjige (*Slovenska recepcija Emila Zolaja*, 2007; *Iz francoskega poslovenjeno*, 2008, in *Slovenska recepcija francoske književnosti od klasicizma do simbolizma*, 2018). V dveh monografijah je raziskoval zgodovino slovenskih pisateljev študentov avstro-ogrskih univerz (*»Kaj večega poskusiti in postati«*. *Slovenski pisatelji dunajski študentje*, 2015; *Slovenska književnost in visoka šola*, 2020). Skupaj z Majdo Stanovnik je napisal biografijo Antona Ocvirka (2007) in je soavtor *Zgodovine Filozofske fakultete Univerze v Ljubljani* (2019). Komentiral je tudi več slovenskih izdaj francoskih klasikov.

## Varja Balžalorsky Antić,

Maribor

### From comparative linguistics to comparative literature: Matija Murko and Antoine Meillet in the light of oral epic research

The presentation examines the contacts between Matija Murko and Antoine Meillet (1861-1936), one of the most influential comparative linguists of his time, who made a significant contribution to the advancement of oral epic research. It is noteworthy that at the inception of orality theory, numerous researchers who devoted their efforts to diverse aspects of oral literature were associated with his name. In addition to Murko, the group includes Jean Paulhan, Marcel Granet, Marcel Jousse, Pëtr Bogatyrev and Milman Parry. Additionally, three of them – Paulhan, Jousse and Parry – were his students at different points in time.

In 1923, Meillet published the book *Les origines indo-européennes des mètres grecs*, in which he developed the oral formulaic theory. Five years after the study on the Greek metre was published, in 1928, Meillet, then president of the Institute of Slavic Studies, invited Matija Murko to the Sorbonne to deliver a series of lectures on South Slavic epic poetry. The lectures were later published in a renowned volume *La poésie populaire épique en Yougoslavie au début du XXe siècle*. In them, as is widely acknowledged, Murko frequently draws parallels between Greek rhapsodes with South Slavic *guslars*. His contributions earned him a reputation in Homeric scholarship.

What are the relations between *Les origines indo-européennes des mètres grecs* and *La poésie populaire épique en Yougoslavie au début du XXe siècle*, and what was the relation between their respective authors? Was mutual influence at work? Had Meillet already been aware of - as was Parry several years later - Murko's initial research on South Slavic oral epic, outlined in his 1919 article "Neues über südslavishes Volkepik"? Finally, what influence had Meillet on Murko's work? The presentation will seek to answer these questions by way of a comparative analysis of both works and a research of the correspondence between Murko and A. Mazon – a connecting link between Murko and Meillet – and between Meillet and Mazon, held by the *Institut des études slaves* in Paris.

Varja Balžalorsky Antić is a literary theorist, poet, and translator. Between 2009 and 2021 she taught at the Department of Comparative Literature and Literary Theory at the University of Ljubljana. Since 2022, she has been assistant professor of literary theory at the Department of Slavic Languages and Literature at the University of Maribor. Currently, she is a visiting professor at the Institute for Slavic Studies at the University of Vienna. Her research interests include the theory of the lyric, subjectivity in literary discourse, rhythmanalysis, modern world poetry, medieval French literature and women writers. She is the author of the monograph *Lirski subjekt. Rekonceptualizacija* (ZRC SAZU, 2019; English translation, Peter Lang, 2022) and of numerous scientific articles, published in international academic journals. She edited a collective volume *Razprave o sodobni slovenski književnosti* (ZRC SAZU, 2021). She translates from French (P. Bourdieu, J.-N. Nancy, H. Lefebvre, L. Febre, H. Michauxum, P. Quignard) and Serbian (A. Tišma, M. Pantić, L. Blašković, I. Antić). Balžalorsky Antić is the author of the poetry collection *Klobuk Vere Revjakine* (LUD Šerpa, 2018).

### Od primerjalnega jezikoslovja do primerjalne književnosti: Matija Murko in Antoine Meillet v luči raziskav ustnega pesništva

Prispevek proučuje stike in odnose Matije Murka z Antoinom Meilletom (1861–1936), enim najvplivnejših primerjalnih jezikoslovcev svojega časa, ki je odigral tudi pomembno vlogo pri razvoju raziskav ustne poezije. Zanimivo je, da so v času, ko se je porajala teorija ustnosti, številni raziskovalci različnih aspektov ustnega pesništva, povezani prav z njegovim imenom; poleg Matije Murka še Jean Paulhan, Marcel Granet, Marcel Jousse, Pëtr Bogatyrev in Milman Parry. Trije med njimi – Paulhan, Jousse in Parry – so bili v različnih obdobjih tudi Meilletovi študentje. Meillet je l. 1923 izdal knjigo *Les origines indo-européennes des mètres grecs*, kjer postavi tezo o formulaičnosti. Pet let po izidu svoje študije o grški metriki, leta 1928, Meillet kot predsednik Inštituta za slovanske študije povabi Murka na pariško Sorbono predavat o južnoslovanski junaški epiki. Kot je znano, Murko v predavanjih, ki so nato izšla v obliki odmevne monografije *La poésie populaire épique en Yougoslavie au début du XXe siècle*, pogosto primerja grške rapsode z južnoslovanskimi guslarji, s svojimi izsledki pa si je ustvaril tudi ime na področju homeroslovja. V kakšnih odnosih in povezavah sta deli *Les origines indo-européennes des mètres grecs* in *La poésie populaire épique en Yougoslavie au début du XXe siècle* in njuna avtorja? Je šlo za medsebojen vpliv? Je Meillet – podobno kot nekaj let zatem Parry – že poznal prve Murkove raziskave južnoslovanske ustne tradicije, podane v članku »Neues über südslavishes Volkepik« iz leta 1919? In kakšen je bil Meilletov vpliv na Murko delo? V prispevku bomo poskusili odgovoriti na ta vprašanja prek primerjalne proučitve obeh del in poručitve korespondence med Murkom in A. Mazonom – vmesnim členom med Murkom in Meilletom – in Meilletom in Mazonom, ki jo hrani Institut des études slaves v Parizu.

Varja Balžalorsky Antić je literarna teoretičarka, pesnica in prevajalka. Med letoma 2009 in 2021 je poučevala na Oddelku za primerjalno književnost in literarno teorijo na Univerzi v Ljubljani, od leta 2022 pa je docentka za literarno teorijo na Oddelku za slovanske jezike Univerze v Mariboru. Trenutno je gostujoča profesorica na Inštitutu za slavistiko Univerze na Dunaju. Ukvarja se s teorijo lirike, subjektivnostjo v literarnem diskurzu, ritmanalizo, moderno svetovno poezijo, srednjeveško francosko književnostjo in ženskim avtorstvom. Je avtorica monografije *Lirski subjekt. Rekonceptualizacija* (ZRC SAZU, 2019; angleški prevod, Peter Lang, 2022) in številnih člankov, objavljenih v mednarodnih znanstvenih revijah. Uredila je skupinsko monografijo *Razprave o sodobni slovenski književnosti* (ZRC SAZU, 2021). Prevaja iz francoščine (P. Bourdieu, J.-N. Nancy, H. Lefebvre, L. Febre, H. Michauxum, P. Quignard) in srbsčine (A. Tišma, M. Pantić, L. Blašković, I. Antić). Je avtorica pesniške zbirke *Klobuk Vere Revjakine B.* (LUD Šerpa, 2018).

## Irena Samide, Ljubljana

### Matija Murko as a Germanist

Although Matija Murko had already studied Slavic studies intensively as an undergraduate at the University of Vienna, he chose a Germanic topic for his doctorate under the supervision of the medievalist Richard Heinzel (1838-1905), who was also a great influence on him. In his later academic career, Murko also successfully used his Germanic background to bridge the German and Slavic spaces. This article therefore focuses first on his academic career and his dissertation, *Das Adam-Glossar* (1885), and then on his habilitation study, *Nemški vplivi na začetke češke romantike* (German Influences on the Beginnings of Czech Romanticism, 1897), in which he shows how Herder, the brothers Friedrich and August Wilhelm Schlegel, Friedrich Schelling and other German Romantics had a decisive influence on the development of Romanticism in the Slavic world. The fact that the publication of the study was accompanied by 47 reviews is testimony to the important role Murko played in both German and European comparative literature. His essays on the fate of the famous folk ballad *Hasanaginica* in Goethe and other German authors were also highly acclaimed.

Irena Samide is a Professor at the Department of German, Dutch and Swedish at the Faculty of Arts, University of Ljubljana. Her teaching and research interests include German-Slovenian mutual relations, 19th-century German literature, literary didactics, the history of German studies, and literary canonisation. She studied Comparative Literature and German Studies at the University of Ljubljana. She has been a visiting scholar at the Universities of Vienna, Munich, Berlin and Mannheim.

### Matija Murko kot germanist

Kljub temu, da se je Matija Murko že v času svojega študija na Univerzi na Dunaju intenzivno posvečal slavistiki, si je za doktorat izbral germanistično temo pod mentorskim vodstvom medievista Richarda Heinzla (1838–1905), ki je tudi sicer imel nanj velik vpliv. Tudi na svoji kasnejši znanstveni poti je Murko uspešno unovčeval svoje germanistično ozadje in povezoval nemški in slovanski prostor. Pričujoči prispevek se tako sprva osredinja na njegovo študijsko pot in disertacijo *Das Adam-Glossar* (1885), nato pa se podrobneje posveti njegovi habilitacijski študiji *Nemški vplivi na začetke češke romantike* iz leta 1897, v kateri je dokazal, kako so Herder, brata Friedrich in August Wilhelm Schlegel, Friedrich Schelling in drugi nemški romantiki odločilno vplivali na razvoj romantike v slovanskem svetu. Dejstvo, da je izid študije pospremlilo kar 47 recenzij, priča o pomembni vlogi, ki jo je zavzemal Murko tako v nemški kot evropski komparatistiki. Odmevne so bile tudi njegove razprave, v katerih je podrobno raziskal usodo znamenite ljudske balade *Hasanaginica* pri Goetheju in drugih nemških avtorjih.

Irena Samide je redna profesorica na Oddelku za germanistiko z nederlandistiko in skandinavistiko Filozofske fakultete Univerze v Ljubljani. Študirala je primerjalno književnost in germanistik na Filozofski fakulteti Univerze v Ljubljani. Daljša študijska in raziskovalna bivanja je preživela na univerzah na Dunaju, v Münchnu, Berlinu in Mannheimu. Težišča njenega pedagoškega in raziskovalnega dela so nemško-slovenski vzajemni odnosi in nemška književnost 19. stoletja, literarna didaktika, zgodovina germanistike in literarna kanonizacija.

**Alen Albin Širca,**  
Ljubljana

#### **Matija Murko and Croatian Renaissance Literature**

The paper focuses on Matija Murko's study of the late medieval and Renaissance corpus of Croatian literature, which has yet to be subjected to a more rigorous scientific and critical examination in relation to Murko's research. Although this topic may initially appear peripheral to Murko's engagement with Slavic literatures, his shorter analyses in this area indicate a distinctive and potentially unique literary-historical approach. This can best be seen in comparison with other literary-historical accounts of the literature of the Dubrovnik and wider Dalmatian Renaissance in the second half of the 19th and early 20th centuries, especially in comparison with such widely established Slavists as Fran Miklošič and Vatroslav Jagić. Ultimately, the paper aims to situate this distinctive literary-historical approach within the broader context of European literary historiography at the end of the 19th century and in the early decades of the 20th century. It also seeks to highlight its potential contemporary relevance.

Alen Albin Širca is an assistant professor at the Department of Comparative Literature and Literary Theory at the Faculty of Arts, University of Ljubljana. His research focuses on pre-modern literature, methodology of literary studies and philosophy of literature. He is the author of several academic monographs. He is also a former president of the Slovenian Comparative Literature Association.

#### **Matija Murko in hrvaška renesančna literatura**

Prispevek tematizira Murkovo preučevanje poznosrednjeveškega in renesančnega korpusa hrvaške književnosti, ki doslej v navezavi na raziskovanje Murkovega dela še ni naletelo na globlji znanstveno-kritični pretres. Čeprav gre za temo, ki se na prvi pogled posveča margini Murkovega ukvarjanja s slovanskimi literaturami – Murko dejansko o tem ni veliko pisal –, pa njegove krajše analize v navezavi na to področje vendarle kažejo na specifičen oziroma celo edinstven literarnozgodovinski pristop. Tega je mogoče najlažje osvetliti v primerjavi z drugimi literarnozgodovinskimi prikazi literature dubrovnške in širše dalmatinske renesanse v drugi polovici 19. in na začetku 20. stoletja, še zlasti v primerjavi s tako široko uveljavljenimi slavisti, kot sta bila Fran Miklošič in Vatroslav Jagić. Tovrstno Murkovo literarnozgodovinsko specifičnost si prispevek na koncu prizadeva postaviti v kontekst splošne evropske literarne historiografije ob koncu 19. in v prvih desetletjih 20. stoletja ter ob tem opozoriti tudi na njeno morebitno današnjo aktualnost.

Alen Albin Širca je docent na Oddelku za primerjalno književnost in literarno teorijo Filozofske fakultete v Ljubljani. Ukvarja se s predmoderno literaturo, metodologijo literarne vede in filozofijo literature. Je avtor več znanstvenih monografij. Bil je tudi predsednik Slovenskega društva za primerjalno književnost.

**Sylva Fischerová,**  
Prague/Praga

#### **Matija Murko's Research on the South Slavic Epic Tradition and Czechoslovakian Slavistics**

In my paper, I will focus on Matija Murko's research into the South Slavic epic tradition, beginning with his involvement in the Volkslied in Österreich project, and ending with his work *Cesty za národní epikou srbsko-charvátskou v letech 1930–1932* (Tragom srpsko-hrvatske narodne epike. Putovanja u godinama 1930–1932, I–II, Zagreb 1951); the Czech original of the work remains unpublished, only in typescript. Murko's relations and contacts with Frank Wollman, Roman Jakobson, Jiří Horák, and Ludvík Kuba, as well as his attitude towards the Nazi regime during the Second World War, regarding the situation of the Slovanský Ústav in Prague, are also discussed.

Sylva Fischerová initially studied philosophy and physics at Charles University but eventually switched to Classics. She is an associate professor at the Department of Greek and Latin Studies at Charles University, Faculty of Arts. Her research interests include Greek epic poetry, ancient medicine, the orality/literality problematics, the ancient novel, etc. She also writes poetry and prose (short stories, novels, and children's books). Some of her poetry books were published in the U.K. and the USA. She is the only Czech woman writer to have been awarded the Karel Čapek Prize of the Czech PEN Club.

#### **Raziskovanje Matije Murka o južnoslovanski tradiciji ustnega pesništva in češkoslovaška slavistika**

Prispevek se bo posvetil Murkovemu raziskovanju južnoslovanske tradicije ljudskega pesništva. To se je začelo z njegovim sodelovanjem pri projektu *Narodna pesem v Avstriji* (Volkslied in Österreich) in končalo z delom *Cesty za národní epikou srbsko-charvátskou v letech 1930–1932* (Tragom srpsko-hrvatske narodne epike. Putovanja u godinama 1930–1932, I–II, Zagreb 1951), pri čemer češki izvirnik nikoli ni bil objavljen in ostaja zgolj v tipkopisni obliki. Nadalje bo prispevek raziskal tudi Murkove odnose in kontakte s Frankom Wollmanom, Romanom Jakobsonom, Jiřijem Horákom in Ludvikom Kubo, kakor tudi njegov odnos do nacističnega režima v obdobju med drugo svetovno vojno z ozirom na položaj praškega Slovanskega inštituta (Slovanský Ústav).

Sylva Fischerová je sprva študirala filozofijo in fiziko na Karlovi univerzi, pozneje pa na klasično filologijo. Je izredna profesorica na Oddelku za grške in latinske študije Filozofske fakultete Karlove univerze. Med njena raziskovalna področja sodijo grška epska poezija, antična medicina, odnos med ustnim in pisnim, antični roman itd. Piše tudi poezijo in prozo (kratke zgodbe, romane in otroške knjige). Njena poezija je bila objavljena v Združenem kraljestvu in Združenih državah Amerike. Je edina češka pisateljica, ki je prejela nagrado Karla Čapka, ki jo podeljuje Češki center PEN.

## Jasmina Talam, Sarajevo

### Voices from the past: Musical tradition of Bosnia and Herzegovina through the research of Matija Murko

One of the most significant foreign researchers of Bosnian folk music is Matija Murko. In 1909, Murko conducted first field researches in Bosnia and Herzegovina. As he did not manage to get the adequate equipment for recording, Murko made notes on the field and kept protocols of recording. At the recommendation of the Slavist Vatroslav Jagić, Murko received a grant from the Balkan Commission of the Austrian Academy of Sciences to research epics in Croatia and Bosnia and Herzegovina in the summers of 1912 and 1913. With support from the Academy in Vienna, in 1912 he made the first phonograph recordings in northwestern Bosnia. The following year, 1913, he continued his researches in Sarajevo, Mostar, Široki Brijeg and Nevesinje. He had planned to continue his researches in the summer of 1914, but the outbreak of World War I prevented him from doing this. Matija Murko returned to Bosnia and Herzegovina in 1930 and 1931. In a well-planned three-month research period, he travelled in eastern Bosnia and Sarajevo. Murko's recordings provide some significant insights into the singing of epic songs accompanied by gusle and the *sevdalinke* performed to the accompaniment of the violin. The presentation will focus on importance of Murko's research in Bosnia and Herzegovina, his methodological procedure and collected field material.

Jasmina Talam earned her PhD degree in ethnomusicology from the Academy of Music, University of Sarajevo, where she currently serves as Professor of ethnomusicology and Head of the Institute for Musicology. In 2018, she was awarded a scholarship from the Royal Gustavus Adolphus Academy for Swedish Folk Culture for postdoctoral research. Her recent publication is a book, *Bosnians in Sweden – Music and Identity* (Svenskt visarkiv and Kungl. Gustav Adolfs Akademien, 2019). She is a member of the Executive Board of the ICTM and a corresponding member of the Kungl. Gustav Adolfs Akademien för svensk folkkultur (Royal Gustavus Adolphus Academy for Swedish Folk Culture).

### Glasovi iz preteklosti: glasbena tradicija Bosne in Hercegovine v raziskovanju Matije Murka

Matija Murko je eden najpomembnejših tujih raziskovalcev bosanske ljudske glasbe. Svoje prve terenske raziskave v Bosni in Hercegovini je opravil leta 1909. Ker Murko ni imel na voljo zadovoljive snemalne opreme, si je na terenu delal zapiske in vodil zapisnik snemanja. Na predlog slavista Vatroslava Jagića je Murko prejel štipendijo Balkanske komisije pri Avstrijski akademiji znanosti za raziskovanje epskega pesništva na Hrvaškem in v Bosni in Hercegovini v poletjih 1912 in 1913. S podporo Akademije na Dunaju v letu 1912 napravil prve fonografske posnetke v severozahodni Bosni. V letu 1913 je nadaljeval raziskave v Sarajevu, Mostarju, Širokem Brijegu in Nevesinju. Nadaljnje raziskave je načrtoval za poletje leta 1914, a mu je izbruh prve svetovne vojne prekrižal načrte. Murko se je vrnil v Bosno in Hercegovino v letih 1930 in 1931. V trimesečnem raziskovalnem obdobju je potoval po vzhodni Bosni in obiskal Sarajevo. Njegovi posnetki prinašajo nekatere pomembne uvide v petje epskih pesmi, pospremljenih na gusli in izvajanje *sevdalinke* ob spremljavi violine.

Predstavitev se bo osredotočila na pomembnost Murkovih raziskav v Bosni in Hercegovini, njegov metodološki postopek in zbran terenski material.

Jasmina Talam je doktorirala iz etnomuzikologije na Glasbeni akademiji Univerze v Sarajevu, kjer je zaposlena kot profesorica za etnomuzikologijo in predstojnica Muzikološkega inštituta. V letu 2018 je bila prejemnica štipendije za podoktorsko raziskovalno delo pri Kraljevski akademiji Gustava Adolfa za švedsko folkloro. Nedavno je objavila monografijo *Bosnians in Sweden - Music and Identity* (Svenskt visarkiv and Kungl. Gustav Adolfs Akademien, 2019). Je članica izvršnega odbora Mednarodnega sveta za tradicionalno glasbo (ICTM) in dopisna članica Kraljevske akademije Gustava Adolfa za švedsko folkloro (Kungl. Gustav Adolfs Akademien för svensk folkkultur).

## **Blaž Gselman,** Ljubljana

### **The Correspondents of Matija Murko: Outlining a Central European Topos**

In accordance with the author's research interests, Matija Murko's legacy also comprises a substantial corpus of correspondence. The sheer quantity and diversity of the letters necessitate further research. The present paper will concentrate on the section of Murko's correspondence held in the manuscript collection of the National and University Library in Ljubljana. The archival institution is distinguished by a distinctive dynamic. If we accept that the function of an archive is to preserve heritage material and make it available for the benefit of knowledge, it could be argued that this material is also best hidden in such institutions. It is therefore challenging for it to become part of the historical record of knowledge production. This is particularly the case for such peripheral material, if we may use that term, as letters.

Murko's correspondence contains a large number of both personal and official letters. Among the latter are many correspondents from academia, which is not surprising, but also from, for example, the publishing world elsewhere. A significant proportion of the personal correspondence was written by family members and academic colleagues.

This paper is an attempt at a 'distant reading' of this large collection of letters. It will take into account the institutional and geographical settings in which communication with Murko was concentrated. In this way, we hope to sketch, at least roughly, a historically specific picture of the Central European milieu.

Blaž Gselman is a comparatist and doctoral candidate at the Postgraduate School ZRC SAZU. His research interests include the representation of the working class in literature, radical fiction, gender, race and class, and the theory of literary discourse. He is currently a junior researcher at the Department of Philosophy, University of Ljubljana, where he is a member of the research project *Towards a History of Comparative Literature in a Global Perspective: Matija Murko and his International Collaborators* (J6-4620).

### **Korespondenca Matije Murka: očrt srednjeevropskega toposa**

Murkova zapuščina obsega, skladno z avtorjevimi raziskovalnimi interesi, tudi obsežno korespondenco. Količina pisem in njihova raznolikost sta tako impresivni, da kar kličeta po raziskovanju. V prispevku s bomo osredotočili na tisti del Murkove korespondence, ki jo hrani Rokopisna zbirka Narodne in univerzitetne knjižnice v Ljubljani. Arhivsko institucijo zaznamuje posebna dinamika. Če se lahko po eni strani vsi strinjamo, da je njena naloga hraniti zapuščinsko gradivo in ga dajati na razpolago v dobro vednosti, je morda ta material prav v arhivu tudi najbolj skrīt in le s težavo vstopa v zgodovino (proizvodnje vednosti). Še toliko bolj to običajno velja za tako periferno gradivo, če ga lahko tako imenujemo, kot so pisma.

Murkova korespondenca vsebuje ogromno tako zasebnih kot poklicnih pisem. Med zadnjimi je veliko dopisovalcev iz akademskih okolij, kar seveda ni presenetljivo, pa tudi iz, denimo, založniškega sveta in od drugod. Številna med zasebnimi pismi napisali družinski člani in akademski prijatelji.

Prispevek želi podati poskusno »oddaljeno branje« te obsežne zbirke pisem. Pri tem želi upoštevati institucionalna in geografska okolja, v katerih se je zgoščala komunikacija z Murkom. Upamo, da bo vse skupaj, vsaj v grobih obrisih, skonstruiralo zgodovinsko specifično podobo srednjeevropskega prostora.

Blaž Gselman je doktorski študent za Podiplomski šoli ZRC SAZU. Med njegove raziskovalne interese sodijo literarna reprezentacija delavskega razreda, radikalna literatura, vprašanja o spolu, rasi in razredu ter teorija literarnega diskurza. Trenutno je raziskovalec na Oddelku za filozofijo Filozofske fakultete Univerze v Ljubljani, kjer je član projektne skupine *Na poti k zgodovini primerjalne književnosti v luči globalizacije: Matija Murko in njegovi mednarodni sodelavci* (J6-4620).



## Jernej Habjan, Ljubljana

### History of World Literature in Central Europe

The canon of the debate on world literature consists of many of the same names that also tend to be discussed as the key authors of world literature. Hence, those who discuss world literature most influentially are often those who are being discussed, including Goethe, Tagore, Gorky, Hesse, Kundera, and Pamuk. Given this impossibility of metalanguage, we would do well to begin with reading studies on world literature as potential examples of world literature.

Before it is either the archive of the texts of the world or the system of the world of texts, world literature is the object of a theoretical practice that, moreover, is itself as enmeshed in world history as that which it strives to theorize.

This realization is all the more relevant in a time when, as Galin Tihanov diagnosed recently, world literature has dethroned literary theory as the ultimate goal of literary studies. Tihanov's own response has been to trace the history of literary theory to its Eastern European beginnings.

In turn, we can ascribe a geographical origin to the debate on world literature as well, insofar as figures from Schlözer and Goethe to Scherr and Meltzl have all inhabited the topos of Central Europe.

Jernej Habjan is a fellow at the Research Centre of the Slovenian Academy of Sciences and Arts, where he is the PI of the project "World War Literature: Historicizing the Debate on World Literature as a Debate on World War." The project is a continuation of the work he undertook in 2020–21 as a Fung Global Fellow at Princeton University. His past essays on world literature theory have appeared in the *Journal of Global History*, the *Journal of World Literature*, *Neohelicon*, and *South Atlantic Quarterly*. Habjan's book on *Ordinary Literature Philosophy* appeared in 2020 with Bloomsbury.

### Zgodovina svetovne literature v Srednji Evropi

Kanon razprave o svetovni literaturi sestavljajo številna ista imena, ki se običajno pojavljajo tudi kot osrednji avtorji svetovne literature. Tisti torej, ki so najvplivnejši v razpravah o svetovni literaturi, so tudi tisti, o katerih se razpravlja, vključno z Goethejem, Tagorejem, Gorkijem, Hessejem, Kundero in Pamukom. Če predpostavimo nemogočnost metajezika, bi bilo nemara najbolje začeti brati študije o svetovni literaturi kot potencialne primere svetovne literature.

Svetovna literatura je, preden postane arhiv besedil sveta ali sistem sveta besedil, predmet teoretske prakse, ki je poleg tega tudi sama vpeta v svetovno zgodovino prav kakor ta, ki jo skuša teoretizirati.

To spoznanje je toliko pomembnejše v času, ko je svetovna literatura izrinila s prestola literarno teorijo kot končni smoter literarnih ved, kot je nedavno ugotavljal Galin Tihanov. Sam je v odgovor ponudil slediti poti zgodovine literarne teorije do njenih vzhodnoevropskih izvorov.

To pomeni, da lahko razpravi o svetovni literaturi prav tako pripišemo geografski izvor, saj so figure od Schlözerja in Goetheja do Scherra in Meltzla vse naseljevanje topos Srednje Evrope.

Jernej Habjan je znanstveni sodelavec pri Znanstvenoraziskovalnem centru Slovenske akademije znanosti in umetnosti, kjer vodi projekt »Svetovna vojna literatura: zgodovina razprave o svetovni literaturi kot razprave o svetovni vojni«. Projekt je nadaljevanje dela, ki ga je začel kot gostujoči raziskovalec na Inštitutu za mednarodne in regionalne študije Univerze v Princetonu. Njegovi članki o teoriji svetovne literature so bili doslej objavljeni v revijah *Journal of Global History*, *Journal of World Literature*, *Neohelicon* in *South Atlantic Quarterly*. Leta 2020 je pri založbi Bloomsbury izšla njegova knjiga *Ordinary Literature Philosophy*.

## Max Behmer, Heidelberg

### German contributions to 1930s comparative literature in the context of the journal 'Helicon'

The question of whether there were significant German contributions to international comparative literature in the 1930s may at first glance appear to be an affront. After all, many scholars working in comparative literature, such as Erich Auerbach (1892–1957) or Leo Spitzer (1887–1960), had to leave the country after 1933. The majority of the remaining academics dedicated themselves to the service of National Socialism, and German studies in particular felt bound to the mission of a supposed *Deutsche Wissenschaft* ("German Science"). Nonconformist and critical minds often sought refuge in topics that were not popular at the time. One prominent example is probably Ernst Robert Curtius (1886–1956), who was working on his magnum opus at the University of Bonn during this time. His *Europäische Literatur und lateinisches Mittelalter* ("European Literature and the Latin Middle Ages") was finally published in 1948 and put both Romance studies and German studies on a new foundation.

An interesting case during this time is the journal *Helicon*, which first appeared in 1938 at the instigation of the *Commission Internationale d'Histoire Littéraire* under the responsibility of the Hungarian scholar Hankiss János (1893–1959). Literary scholars from most European countries had been gathering in this commission since the late 1920s and finally published this journal in 1938. Although its fate was unfortunate due to the outbreak of war, the five volumes provide an insight into the state of international comparative literature at the time. The German contributors have very different origins. We find scholars with an affinity for National Socialism, such as Julius Petersen (1878–1941), as well as persecuted scholars like Oskar Walzel (1864–1944).

My presentation will focus on these interactions and examine the contacts of German academics abroad after 1933. Of particular interest here are the connections to Central Eastern Europe. An interesting aspect of the *Helicon* is its significant proportion of scholars from Central Eastern Europe, who sometimes held leading positions in the commission. For example, the Polish scholar Władysław Folkierski (1890–1961) was chairman of the commission's third congress in Lyon in 1939. Highlighting these connections is intended to emphasize a little-known aspect within the history of comparative literature and thus make a general contribution to the history of the humanities.

Max Behmer studied History and Germanic philology in Heidelberg and Krakow. Currently employed in a research group on the Polish scholar Zygmunt Lempicki (1886–1943). He is also a doctoral candidate (Heidelberg and Wrocław) in a project focusing on the history of philology in the interwar period.

### Nemški prispevki k primerjalni književnosti v tridesetih letih 20. stoletja v kontekstu revije »Helicon«

Na prvi pogled se zdi vprašanje o pomenu nemških prispevkov k mednarodni primerjalni književnosti v tridesetih letih 20. stoletja kot izzivanje. Nenazadnje so bili številni učenjaki s tega področja, med njimi denimo Erich Auerbach (1892–1957) in Leo Spitzer (1887–1960), prisiljeni zapustiti Nemčijo po letu 1933. Večina preostalih akademikov je bila uslužnih nacizmu, pri čemer so se čutili še posebej zavezane misiji domnevne *Deutsche Wissenschaft* (»nemška znanost«). Nekonformistični in kritični misleci so zatočiče neredko poiskali v tematikah, ki v tistem obdobju niso doživljale veliko pozornosti. Eminenten primer je najbrž Ernst Robert Curtius (1886–1956), ki je v tistem času pripravljaval svoje življenjsko delo na Univerzi v Bonnu. Izid njegovega dela *Europäische Literatur und lateinisches Mittelalter* (Evropska literatura in latinski srednji vek) leta 1948 je postavil nove temelje tako za romanistiko kot germanistiko.

Zanimiv primer tega obdobja je revija *Helicon*, ki je prvič izšla leta 1938 na pobudo *Commission Internationale d'Histoire Littéraire* pod vodstvom madžarskega učenjaka Jánoša Hankissa (1893–1959). Literarni teoretiki iz večine evropskih držav so se od poznih dvajsetih let dalje zbirali v tej komisiji in leta 1938 končno zželi izdajati revijo. Nemški prispevki imajo precej raznolike izvore. Med pisce najdemo tako akademike, naklonjene nacizmu, kakršen je bil Julius Petersen (1878–1941), kot tudi tiste, ki so jih preganjali, kot je bil denimo Oskar Walzel (1864–1944).

V prispevku se bom osredotočil na te izmenjave in raziskal kontakte nemških akademikov na tujem po letu 1933. Posebej zanimive so povezave s Srednjevzhodno Evropo. Zanimiva plat *Helicon* je veliko številko sodelavcev iz Srednjevzhodne Evrope, ki so mestoma zasedali vodilne pozicije v komisiji. Denimo, poljski učenjak Władysław Folkierski (1890–1961) je predsedoval tretjemu kongresu komisije leta 1939 v Lyonu. Z novim premislekom teh povezav želim poudariti malo znane vidike zgodovine primerjalne književnosti in s tem dodati splošni prispevek k zgodovini humanistike.

Max Behmer je študiral zgodovino in nemško filologijo v Heidelbergu in Krakovu. Trenutno je zaposlen v raziskovalni skupini, ki se posveča delu poljskega učenjaka Zygmunta Lempickega (1886–1943). Je doktorski študent (v Heidelbergu in Wrocławu) na projektu o zgodovini filologije v obdobju med obema svetovnima vojnama.

## Andrei Terian, Sibiu

### Comparatism beyond Comparative Literature: Lessons from Southeastern Europe

I presume that the subtitle of the present paper hints more towards self-irony than arrogance. For what kind of lessons could Southeastern Europe offer to any other region in the field of comparative literary studies, given that, notwithstanding the precedent set by Hugo Meltzl in Cluj-Napoca, Romania institutionalized comparative literature as a university topic as late as 1948, once it came under the Soviet sphere of influence? As a matter of fact, this presumed backwardness describes the entire Balkan peninsula—with the partial exception of former Yugoslavia—, where hysteric nationalism and interethnic rivalries significantly hampered intraregional cultural comparisons and contacts. The (sub)peripheral character of these literatures, located at the crossroad of various core European cultures (French, German, Italian, Russian, etc.), led here to an intrinsically comparatist approach in literary studies even without adopting comparative literature as a conceptual framework. In other words, isolated from the universalist imperialism of major literatures, critical cultures in the region were forced to develop their own methodologies and vocabularies for local use. In a sense, minor literatures developed minor theories. However, my argument is that, paradoxically, it is precisely these marginal features—their reflecting about minority and peripherality, their focus on ethnic, political, and social contingencies, the attention awarded to local exceptions and particularities—that render these theories much more innovative and challenging today than the various aestheticisms developed during the past century, given that, while abandoning the universalism of comparative literature, the current dominant paradigm of world literature was forced to acknowledge that most literatures in the world are, in fact, peripheral or minor. Throughout my essay, I will illustrate this argument by exploring the theory of “synchronism,” developed by the Romanian critic Eugen Lovinescu in the 1920s, which not only anticipates Aleksandr Kiossev’s “self-colonizing metaphor” but resonates with diverse concepts of world literature put forward by Pascale Casanova, Franco Moretti, and David Damrosch.

Andrei Terian is Professor of Romanian literature and Vice Rector for Research, Innovation, and Internationalization at the Lucian Blaga University of Sibiu, Romania. His specialties are 19<sup>th</sup>-21<sup>st</sup> centuries Romanian literature, digital humanities, cultural heritage, comparative and world literature. He has published essays in international journals such as *Textual Practice*, *Life Writing*, *Studies in the Novel*, *CLCWeb – Comparative Literature and Culture*, *Slovo*, *World Literature Studies*, *Interlitteraria*, *ALEA: Estudos Neolatinos*. His latest books include the coedited volumes *Romanian Literature as World Literature* (Bloomsbury, 2018) and *Theory in the “Post” Era: A Vocabulary for the 21<sup>st</sup>-Century Conceptual Commons* (Bloomsbury, 2021).

He is the PI of the ERC Consolidator Grant “A Transnational History of Romanian Literature” and general manager of the Horizon Europe Twinning project “Establishing a Cultural Heritage Lab in Central Romania”.

### Komparativnost onkraj primerjalne književnosti: lekcije iz Jugovzhodne evrope

Predvidevam, da podnaslov pričujočega prispevka bolj kaže na samoironijo kot na aroganco. Kajti kakšne lekcije bi lahko jugovzhodna Evropa ponudila kateri koli drugi regiji na področju primerjalne literarne vede, glede na to, da je Romunija ne glede na precdens, ki ga je ustvaril Hugo Meltzl v Cluj-Napoci, institucionalizirala primerjalno književnost kot univerzitetno temo šele leta 1948, ko je prišla pod sovjetski vpliv? Pravzaprav je ta domnevna zaostalost značilna za celoten Balkanski polotok – z delno izjemo nekdanje Jugoslavije –, kjer sta histerični nacionalizem in medetnično rivalstvo močno ovirala primerjave in stike znotraj regije. (Pod)periferni značaj teh literatur, ki se nahajajo na križišču različnih osrednjih evropskih kultur (francoske, nemške, italijanske, ruske itd.), je pripeljal do tega, da je literarna veda v svojem bistvu komparativistična, čeprav ni sprejela primerjalne književnosti kot konceptualnega okvira. drugale rečeno, kritična kultura v regiji je bila prisiljena razviti lastne metodologije in besednjake za lokalno rabo, saj je bila izolirana od univerzalističnega imperializma velikih literatur. V nekem smislu so manjše književnosti razvile manjše teorije. Vendar trdim, da so paradoksalno prav te marginalne značilnosti – njihov razmislek o manjšinskosti in obrobnosti, osredotočenost na etnične, politične in družbene okoliščine, pozornost, ki jo namenjajo lokalnim izjemam in posebnostim – danes veliko inovativnejše in izzivalnejše od različnih esteticizmov, razvitih v prejšnjem stoletju. Prevladujoča paradigma svetovne literature je bila, medtem ko je opustila univerzalizem primerjalne književnosti, prisiljena priznati, da je večina književnosti na svetu pravzaprav obrobnih ali manj pomembnih. V svojem eseju bom to trditev ponazoril z raziskovanjem teorije »sinhronizma«, ki jo je v dvajsetih letih 20. stoletja razvil romunski kritik Eugen Lovinescu in ki ne le anticipira »metaforo samokolonizacije« Aleksandra Kiosseva, temveč je skladna z različnimi koncepti svetovne literature Pascale Casanova, Franca Morettija in Davida Damroscha.

Andrei Terian je profesor romunske književnosti in prorektor za Raziskave, inovacije in internacionalizacijo na Univerzi Luciana Blage v Sibiuju v Romuniji. V svojem raziskovalnem delu se posveča romunski književnosti od 19. do 21. stoletja, digitalni humanistiki, kulturni dediščini ter primerjalni književnosti in svetovni literaturi. Svoje eseje objavlja v mednarodnih revijah, kot so *Textual Practice*, *Life Writing*, *Studies in the Novel*, *CLCWeb – Comparative Literature and Culture*, *Slovo*, *World Literature Studies*, *Interlitteraria*, *ALEA: Estudos Neolatinos*. Nedavno je souredil zbornika *Romanian Literature as World Literature* (Bloomsbury, 2018) in *Theory in the “Post” Era: A Vocabulary for the 21<sup>st</sup>-Century Conceptual Commons* (Bloomsbury, 2021).

Je vodja projekta »Transnacionalna zgodovina romunske književnosti« (2021–2026), ki ga financira Evropski raziskovalni svet in vodja projekta »Vzpostavitev laboratorija za kulturno dediščino v osrednji Romuniji« (2023–2025), ki ga financira Horizon Europe Twinning.

## Ștefan Baghiu, Sibiu

### **The Tragedy of Non-Central Europe: Interimperiality and World Literature in the European Southeast**

The most recent “Dictionary of the Central European Novel in the 20th Century” (edited by Adriana Babeți in 2022) in Romania makes quite a case study in literary geography. While the Transylvanian author Liviu Rebreanu makes it into the summary, Moldavian feminist author Sofia Nădejde does not. While Moldavian writer Mihail Sadoveanu is considered a Central European novelist, the Franco-Romanian author who inscribed the Western Black Sea into French literature, Panait Istrati, is not. The selection – I argue – is not arbitrary. In order for an author to be considered Central European, one must possess some non-Southeastern qualities. The author must de-Orientalize the work. This means that the literature of Central Europe, although making the textbook case study for minor literature (Deleuze & Guattari 1975), creolization, and interimperiality (Boatcă & Parvulescu 2022), is in many ways creating a difference from Southeast European world literature. The feminist Eastern socialism of Sofia Nădejde, the creolized Black Sea modernism of Panait Istrati, and the Orientalist setting of Mateiu Caragiale are some examples of non-Central European novels that stand out as missing from this collective work. This essay argues that Central Europe is, in a way, although defined by Milan Kundera in his 1985 “The Tragedy of Central Europe” as a place of “existential insecurity,” a “westernized” space for world literature and literary theory, unlike Southeastern Europe. And that the obsession of Southeastern literary criticism, theory, and comparative literature, was to de-Orientalize its structure. If Central Europe can be defined as a place where independence is not guaranteed, Southeastern Europe can be thought of as a place where independence doesn’t exist. This relates to recent research in world literature and creolization & interimperiality, where always being in between creates a type of novel in the European Southeast that can be considered fundamental for understanding the political and ideological dynamics of early Black Sea modernism.

Ștefan Baghiu is Lecturer of Romanian Literature and Literary Theory with the Department of Romance Studies at Lucian Blaga University of Sibiu and the editorial secretary of the *Transilvania* journal. He is also one of the coordinators of the *Digital Museum of the Romanian Novel (1845-1947)*, the first digital archive of the Romanian modern novel available for research and public access. He has edited and coordinated several collective volumes, such as *Ruralism and Literature in Romania* (Berlin: Peter Lang, 2019), *Beyond the Iron Curtain: Revisiting the Literary System of Communist Romania* (Berlin: Peter Lang, 2021), and *Oddities and Orthodoxies in the Philosophy of State Socialism: Science, Social Engineering, Global Dialectics* (Vienna: CEU Press, forthcoming). He has published articles in *Comparative Literature Studies*, *World Literature Studies*, *Studies in East European Thought*, *Primerjalna književnost*, *Transylvanian Review*, *Metacritic Journal*, etc. In 2024 he has published his latest article on *Central Europe*, “Capitalist Heterotopia & Lost Social Utopia: Documenting Class, Work, and Migration in Post-Communist East-Central European Fiction.”

### **Tragedija nesrednje Evrope: medimperialnost in svetovna literatura v Jugovzhodni Evropi**

Najnovejši »Slovar srednjeevropskega romana v 20. Stoletju« (uredila Adriana Babeți, 2022) v Romuniji naredi pravcato študijo primera v literarni geografiji. Medtem ko je transilvanski avtor je omenjen v povzetku, moldavijske feministične avtorice Sofie Nădejde ni moč najti. Moldavijski avtor Mihail Sadoveanu je opredeljen kot srednjeevropski romanopisec, medtem ko to ni francosko-romunski pisec Panait Istrati, ki je zapisal zahodne predele Črnega morja v francosko literaturo. Trdim, da takšen izbor ni arbitren. Da bi bil določen avtor obveljal za srednjeevropskega, mora imeti nekatere nejugovzhodne lastnosti. Avtor mora svoje delo dezorientalizirati. To pomeni da proizvaja literatura Srednje Evrope v mnogih pogledih razliko z jugovzhodno svetovno literaturo, čeprav velja za učbeniški primer manjšinske literature (Deleuze & Guattari), kreolizacije in medimperialnosti (Boatcă & Parvulescu 2022). Feministični vzhodni socializem Sofie Nădejde, kreoliziran črnemorski modernizem Panaita Istratija in orientalistično okolje Mateiuja Caragialeja so nekateri primeri nesrednjeevropskih romanov, ki izstopajo kot manjkajoči v tem kolektivnem delu. Prispevek trdi, da je Srednja Evropa, za razliko od Jugovzhodne, neke vrste »vesterniziran« prostor svetovne literature in literarne teorije, čeprav jo je Milan Kundera v svojem eseju »Tragedija Srednje Evrope« iz leta 1985 opisal kot prostor »eksistencialne negotovosti«. Nadalje trdi tudi, da je obsesija jugovzhodnega literarnega kritišta in primerjalne književnosti »dezorientalizirati« svojo strukturo. Če lahko Srednjo Evropo definiramo kot prostor, kjer neodvisnost ni zagotovljena, lahko Jugovzhodno Evropo razumemo kot prostor, kjer neodvisnost ne obstaja. To se nanaša na nedavno raziskovanje v svoetvi literaturi in kreolizaciji in medimperialnosti, kjer stalna vmesnost ustvarja tip romana na evropskem jugovzhodu, ki je temeljnega pomena za to, da bi razumeli politično in ideološko dinamiko zgodnjega črnemorskega modernizma.

Ștefan Baghiu predava romunsko književnost in literarno teorijo na Oddelku za romanske študije Univerze Luciana Blage v Sibiuju v Romuniji in deluje kot tajnik uredništva revije *Transilvania*. Je eden izmed koordinatorjev *Digitalnega muzeja romunskega romana (1845-1947)*, prvega digitalnega arhiva o modernem romunskem romanu, ki je obenem namenjen raziskovanju in prosto dostopen splošni javnosti. Uredil je več zbornikov, denimo *Ruralism and Literature in Romania* (Berlin: Peter Lang, 2019), *Beyond the Iron Curtain: Revisiting the Literary System of Communist Romania* (Berlin: Peter Lang, 2021) in *Oddities and Orthodoxies in the Philosophy of State Socialism: Science, Social Engineering, Global Dialectics* (Vienna: CEU Press, v pripravi). Prispevke je doslej objavljaval v revijah *Comparative Literature Studies*, *World Literature Studies*, *Studies in East European Thought*, *Primerjalna književnost*, *Transylvanian Review*, *Metacritic Journal* in drugih. Njegov najnovejši članek o Srednji Evropi ima naslov »Capitalist Heterotopia & Lost Social Utopia: Documenting Class, Work, and Migration in Post-Communist East-Central European Fiction« (2024).

## Snejana Ung, Sibiu

### Comparative Literature in Romania: Talking about a Periphery at the Periphery

Two of the narratives about the origins of comparative literature invoke Goethe's *Conversations with Eckermann* (1827) and Hugo von Meltzl's journal *Acta Comparationis Litterarum Universarum* (1877–1888). Both narratives set to de-centralize world literature by opening it up to the world. Whereas Goethe does this by talking about a Serbian poem and an unnamed Chinese novel – a de-centralizing attempt that was largely criticized especially by postcolonial critics (see Mufti 2016), Meltzl uses his Transylvanian-based journal to promote a multitude of “literatures from remote regions” (Meltzl 2009: 42). Referring to the Goethean *Weltliteratur* in the opening article of the journal, Meltzl calls for a conceptual extension, one that acknowledges not only the literary component of a work but also other extra-literary – especially linguistic and ethnological – considerations pertaining to the culture of origin. As I aim to argue, this understanding of the discipline signals the emergence of what I would call a gradual nationalization of comparative literature. In this regard, I will focus on one of the most discussed literary forms from the South-Eastern European periphery – the folk poems and songs – and distinguish three phases of this nationalization process. The first phase is represented by Meltzl's journal, wherein the discussion about the folk literary production (Albanian, Romani, Slavic, African, etc.) registers a hierarchy inherent to not only the world but also Central European literature. Unlike Hungary, whose main representative in the literary field is Petöfi Sándor and who is discussed as such in *ACLU*, the other neighboring literatures seem to be relevant only for their folk poems. The second phase (from the turn of the twentieth century until the late 1920s and early 1930s) is marked by a regional framework. Once again, the critics return to Goethe, but they only select his interest in Slavic folk poetry. Moreover, they draw on Matija Murko's work, which was reviewed in the Romanian literary press of the time (Cartoian 1931). The third phase, in the 1930s, recuperates neither Goethe's *Weltliteratur* nor his interest in Slavic folk poems. Radu Gyr, one of the translators of Yugoslav folk poems, was a right-wing poet, preoccupied with the “national specificity” of each people. His interest in other literatures can be perceived as an interest in national difference(s). Hence, what is lost on the way is precisely the *Weltliteratur*; the world seems to disappear, while the nation takes the entire stage.

Snejana Ung is a Research Assistant at Lucian Blaga University of Sibiu. Her main research interests are post-Yugoslav literature, migrant and exile literature from Eastern Europe, and the inter-peripheral circulation of the novel in South-Eastern Europe between 1918 and 1989, with emphasis on the Romanian and Yugoslav cultures. Her PhD dissertation investigated the literature written about the Yugoslav wars as world literature. She has published articles in journals such as *Primerjalna književnost*, *Transilvania* and *Metacritic Journal for Comparative Studies and Theory*, as well as chapters in collective volumes.

### Primerjalna književnost v Romuniji: govoriti o periferiji na periferiji

Dve pripovedi o izvori primerjalne književnosti omenjata Eckermanovi *Pogovori z Goethejem* (1827) in revija Huga von Meltzla *Acta Comparationis Litterarum Universarum* (1877–1888). Obe želita decentralizirati svetovno literaturo tako, da jo odpreta svetu. Goethe to stori z omembo srbske pesmi in neimenovanega kitajskega romana – poskus decentralizacije, ki so ga močno kritizirali zlasti postkolonialni kritiki (glej Mufti, 2016) –, medtem ko se je Meltzl s svojo transilvansko revijo zavzemal za množstvo »literatur iz odročnih regij« (Meltzl 2009: 42). Meltzl s sklicevanjem na goethejevsko *Weltliteratur* v uvodnem članku prve številke revije stremi h konceptualni razširitvi, ki ne bi pripoznala zgolj literarnih komponent nekega dela, temveč tudi zunajliterarne – posebno lingvistične in etnološke – dejavnike, ki se nanašajo na izvorno kulturo. Skušala bom pokazati, da takšno razumevanje discipline nakazuje na vznik postopne nacionalizacije primerjalne književnosti, kot bom to imenovala. V ta namen se bom osredotočila na eno najpogostejše obravnavanih literarnih oblik jugovzhodne evropske periferije – ljudske pesmi –, pri čemer bom razločevala tri faze procesa nacionalizacije. Prvo fazo predstavlja Meltzlova revija, v kateri je razprava o ljudski literarni produkciji (albanski, romski, slovanski, afriški itd.) močno hierarhizirana ne zgolj glede na svet, temveč tudi glede na srednjeevropsko literaturo. Z izjemo Madžarske, katere osrednji predstavnik v literarnem polju je Sándor Petöfi in ga kot takšnega revija tudi obravnava, se zdi, da so preostale soseske literature relevantne zgolj zaradi svojega ljudskega slovstva. Za drugo fazo (od konca 19. stoletja do poznih dvajsetih in zgodnjih tridesetih let 20. stoletja) je značilen regionalni okvir. Kritiki so se znova naslonili na Goetheja, a jih je tokrat zanimal le njegov interes za slovansko ljudsko slovstvo. Še več, sklicevali so se na delo Matije Murka, ki je bilo recenzirno v romunskem literarnem časopisu tistega časa (Cartoian 1931). Tretja faza v tridesetih letih 20. stoletja ne vključuje niti Goethejeve *Weltliteratur* niti njegovega interesa za slovansko ljudsko slovstvo. Radu Gyr, eden izmed prevajalcev jugoslovanskega ljudskega slovstva, je bil desničarski pesnik, ki se je posvečal »nacionalnim specifikam« posameznega naroda. Njegov interes za druge literature lahko razumemo kot interes za nacionalne razlike. Kar se torej na tej poti izgubi, je prav *Weltliteratur*. Zdi se, da je svet izginil, celoten oder pa je zavzel narod.

Snejana Ung je raziskovalka na Univerzi Luciana Blage v Sibiuju v Romuniji. Njena osrednja področja raziskovanja so postjugoslovanska književnost, književnost eksila in migrantska književnost Vzhodne Evrope in medperiferne cirkulacije romana v Jugovzhodni Evropi med letoma 1918 in 1989 s poudarkom na romunski in jugoslovanski kulturi. V svoji doktorski disertaciji se je posvetila književnosti, ki govori o vojnah v Jugoslaviji in svetovni literaturi. Njeni članki si objavljeni v revijah *Primerjalna književnost*, *Transilvania* in *Metacritic Journal for Comparative Studies and Theory* ter kot samostojna poglavja v zbornikih.

## Alexandre Burin, London

### Beyond Structure: Barthes via Kristeva

The 1960s were an intense period of changes for Roland Barthes. The idea of excess brought about by both literature and images came to make him go beyond his former structuralist programme. This is partly due to Julia Kristeva – and, to a larger extent, Tzvetan Todorov. In 1966, Kristeva gave a presentation on Mikhail Bakhtin in Barthes's seminar. This presentation was later published as an article in French journal *Critique*, before being added to her seminal book *Séméiotikè: Recherches pour une sémanalyse* under the title 'Le mot, le dialogue et le roman' (1970). In this text, she famously coined the term 'intertextuality' to replace the Bakhtinian concept of dialogism. The idea of dialogical plurality extended by Kristeva revitalised Barthes's own system. According to François Dosse, Kristeva chose to give a presentation on Bakhtin precisely as she understood the historical limitations of structuralism. It has been well argued that Todorov and Kristeva played a huge role in passing the ideas of the Russian Formalists and Bakhtin in western Europe. In doing so, this changed the scope of structuralism.

In this paper, I would like to focus on how this also had a long-lasting impact on Barthes as both a critic *and* a writer, imposing the idea of textual productivity against the fixity of structure. This important shift can be seen, for instance, in the difference of approach between 'Introduction à l'analyse structurale des récits' (1966) and *S/Z*, or even *L'Empire des signes* (1970). Indeed, this transfer operated by Kristeva pushed Barthes to move his own critical method from structure to movement, towards a more personal approach to reading a text, leading to a more autonomous form of writing.

Alexandre Burin is Lecturer in French at Queen Mary University of London. He specialises in 19th and 20th century Francophone literatures, cultures, and the media. Before joining QMUL in September 2023, Alexandre has taught at Durham University, the University of Manchester, the University of Oxford, and King's College London. He has published numerous articles in international journals and edited volumes, and he was the guest editor of 'The Return of the Author', special issue of *French Studies Bulletin* (Oxford UP, 2020). He also contributed to the critical editions of texts by Jean Lorrain and Maurice de Guérin. Alexandre became a Fellow of the Higher Academy in 2023. His new project is about Music, Language, and Society.

### Onkraj strukture: Barthes skozi Kristevo

Šestdeseta leta preteklega stoletja so bila za Rolanda Barthesa obdobje intenzivnih preobrazb. Ideja ekscesa, ki se je pojavljala tako v literaturi kakor tudi v podobah, ga je prisilila, da je stopil onkraj svojega dotlejšnjega strukturalističnega programa. Za to je deloma zaslužna Julia Kristeva in v še večji meri Tzvetan Todorov. Kristeva je leta 1966 predstavila delo Mihaila Bahtina na Barthesovem seminarju. Pozneje je to predstavitev objavila kot članek v francoski reviji *Critique*, nato pa je z naslovom 'Le mot, le dialogue et le roman' izšel še v njeni pomembni knjigi *Séméiotikè: Recherches pour une sémanalyse* iz leta 1970. V tem besedilu je uporabila izraz »intertekstualnost«, s čimer je nadomestila Bahtinov koncept dialoščnosti. Ideja dialoške pluralnosti, ki jo je zastopala Kristeva, je revitalizirala Barthesov lastni sistem. Po mnenju François Dosseja se je Kristeva odločila predstaviti Bahtinovo misel prav zaradi tega, ker se je zavedala zgodovinskih omejitev strukturalizma. Znano je, da sta Todorov in Kristeva igrala pomembno vlogo pri širitvi idej ruskih formalistov in Bahtina v Zahodni Evropi. Hkrati s tem se je spremenil obseg strukturalizma. V prispevku bi se rad posvetil na dolgosežne posledice, ki so jih imele te spremembe na Barthesa kot kritika *in* kot pisca. Pri tem je ideja tekstovne produktivnosti usmerjena naoproti nespremenljivosti strukture. Ta pomemben obrat lahko, denimo, opazujemo v različnih pristopih k besedilom 'Introduction à l'analyse structurale des récits' (1966) in *S/Z*, ali celo *L'Empire des signes* (1970). Ta prehod, ki ga je usmerjala Kristeva, je Barthesa prisilil, da je premestil svojo kritično metodo od strukture h gibanju, k bolj osebnemu pristopu branja besedila, kar je vodilo k avtonomnejši formi pisanja.

Alexandre Burin predava francoščino na Univerzi Queen Mary v Londonu. Posveča se frankofonskim kulturam, medijem in književnostim 19. in 20. stoletja. V preteklosti je poučeval na univerzah v Durhamu, Manchestru, Oxfordu in na londonski univerzi King's College. Doslej je objavil številne članke v mednarodnih revijah in zbornikih. Kot gostujoči urednik je uredil posebno številko revije *French Studies Bulletin* "The Return of the Author" (Oxford UP, 2020). S prispevki je pospremil kritične izdaje besedil Jeana Lorraina in Maurice de Guérina. V svojem novem projektu se posveča glasbi, jeziku in družbi.

## Milena Mileva Blažič, Ljubljana

### Comparative Children's Literature

Comparative Children's Literature is a new discipline started by Paul Hazard and continued by Bettina Hurlimann, Gote Klingberg, Zohar Shavit and Emer O'Sullivan, who was the first to publish the book "Comparative Children's Literature" (2005). In this book she defined, classified and systematised the field theoretically and discussed it practically using Carlo Collodi's *Pinocchio* as an example. The comparative aspect of Slovenian children's literature was introduced by comparative literary and Slavic studies, e.g. by Marjana Kobe, Jakob Jaša Kenda, Peter Svetina, lecturer in youth literature at the University of Klagenfurt, librarian Mag. Darja Lavrenčič Vrabec (Centre for Youth Literature and Youth Librarianship) and the author of this paper. Elements of the internationalisation of children's and youth literature in Slovenia can be found in publishing (Mladinska knjiga, 1945, book collections, the Levstik Prize, etc.). The Slovenian Reading Badge (1960) played an important role in the development and popularisation of youth literature. The Pioneer Library in Ljubljana (1948) played the most important role in the process of institutionalisation, including the establishment of the Study Department (1961) and later the Centre for Children's Literature and Youth Librarianship with all its activities (Book Quiz, My Favourite Book (1998), Recommendation List (1995), Slovenian Section of IBBY (1992)). Children's and youth literature has become a subject of literary research (Martina Šircelj, Marjana Kobe, Alenka Gerlovič, Alenka Glazer, Darja Kramberger, Janez Rotar, Borut Stražar, Zlata Pirnat Cognard, etc.). After 1990, the pluralism of interests gave rise to new directions, including prizes for youth literature and meetings of young writers (Oko besede, 1995), Izvirna slovenska slikanica (2004), etc. The importance of the magazine "Child and Book" (1972), symposia organised by the magazine (1992), scientific monographs, prizes (Večernica 1997, Desetnica 2003, Izvirna slovenska slikanica 2004). Translations of Slovenian authors and anthologies into foreign languages have also become extremely important, especially after Slovenia's accession to the EU (2004). Illustrators (Marlenka Stupica, Marija Lucija Stupica, Alenka Sottler, Lila Prap, etc.) have contributed to the internationalisation of Slovenian children's literature. After 1990, national prizes for children's and youth literature also became important: Večernica, Desetnica, Moja najljubša knjiga, etc. Pluralism since 1990 has brought a diversification of publishing activities, although the main factor behind this is consumerism rather than quality of texts (EPTA, Didakta, Kres, Prešernova družba, etc.). Pluralism is also present in magazines for pre-school children and in the first three years of the nine-year cycle. Only Ela Peroci was awarded the Prešeren Fund Award, or the 'Little Prešeren Award, for children's literature in 1971. The Prešeren Awards and the Prešeren Fund Awards have also been awarded to men and, to a lesser extent, women writers, mainly adult writers who have also written for young readers (P. Voranc, F. Bevk, T. Seliškar, etc.), but it would make sense for the Prešeren Award to be awarded to an author specifically for the field of children's literature as a central area, which would be a recognition not only of the individual but also of the field as a whole.

Quality children's and youth literature, or primary literature, is a prerequisite for the development of secondary literature and the literary-historical, literary-theoretical and literary-critical apparatus. Slovenian children's and youth literature is taught at all four

Slovenian universities (Ljubljana, Maribor, Primorska and Nova Gorica) and, in the initial phase, online resources are also available on the Internet. Slovenian children's and youth literature - primary and secondary - has all the conditions for development, as does comparative children's literature.

Milena Mileva Blažič is a Professor at the Faculty of Education of the University of Ljubljana. She studied Comparative Literature and Slovene studies, and earned her PhD in literary studies. Her research interests include children's literature, comparative children's literature, fairy tales, picture books and Holocaust literature. She has participated in research projects on children's literature and children's rights (ethical literary criticism).

## Primerjalna mladinska književnost

Primerjalna mladinska književnost je nova disciplina, ki jo je začel Paul Hazard, nadaljevala pa jo je Bettina Hurlimann, Gote Klingberg, Zohar Shavit in Emer O'Sullivan, ki je prva izdala knjigo »Comparative Children's Literature« (2005). V tej knjigi je teoretično opredelila, klasificirala in sistemizirala področje ter praktično obravnavala na primeru Ostržka Carla Collodija. Komparativni vidik slovenske mladinske književnosti sta vpeljala komparativistika in slavistika oz. slovenistika, na primer Marjana Kobe, Jakob Jaša Kenda, Peter Svetina, predavatelj mladinske književnosti na Univerzi v Celovcu, knjižničarka mag. Darja Lavrenčič Vrabc (Center za mladinsko književnost in mladinsko knjižničarstvo) ter avtorice tega članka. Prvine internacionalizacije mladinske književnosti v Sloveniji je mogoče zaslediti v založništvu (Mladinska knjiga, 1945, knjižne zbirke, Levstikova nagrada, ipd.). Bralna značka Slovenije (1960) ima pomembno vlogo pri razvoju in popularizaciji mladinske književnosti. Pionirska knjižnica v Ljubljani (1948) je odigrala najpomembnejšo vlogo v procesu institucionalizacije, tudi z ustanovitvijo Študijskega oddelka (1961), pozneje Centra za mladinsko književnost in mladinsko knjižničarstvo z vsemi dejavnostmi (Knjižni kviz, Moja najljubša knjiga (1998), Priporočilni seznam (1995), Slovenska sekcija IBBY (1992)). Mladinska književnost je postala predmet literarne vede (Martina Šircelj, Marjana Kobe, Alenka Gerlovič, Alenka Glazer, Darja Kramberger, Janez Rotar, Borut Stražar, Zlata Pirnat Cognard, itd.). Po letu 1990 je pluralizem interesov sprožil nove smeri, tudi nagrade za mladinsko književnost in srečanja mladinskih pisateljev (Oko besede, 1995), Izvirna slovenska slikanica (2004) idr. Izreden pomen revije "Otrok in knjiga" (1972), simpozijev, ki jih organizira revija (1992), znanstvenih monografij, nagrad (Večernica 1997, Desetnica 2003, Izvirna slovenska slikanica 2004). Postali so izredno pomembni tudi prevodi slovenskih avtorjev in antologij v tuje jezike, Sekcija za mladinsko književnost (2003), posebej po vključitvi Slovenije v EU (2004). K internacionalizaciji slovenske mladinske književnosti v svetu so prispevali ilustratorji (Marlenka Stupica, Marija Lucija Stupica, Alenka Sottler, Lila Prap itd.), tudi stripi Miki Muster, Marjan Manček itd. Po letu 1990 so postale pomembne tudi nacionalne nagrade za mladinsko književnost: Večernica, Desetnica, Moja najljubša knjiga itd. Pluralizem po letu 1990 je prinesel razvejano založniško dejavnost, navkljub dejstvu, da je za njimi primarni potrošniški dejavnik in ne kakovostna mladinska besedila (EPTA, Didakta, Kres, Prešernova družba itd.). Značilnost pluralizma so tudi revije za predšolske otroke in za prvo triletnje devetletke. Nagrado Prešernovega sklada ali »malo Prešernovo nagrado« za mladinsko književnost je leta 1971 prejela le Ela Peroci. Prešernovo nagrado in nagrado Prešernovega sklada so dobili tudi pisatelji, manj pa pisateljice, ki so avtorji predvsem za odrasle ustvarjalce, ki so pisali tudi za mlade bralce (P. Voranc, F. Bevk, T. Seliškar itd.), vendar bi bilo smiselno, da dobi Prešernovo nagrado avtor ali avtorica izrecno za mladinsko področje kot osrednje področje, kar bi bilo priznanje ne le posamezniku, ampak področju v celoti. Kakovostna mladinska književnost oz. primarna literatura je pogoj za razvoj t. i. sekundarne literature in literarnozgodovinski, literarnoteoretični in literarnokritični aparat. Slovenska mladinska književnost je predmet poučevanja na vseh štirih slovenskih univerzah (Ljubljana, Maribor, Primorska in Nova Gorica) in v začetni fazi so spletni viri dostopni tudi na internetu. Slovenska mladinska književnost – primarna in sekundarna – ima vse pogoje za razvoj, ravno tako tudi primerjalna mladinska književnost. Na spletni strani nastaja baza podatkov za nadaljnje raziskovanje primerjalne mladinske književnosti, npr. avtorjev, del, motivov ipd.

Milena Mileva Blažič je redna profesorica, zaposlena na Pedagoški fakulteti Univerze v Ljubljani, po osnovnem poklicu diplomirana literarna komparativistka (1985), magistrica slovenske književnosti (1991), doktorica znanosti s področja literarnih ved (2001) na področju humanistike, literarne vede. Področja njenega raziskovanja so mladinska književnost, primerjalna mladinska književnost, pravljice, slikanice; večnaslovniška književnost; holokavst ipd. Izobraževala se je v tujini, sodeluje v projektih na področju mladinske književnosti, pravljic in otrokovih pravic (etična literarna veda).



