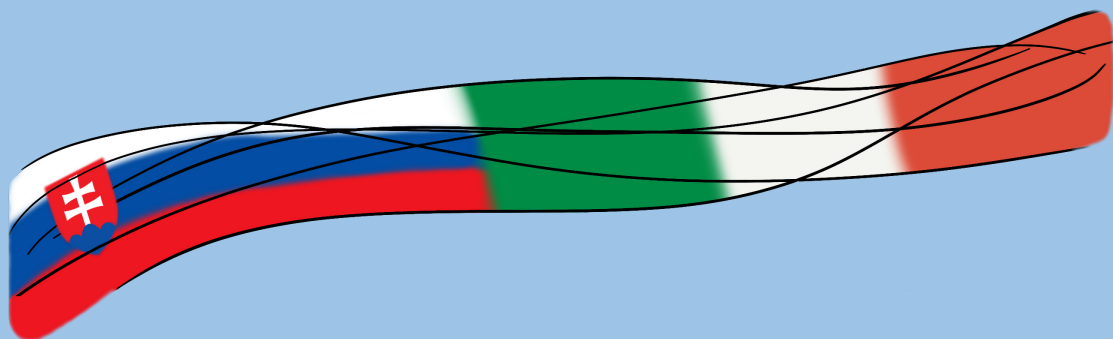




FACULTY OF ARTS
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Bratislava

ITALIAN LITERATURE: FILLING IN THE BLANKS OF ITS SLOVAK TRANSLATIONS



IVAN ŠUŠA

2023

STIMUL



Italian Literature: Filling in the Blanks of its Slovak Translations

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Vydavateľstvo:

STIMUL, Poradenské a vydavateľské centrum FIF UK, Bratislava, 2023

<https://fphil.uniba.sk/stimul>

Publikácia je výstupom vedeckého projektu VEGA č. 1/0214/20 Slovensko-talianske medziliterárne vzťahy po roku 1989 v kontexte prekonávania recepčnej tradície a vzniku nových recepčných modelov.

Prvé vydanie, 106 s., rozsah autorského textu: 155 NS, 7,75 AH

Náklad: 100 ks.

Tlač: Vydavateľstvo Univerzity Komenského v Bratislave

ISBN 978-80-8127-377-3 (PRINT)

ISBN 978-80-8127-378-0 (PDF)

ISBN 978-80-8127-379-7 (EPUB)



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Published by:

STIMUL, Comenius University in Bratislava, Faculty of Arts, Bratislava, 2023

<https://fphil.uniba.sk/stimul>

The publication is an output of the scientific project VEGA No. 1/0214/20 Slovak-Italian inter-literary relations after 1989 in the context of outmatching the receptive traditions and origins of the new receptive models.

First edition, 106 p., 155 normalized pages, 7,75 author's sheets

Number of copies: 100

Printed by: Comenius University in Bratislava

ISBN 978-80-8127-377-3 (PRINT)

ISBN 978-80-8127-378-0 (PDF)

ISBN 978-80-8127-379-7 (EPUB)



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INTRODUCTION

The end of the World War II was the epochal event of the 20th century, which revived trust in the values of democracy, justice, and peace not only in people, but also in literature and literary criticism. In Czechoslovakia, however, this enthusiasm only had a short life of three years, between liberation of the country from fascism in 1945 and the victory of the Communist Party in 1948. After that, politicians, journalists, artists, and writers began distorting these values by their activities and publicly presented opinions.

State publishing policy was also affected by politics and ideology. Some books were blacklisted for the lack of reflection, or even total contradiction of the contemporary aesthetic canon in literature and culture. The state strictly limited the space for writers to move within, both in terms of theme and form. So-called socialist realism was established as the main creative method and became the model for artistic representation of reality. On the contrary, other topics or modern forms were intentionally overlooked. Thus, the state not only dictated an aesthetic canon, but it also played a relevant role of institutionalized censor. Literature became schematic and pro-state, so it took on the function of propaganda. The research of L. Pliešovská (2016), which maps the reception of American literature in Slovakia in 1945–1968, documents that the 1950s was the period of the greatest “drought” in terms of the number of translated works from American literature. In no other period under study was the ideological pressure on all spheres of art so evident. This is also reflected in the ratio of translated titles that were preferred due to ideological reasons vs. the titles of classical literature.

As for the interface between Slovak and Italian literature and culture (mainly in terms of motif, theme, and methodology, but also reception of Italian literature in Slovakia), there were also ideological barriers. In the context of ideology, an important role was given to positive cooperation between the Italian and Czechoslovak communist parties. Many authors from among the Italian leftist intellectuals supported the idea of communism. A significant fracture, however, occurred in the mid 1950s, after the events of 1956 in Hungary, and finally in 1968, after the entry of the Warsaw Pact troops to

Czechoslovakia. The leftist intellectuals rejected the concept of Soviet-Stalinist communism and in collaboration with the partner parties in France and Spain, they supported so-called modern (west)euro-communism as a counterpart to the state policy of the Soviet Union. In Slovakia, the Italian communist authors who refused to follow the pro-Soviet course (including the Italian neorealists, Italo Calvino, whose work was translated into many languages, etc.) were then viewed through the prism of their social and political stances.

In this scientific monograph, it is precisely the relationship of ideology and translation, particularly on the axis of Italian literature – Slovak receptive environment (Slovak culture), that is being explored by means of literary translation. This monograph is divided into five logically organized chapters (plus introduction and conclusion) which, in our opinion, reflect the relationship concerned. The first chapter deals with the relation between literature and censorship, i.e. the one which determined development of both Slovak original literature and translation literature between 1948–1989. The second chapter tackles translation of Italian neorealist works from its original support to its ideological and political rejection by the Slovak cultural circles. The third chapter points out the problematic cases that blocked penetration of experimental forms from Italian literature into Slovak translated literature. The fourth chapter describes the relationship between the state and religious literature (particularly of Catholic and Jewish provenience). The final chapter analyses the relationship of literary translation and so-called moral reasons, as certain topics were considered ethically unacceptable and thus unsuitable for translation.

This monograph covers the post-war period since 1945 whereas the dominant ideological, social, and political determinants, which had influenced literary and non-literary developments, were the events of 1948 in Czechoslovakia. Emphasis is also put on the year 1989, an indicator of the latter-day social and political changes. It was after 1989 when institutional censorship was eliminated, and publishing based on liberal and democratic principles could have started. In this manner, several essential works blacklisted for political and ideological reasons before 1989 were finally translated and delivered to the Slovak public. A typical feature of the new receptive situation, in terms of filling in the blanks after 1989, is additional, belated incorporation of selected literary phenomena, i.e. the authors previously excluded from the

linear model of development for ideological reasons, into the receptive context. Unfortunately, additional incorporation is a mechanical process, rather than a spontaneous one.

Many Italian works were incorporated into the Slovak receptive process with a delay of several decades. Today, they fill in the blanks of Slovak translation literature and present the unknown, or just partially known works by certain Italian authors.

This monograph is based on our almost twenty years of research of Slovak-Italian inter-literary and inter-cultural relations, scientific and teaching internships at the Italian universities (Genoa, Naples, Bologna-Forlì) and in their libraries and archives, as well as all the accessible Italianist and Slovakist literature, on literary history and literary criticism in particular.

The monograph has been published in the framework of the project *“1/0214/20 Slovensko-talianske medziliterárne vzťahy po roku 1989 v kontexte prekonávania recepčnej tradície a vzniku nových recepčných modelov/Slovak-Italian inter-literary relations after 1989 in the context of outmatching the receptive traditions and origins of the new receptive models,”* supported by Vedecká grantová agentúra (Scientific grant agency) VEGA.

1

ITALIAN LITERATURE AND THE CHANGE OF RECEPTIVE MODELS IN SLOVAK CULTURE AFTER 1989

Additional integration, as to the category linked to the context of world literature, is the term fashioned by Frank Wollman. It was also incorporated in the literary-scientific terminology by the Slovak comparatist Dionýz Ďurišin and can be applied in terms of additional, i.e., belated integration of selected phenomena (works, authors) in an inter-literary context. Without this category, historical research would be amorphous, and various deformities would occur. Additional integration can also be materialised by means of literary translation, both in terms of motivated effort to enrich the receiving literature with new artistic values and incorporate them into the dynamics of literary developments, as well as in terms of foregrounding efforts, gradual domestication of stimuli it brings to literature, etc. (cf. Ďurišin 1992, 184).

Although by additional integration Wollman meant particularly significant delay of publication of a certain work compared to the time of its origin, its loss or some other circumstances (for example, *The Word about Igor's Regiment*, which was only found in 1795, or the turbulent fates of *Slovanstvo a svet budúcnosti/Slavism and the World of the Future* by Ľudovít Štúr, that was published and translated from German into Slovak 150 years after its writing, etc.), the aspect of additional integration of the individual literary-historical units into the context of both national and translated literature is also discernible in the case of a relatively short delay in the origin/translation axis. This delay mostly corresponds with the period of certain ideology enforcement, which meant intentional selection of topics and authors, or some

other (sophisticated or openly repressive) methods to prevent the given phenomenon from becoming part of the receptive tradition. We can consider avoidance at several levels, predominantly the motivic and thematic ones, as well as the author plan of an artwork. In some cases, there was just avoidance of themes and motives, in other cases (ideologically determined) deletion of given author from the history of literature. Many times, combination of both the aspects occurred.

In our paper, we also regard additional integration of the authors and works as a (retroactive) act of completing the literary and historical context with selected literary facts and categories (authors, works, topics, motives) i.e. filling in the blanks of the Italian literature in the Slovak cultural-receptive context.

In Slovakia, the year 1989 brought the change of receptive models. This change also affected the link between original (Italian) literature and receptive (Slovak) culture. Prior to 1989, the engaged receptive model of translated literature copied the elementary artistic creative method in the spirit of the canon of socialist realism. This tension of meaning and expression represented an obstacle to natural linear receptive development. Later, such understanding of the model launched stereotypical perception of Italian literature. Not only the authors and their works, but also the individual literary currents were reflected schematically, which led to stereotypization of Italian literature as such. The engaged model absorbed ideological interventions, still it was compliant with the valid legislation in terms of the state cultural policy (the relation of state ideology and free artistic creation).

In 1978, Zlatko Klátik (1978, 258) wrote that Italian literature was represented (in the post-war era) by the topics and authors “breaking pedantic conservatism associated with traditional themes, morals and worldviews, based on the populist cult of the soil, rurality, and traditional village.” Contrarily, so-called progressive forces represented the counterpart to reactive forces, clergy and traditionalism. They dealt with social issues and rise of socialist ideas, and returned to the themes of World War II, partisanship, or resistance of the Italian patriots. These works also educated the Italian youth – in contrast with the “booklets of average or below-average quality, legends, fables, stories of the saints, later also comics and fumetti, a special type of cheap books with markedly colourful covers” (Klátik 1978, 257).

Along with the engaged model, however, we can observe parallel linearity of literary developments and name it a linear-development model. It did

not evolve within the ideological and political coordinates (without ideological determination): the examples include translations of literature classics, so called women's literature, selected authors popular among readers, detective stories, etc. We consider this time concurrence (concurrent publishing in Italy and in Slovakia at about the same time, i.e., Slovak translations were published almost immediately after publication of the original in Italy) as important especially because after 1989, the pre-revolution period is often regarded only from the aspect of engagement. However, a receptive tradition was created by both models.

After 1989, we can already refer to pluralistic model which brought elimination of the ideological principle, time synchronicity and coincidence in relation to original/translation, and linear development of the inter-literary relationships. It should be added, however, that commercial dictation of the market has been accepted so the books popular among readers in the source culture, famous authors and bestsellers have been supplied to our bookstores. The current literary development is free, state policy had been taken over by the publishers who affect developments in translated literature according to marketing principles (selection of authors and works) either by building on the receptive tradition, or its co-creation. In the past years, we can even talk about synchronized and linear relation between developments in Italian literature and Slovak reception: currently popular works of the source culture are reflected by Slovak reception and almost automatically (sometimes even in the same year) translated into the Slovak language and published in our country.

Besides, the main characteristic of creation of the new receptive situation in relation to filling in the blanks after 1989 is additional, or belated integration of selected literary phenomena in the receptive context. It concerns the authors, which were excluded from the developmental linear model for ideological reasons. Unfortunately, additional integration is a mechanical phenomenon.

Mechanical filling in the blanks disrupts natural linear receptive development and causes subjectivity of approach and methodological non-conceptuality (we are hinting at Dagmar Sabolová's attempt to set up the list of works and authors, "whom we are missing in translated Italian literature"), which, in a certain period, can overestimate some literary phenomena in the quality-quantity relationship (the principle of author exclusivity, e.g. the

whole decade during which the Italian works, especially those by Italo Calvino, were being published).

We agree with the opinion of the translologist Libuša Vajdová (1999) who perceives filling in the blank as “the need to organize the mess and discontinuity of the literary and cultural processes,” or, in other words, as arranging the receptive tradition. It is important, however, for this arrangement not to become just additive (by mechanical allocation), but also contextualized (references, context of origin and impact of the work in a particular situation, which could have been altered in relation to foreign-own) and re-actualized system.

The 1990s brought the change of social and political situation, resulting in free author and translation creation as well.

From receptive point of view, we observe the change of receptive status of the individual national literatures (including Italian one) under the influence of a strongly anglophone environment; the orientation of publishers in the market and commercialization; as well as an effort at time synchronization and continuity of development (i.e., publishing Slovak translations of contemporary works published in Italy in the real time).

As for the situation in the Slovak translation and reception context, the fall of the Czechoslovak totalitarian regime in 1989 and consequent elimination of dominant creative method (which halted preference of selected authors and topics in accordance with the ideological principles of the state cultural policy) allowed for free opportunities to publish and translate on the one hand and on the other, they caused rather unsystematic translation of Italian authors and their works into Slovak. Mainly in the first years after the revolution, there were translations of the authors whose works were complementing the existing book collection. It had not been confirmed that there would be immediate translations of the works with previously avoided topics (e.g., religious ones) or the authors who were banned for multiple ideological reasons. Slovak readers also had to wait for translations of majority of the Italian well-known bestsellers until after the beginning of the new millennium. In contrast to relatively low number of published translations from Slovak to Italian (although the trend is generally positive), in the opposite case of Italian artistic works translated into Slovak, we can identify thicker contours of commercial publishing policy, author and theme preferences (by the readership, translators and publishers), as well as various literary and

non-literary aspects connected with the state policy and subsidies for culture, which also determine sociological aspect of translation, etc.

Unobjective or fragmentary regard of Italian literature in the Slovak receptive context before 1989 created conditions for revision and supplementation of certain authors and works to the target cultural environment. By that time, the key publication was the book *La letteratura italiana del Novecento/Italian Literature of the Twentieth Century* by Ivan Seidl, published in Brno in 1985. The author designed it (still in accordance with the postulates of the contemporary regime) as history of Italian literature in the 20th century. The publication did not reflect the receptive (Czecho-Slovak) context.

Only in 1994, *Ústav svetovej literatúry SAV/The Institute of World Literature*, Slovak Academy of Science, Bratislava, published a freely designed book by Pavel Koprda, named *Talianska literatúra v slovenskej kultúre v rokoch 1890–1980/Italian Literature in Slovak Culture between 1890–1980*). The author revises the character of Italian literature in the Slovak receptive-cultural context, adds the authors and works that had not been published for various reasons, and tries to integrate them not only in the context of Italian literature development, but also in the context of Slovak-Italian inter-literary relations.

The other studies that we regard as relevant were written by Dagmar Sabolová: *Recepcia talianskej literatúry na Slovensku v 80. a 90. rokoch 20. storočia/Reception of Italian Literature in Slovakia in the 1980s and 1990s*, published in the *ToP (Tlumočení a preklad/Interpreting and Translation)* journal in 1996, and *Čo nám chýba z talianskej literatúry v slovenskom preklade?/Which Translations of Italian Literature into Slovak We Are Missing*, published in the third issue of *Revue svetovej literatúry/World Literature Review* in 1998.

In her study of reception of Italian 20th century literature, Dagmar Sabolová (1996) has set several milestones, which also reflect natural historical development. She divided it into several periods of Italian literature reception: before 1945, from 1945 to the 1960s, from the 1960s to the 1970s, from the 1970s to the 1980s; the 1980s and the early 1990s and, finally, the 1990s.

Each of the aforementioned milestones or periods brought different translation approaches, selection of works to be translated, and showed various degrees of possible ideological intervention. Although the author frames the first period with the year 1945, i.e., the end of World War II (which is – as we also admit – undoubtedly the key socio-political aspect so there are no

possible objections against such boundary line), she does not take historical and political importance of the year 1948 and its impact on our country into account. The author considers the liberal 1960s and especially the years of normalization as groundbreaking, which logically complies with the internal division of the history of Slovak literature periodization. In one of her further studies, the author also points out personal importance of some translators from Italian into Slovak (Viliam Turčány, Jozef Felix, etc.) from before 1989 (cf. Sabolová 2012, 47–52).

As for the selection of works for translation (in non-ideological sense after 1989), we can observe two trends: translation of works by the important classics as part of saving literary and cultural legacy (especially with support of the state policy in the field of publishing activities and bilateral inter-state cultural contracts between Slovakia and Italy), and translation of works for mass consumption (authors of bestsellers, authors with previous commercial success, authors offering socially interesting topics, and so called women's literature).

The increased quantity of works translated from Italian into Slovak after 1989 is noticeable in the field of prose. In comparison with Slovak translations of other Western writers (mainly the ones writing in English), the expansion is not so significant but, if compared to the period before 1989, the number of translations has definitely grown. The reason is not only the opportunity to create freely, or free choice of authors to be translated, but also failure of the state publishers' hegemony and uniform policy in the field of culture (and the resulting market liberalization).

Based on the selected criteria, we can conclude with certain tendencies characterizing and defining the situation in translation since 1989 (respectively):

1. additional integration of authors, topics and works (previously avoided for ideological reasons into the context of translated literature after 1989;
2. continued publishing of translation of literary classics and children's literature;
3. translations of the well-established names of Italian literature;
4. translations of less-known authors (profits of the publishers was not a priority; often it was a specific, so far untranslated author, the topic that was less known in our country, original work form, personal interest of translator with particular writer or work, etc.);

5. commercial success of “women’s literature” (and its tension along the axis of feminist tendencies and so-called women’s relaxation literature of Steel type);
6. translations of bestselling books and authors (cf. Šuša 2018).

In spite of the aforementioned quantitative expansion of Italian literature, we cannot view this situation as positive. Although there has been gradual temporal and thematical synchronization in publishing of the Italian original and its Slovak translation, it still has not reached the required numbers (e.g., compared to published works of English literature). In one of her early scientific studies, Dagmar Sabolová (1998) tried to identify the essential works of Italian literature that had not been translated into Slovak for various reasons on the basis of such criteria as chronological and “directional” approach, the aspect of genre represented mainly by historical novels and works referring to the Song of Roland, with special focus on the aspect of classicism. However, the general impression the study makes is one of the author’s subjective opinion.

The study and the final list does not include many authors, e.g. world-renowned Primo Levi whose essential memoirs were only published after 2000, so at the time of writing the study their Slovak translations were not yet available. From among Umberto Eco’s works, only *Ostrov včerajšieho dňa* / *The Island of the Day Before* was added; Alessandro Baricco is not even mentioned, despite in 1991 his famous *Hrady hnevu* / *Castles of Anger* and in 1993 *Oceán more* / *Ocean Sea* had already been published in Italian, etc. However, the works and authors above only serve as our examples because completion of the list in this way could also be considered subjective.

Although Sabolová provides objective facts supported by the previous literary, historical and translational research, the goal to map the works that are missing in all periods of Italian literature in just one study is practically unachievable, regardless of the author’s erudition and her strong scientific, translational and literary qualities. What we appreciate, however, is the the list of selected works in the appendix, which can serve as an inspiration for potential translators and publishers, or as expert advice regarding their translation.

Additionally, many books (often adequately) mentioned by Sabolová have been translated since the time her study was published in *Revue svetovej literatúry* / *World Literature Review*: e.g. Italo Calvino’s *Barón na strome* / *The*

Baron in the Trees, Rozpoltený vikomt / The Cloven Viscount, Neexistujúci rytier/The Nonexistent Knight, Ak jednej zimnej noci jeden cestovateľ/If on a Winter's Night a Traveler, as well as The Island of the Day Before by Umberto Eco, which surely enriched and completed collection of Italian literature translated into Slovak after 1989. All in all, the author's study Čo nám chýba v slovenskom preklade z talianskej literatúry/Which Translations of Italian Literature into Slovak We Are Missing can be rated as a fragmentary, but still a desirable contribution to the discussion on reception of Italian literature in the Slovak cultural context.

As regards for our translators who have presented contemporary Italian literature to Slovak readership after 1989, apart from the previously mentioned Pavel Koprda and Dagmar Sabolová we should name Mária Štefánková, František Hruška, Terézia Gašparíková, Michaela Jurovská, Eva Mikulajová, Stanislav Vallo, Miroslava Vallová, Ivana Dobrakovová, Diana Farmošová, Monika Šuleková, but also Bohumil Vžentek, Branislav Čech, Roman Sehnal, Pavol Štubňa, Alexandra Kučmová, Adriana Šulíková, Alžbeta Šuplatová, Marta Jedličková. Some of the translators listed above are (or were until recently) also academics. They have published literary-scientific and translational monographs and scientific studies, which have also been cited in our work. Another positive fact is publishing of reviews and informative articles on the latest translations from Italian literature not only in the Slovak (or Czech) literary journals, but also in society-wide dailies (Sme, Pravda, etc.). This helps to raise (receptive) awareness in a wider reading society – in the sense of Pavel Koprda's postulates saying that translation causes tension in domestic literary culture and creates the concept of those phenomena that become Slovak representatives of inter-literary consciousness (as a result of acquisition of foreign artistic material), as well as the fact that interpretative consciousness of a reader is shaped by translation.

Beside 1989/1990, we consider the year 1993 (when Czechoslovakia was divided) to be an important milestone in society-wide and political context, unlike in production of translation and the field of Slovak-Italian inter-literary relations, where it did not manifest significantly. One of the reasons could be the fact that Slovakia had been allowed to make relatively autonomous cultural and literary policy within the federation even before 1993. Obviously, the tendency to promote the new state through literature and culture increased, especially in terms of Slovak literature translations into foreign languages.

2

LITERATURE AS A “SERVANT OF THE REGIME”

(CENSORSHIP AS A BARRIER TO THE LINEAR
DEVELOPMENT OF SLOVAK TRANSLATION LITERATURE)

The period 1948–1989 is characterized by an unhealthy bond between politics (ideology) and culture (literature). This bond had a major impact on publishing policy: publishers could only publish books approved by censors which was expected to guarantee that given work, topic, or author’s personality corresponded with the official line of the state culture and education policy. Thus, censors made final decisions about the character and message of work, controlled both content and form, and sought possible interpretations of its compliance or incompliance with predetermined schematic criteria.

Pavel Matejovič (2018, 9) underlines a great difference in perception of the concept of “censorship” before and after 1989. He describes pre-November censorship as “the form of direct institutional control executed in pursuance of instructions, laws and all the administrative and political machinery” (i.e. institutional censorship). After 1989 or 1990, he believes, it is much harder to grasp censorship. The problem is the absence of the central supervisory authority, so it is more difficult to document and prove it. There are often just some hints and the traces of censorships are either non-existent or disguised.

Censorship appeared in its institutional form in Czechoslovakia right after the Communist Party took the power in 1948. According to Elena Londáková (2017, 158), in March 1948 there was an audit of all periodicals

resulting in most of them being labelled as harmful and excluded from distribution (although, it should be pointed out that the Constitution of 1948 still guaranteed freedom of the press).

The period of totalitarian rule (1948–1989) is characteristic with several types of censorship: preventative – approval of the titles to be included in the publishers’ editorial plans, editorial – altering or omitting ideologically incorrect parts of text, and repressive – ban on books already green-lighted for publication, or its withdrawal from circulation and its subsequent destruction (Bednářová 2015, 34–35). Matejovič (2018, 10) also draws attention to self-censorship as an indirect form of power control and as one of the most effective tools of literary regulation.

In the 1950s, the lists of “politically harmful fiction” were created in Czechoslovakia and inspections were carried out in order to exclude inappropriate titles. The types of literature which were considered harmful included, e.g., anti-Soviet, anti-state, pro-Masaryk (the president of the first Czechoslovak Republic – translator’s note), nazi, fascist or mystic fiction. However, in the daily reports from library audits in the 1950s there is also information on exclusion of books by both Slovak and foreign authors. The foreign ones relevant to our publication were, e.g., R. Kipling, J. Steinbeck, O. Wilde, H. Hesse, Ch. Baudelaire (Bubnášová 2014, 16). In the post-war era, cultural, literary and library institutes, as well as inter-literary and inter-state cultural contacts, contributed to promotion of lesser-known authors from the friendly socialist countries, not only from the nearby Central and East European literary area. However, in this case it was not a direct spread of ideology (i.e. the “content” was not ideologized). It was rather a state support for translation of selected literature, works and authors. Some books were translated for specific occasions, even the ones for children.

After adoption of the press law in 1949 which also enacted nationalization of private publishers, editorial policy became managed by the state authorities exclusively (Central Committee of the Slovak Communist Party, Education and Culture Commission). “Approval of publishing plans and individual titles was liable to the ideological and political decision-making process, which became reality in the following years. The new press law subordinated all existing publishers to the government. Communist power viewed publishing activities as part of the planning system and, above all, as the tool of power and ideology” (Bednářová 2015, 40).

One of the essential literary and cultural censorship authorities (including translations from the world literature) was the Main Press Supervision Administration (established in 1953). Later it was renamed as Central Publishing Administration. Its mission was to protect the state, economic and professional secrecy, and public interest. According to Elena Londáková's research (2017, 158), the Slovak branch of the Main Administration was the regional structure of Press Supervision Administration. It played the role of an exclusive censor who reviewed, edited, or banned all outputs of theatres, newspapers, and publishers.

Unsuitable books were automatically withdrawn from the book market. According to Štefan Drug (as cited by Katarína Bednárová), in 1966 this happened to 66 world literature books.

Pursuant to applicable legislation of the time (namely the Act No. 81 of 1968), the official censorship was lifted during the "political thaw" in Czechoslovakia in 1968. However, after the invasion of Warsaw Pact troops and establishment of pro-Soviet policy, the government approved the institution of the Office for Press and Information (Matejovič 2018, 10).

In 1969, Central Editorial Board was founded and later transformed into Slovak Book Culture Centre. Negative trends persisted throughout the 1970s, having influenced the connection between original work and its translation, or the receptive context of the published books. As Bednárová (2015, 36) suggests, "Censorship interventions were especially consistent in the 1970s, the years of 'normalization.'"

In 1971, the Prime Minister's Office adopted the Resolution No. 200 (24.6.1971) on the concept of development, management and principles of the state publishing policy, which also laid down the "principle to take such steps in development of publishing, production and circulation of books, so the economic aspect of these activities was in compliance with cultural and political goals of the state and their undesirable commercialization was eliminated" (as cited from the archive document at disposal of the monograph author; translation from Czech: I. Š.). As mentioned by Viera Žemberová (2014, 68), literary life "was narrowed and linearised, got into the governmental and administrative machinery of politics, cultural policy, hence current ideology of that society in which the prose originated and brought the author nearer the practice of thematic requirements of literature and literary life." In the document "Fight against revisionism in literary science and criticism," its author Karol Rosenbaum, the director of the Literary Science Institute at

the Slovak Academy of Science (established in 1979), had stipulated five points, or more precisely failures that needed be eliminated. One of the points addressed “shortcomings and gaps in the international understanding of socialist literature” but acknowledges that “editorial policy is rightly focused on introduction of important translations of Soviet multinational literature, as well as the works of communist and progressive authors of non-socialist countries to our reader.” Furthermore, the document emphasized the importance of creation of “socialist literature” and formation of the “world socialist literature” concept (by means of literary comparatistics, literary criticism and literary propaganda). The aim was to “monitor the values and characteristics of translated books which incorporate them into the process of formation of the world socialist literature.”

In compliance with the scientific and social postulates (ideological and aesthetic education of the young socialist generation), the communist idea was also supposed to shape child and adolescent readers. Certainly, it was to be done in a latent form, i.e. through selection of suitable topics and authors for translation. A new historic quality was assigned to Soviet children’s literature with the ideas of collectivism and internationalization. Also, a new type of hero who subordinated their individual interests to super-personal goals and to the vision of a communist future was created.

Before 1989, it was necessary “because of the publishers’ focus on the readers, to prove non-existent ideological and literary-historical connections of a book” (Koprda 1994, 113). These non-existent connections were also the subject of research of the translato-logist Marianna Bachledová (2018). She studied paratexts in translation literature, namely prefaces and postfaces, in relation to ideology, i.e. whether or how they influenced reception of the book from its admission by the publisher, through the process of censorship and up to its publishing or lack thereof. She divided the individual paratexts into thematic groups, e.g., criticism of materialism, the author’s political attitude, moral deficiencies, religion, etc. Bachledová came to interesting conclusions but first, let us mention that she examined the period between 1968 and 1989. Based on the quantitative method, it is possible to determine the rate of ideologization in relation to the particular (para)text, which makes for the most valuable contribution of her research. That is to say, prefaces and postfaces really formed or, in some cases, deformed reception of a given book by potential Slovak readers. Actually, they defined its character and ei-

ther imposed its meaning or main idea to the reader in advance (negative interpretation) or provided objective and unbiased evaluation (neutral interpretation), or even transformed its meaning into such a mode so it (often between the lines, sometimes declaredly) bore witness to values undenied or even emphasized by the contemporary power. So, it was a deformed interpretation with a positive effect – otherwise publication of the book would probably be impossible. Bachledová had posed several research questions and on the grounds of the analysis of prefaces and postfaces in the published works of world literature translated from several languages into Slovak, she also came to the following two conclusions: a) 69 per cent of discourses in paratexts from 1968–1989 show signs of ideologization, and b) the rate of ideologization does not decrease towards the time of so-called velvet revolution. The author of monograph offers extracts from the individual paratexts and the chart showing the analysis results which contains the author's and translator's name and surname, the book title, year of its publication and quantitative (indexed) ideologization rate on the scale from zero to ten points.

Politically engaged authors submitted to the tasks set by the party, and to the needs and topics following from the conclusions of the professional writers' and party conventions. Certain topics, methods and writers faded away from literature, some authors were even banned from publishing for their opinions. Some of them went to exile and continued writing, some started with secret self-publishing (so called samizdat) practice, some went to internal emigration (they stopped writing), and the others adapted or submitted to the contemporary social and political situation. Either under pressure, or out of conviction they accepted the official line of cultural policy, including the dictated main creative method.

In the post-war era, literature started to serve the state and its ideology. It had become socialist literature and it was thematically tied to the official line of the Communist Party with socialist realism as its ideological basis. Viliam Marčok believes there were purely non-literary reasons behind its origin – politicians' pressure and enforcement of the Soviet model. The era has been named "schematic" as the state clearly defined thematic and expressive scheme of artistic literature. Marčok also observed the intentional ideological joining of certain topics: for example, the topic of the Slovak National Uprising to socialism, socialization of a village, building topics (building of great works as part of building the state and the path to prosperity), etc. The writers thus became "the reporters of the present day" (for more details, see

Marčok, 2006, 172). This type of engaged, ideologically determined model of literature is represented by, e.g., the above mentioned so-called realistic building or industrial literature. Its aim was to propagandize building policy of the state and the Party, to celebrate enthusiasm of workers about technology achievements and industrialisation of the country. Logically, from the literary and historical aspects it only played a partial role, limited to the 1950s and the early 1960s. This type of literature represented “absence of spontaneity and natural pulsation of literary life originating from within the literary organism. Literary life in the early 1950s did not function, did not pulsate, it was being moulded” (Bílik 2008, 47). On the contrary, sharp criticism was levelled at the surrealist avant-garde; other writers made commitments to write, for example, a new poetry collection or a novel in compliance with the doctrine of the state and the Party.

In regard to the social and political reality, literary developments in the post-war era can be divided into different groups. We consider the following time periods to be important:

Classification 1 (Jozef Hvišč, Viliam Marčok, Mária Bátorová, Vladimír Petřík)

1. 1945–1948

An attempt to restore a democratic pluralistic model of literature from before the World War II

2. 1949–1955

Literature in the time of the rising Communist Party

3. 1956–1970

Literature between the prospective of improving socialist realism and the option to create alternative programs, the beginnings of postmodernism in Slovak literature

4. 1970–1980

Literature totally committed to consolidation of socialism

5. 1980–1990

Literature attempting to transcend the constraints of consolidation

Classification 2 – Viliam Marčok

1. 1945–1949

The last echo of interwar pluralism in literary life

Poetry: An attempt to regenerate democratic pluralism in the post-war poetry

Prose: The failed efforts of prose writers to continue writing within the purview of democratic pluralism in the post-war years

2. 1950–1955

Establishment of totalitarian model of literary life by the communist power

Poetry: Five years of inevitable service to the Communist Party, but also the beginnings of dissident resistance

Prose: In capture of dogmatical socialist realism

3. 1956–1970

Stage of attempts to renovate socialist literature and struggles to restore pluralism of literary life and literature

Poetry: Poetry in the situation of choosing between the innovation of socialist realism and creation of alternative programs. Ruined hopes for the restoration of pluralism

Prose: Prose on the borderline between engagement and the truth about man and life

4. 1971–1975

The attempt by the consolidators of socialism to turn literature back to the totalitarianism of the only permissible direction

Poetry: Poetry in the face of a new attempt of the power to restore its dependence on politics and ideology

Prose: Prose in the years of socialist realism restoration by the power, voluntary adaptation to consolidation and escape through national and universally human themes. Ruined projects, “writing for the drawer” (with no chance of publishing)

5. 1976–1989

Literature in the situation between consolidation rules observance and the search for escape routes to the space of independent writing

Poetry: The “higher quality” program in the official mainstream and its gradual transformation into new attempts to free poetry from the grip of politics and ideology

Prose: The so-called novel situation and gradual restoration of courage for alternative views. Dissident prose. The definitive onset of postmodernism

6. The ultimate opening of the way to plurality after November 1989

Poetry: At the crossroads of pluralisms. Searching for the poets at the end of the millennium

Prose: Prose at the crossroads towards plurality, finally opened in November 1989

Before 1989, the engaged reception model copied the essential creative method of translation literature in the spirit of the socialist realism canon (i.e. of the original Slovak artistic creation), along with minimization of the experimental forms. This semantic and expressive tension was an obstacle to linear reception development, especially in terms of time synchronicity on the original-translation axis (i.e. time discrepancy between publishing of the original book and its Slovak translation). Moreover, such model concept gradually began to create stereotypical view of Italian literature. Not only the authors and their works, but also the particular literary schools were depicted schematically, which led to the stereotyping of given literature as such; or, using the literary-comparative terminology by Dionýz Ďurišin, from its lowest literary-historical units up to the national literature as a whole. This also had an influence on the other (higher) literary-historical units in the inter-literary context.

The engaged model absorbed ideological interventions, which was in compliance with valid legislation and state cultural policy (tension between the state ideology and free artistic creation). Along with the engaged model, however, we can also observe time-causal synchronous linearity of literary development (developmental-linear model), which did not evolve within the ideological and political coordinates. It included translations of classical literature, so called women’s literature, selected popular authors, authors of detective novels, etc. We consider it important to emphasize this parallelism

because after 1989, the pre-revolution period was often (and perhaps for ideological reasons again) incorrectly viewed only from the aspect of political engagement. Both models created receptive tradition as a summary of translation and receptive actions, and as cultural memory with its both informative and disinformative values (for more details on receptive tradition, see several studies by translato­logist Libuša Vajdová).

After 1989, the post-revolutionary pluralist model brought elimination of the ideological principle, time synchronicity and coincidence of the relationship between the original and translation, as well as linear development of the inter-literary relations. However, it has largely accepted the dictation of the commercial market. We have received works that were successful among readers in the original culture, the well-known names and the names of the best-selling authors. Literary development is free, state policy has been taken over by the publishers who influence developments in translation literature by application of marketing principles (selection of authors and works). This is done either by building on receptive tradition, or by co-creating it. In the recent years (especially after 2010), we can even observe synchronized and linear relation between developments in Italian literature and its Slovak reception: currently published works popular among readers in the original culture are reflected by Slovak reception, so they are translated and published almost automatically (sometimes even in the same year).

3

ITALIAN NEOREALISM AND ITS SOCIAL AND MORAL MESSAGE AS AN APPROPRIATE TRANSLATION OPTION FOR THE SLOVAK CULTURAL AND RECEPTIVE ENVIRONMENT

The term neorealism (*neorealismo*, from gr. *neos* – new, lat. *realis* – real) was originally used in the 1920s and represented a specific part of German expressionism. However, it is generally used as a designation of the cultural and literary situation in Italy in the post-war period. Also, it played an important role in cinematography (Rossellini, De Sica, Visconti) and painting (Guttuso). Its motivation and inspiration build on the famous realist tradition of Verga and Tozzi. Neorealism served as opposition against literature supported by the fascist regime. The neorealists, also called realist experimenters, had already been present in literature since the 1930s (*neorealismo degli anni trenta*) but they fully manifested themselves only in 1943–1950 (according to Maria Corti's periodization; some literary historians mention 1955, or even 1956, especially in connection with the change of Italian leftists' attitude to the events in Hungary; others like, e.g., Arnaldo Colasanti, mention the period of 1940–1950). Some Italian literary critics and historians can see the beginning of neorealism in the works by Corrado Alvaro – *L'udia v Aspromonte/People in Aspromonte* (*Gente in Aspromonte*, 1930), and Ignazio Silone – *Fontamara* (1934). Both these books differ from contemporary official literature and literature of the so called *Rondists* (named after the *Ronda* journal). Neorealism emphasized engagement of literature (the concept that later took on a negative connotation in our context) and connection of literature to reality.

In *Chodník pavúčích hniezd/The Path to the Spiders' Nests* (Sentiero dei nidi di ragno, 1947), Italo Calvino says that neorealism is a cultural climate that is born out of certain ethical position: he rejects introspective literature (hermeticism) indifferent to collective historical events, nourished by narrow individual uneasiness and enshrouded in symbolic and allusive scenes. In his view, neorealism has its clear civil role, depicts the situation of war, chooses characters among ordinary people, and reveals social conflicts. According to Calvino, the neorealists have always had a clear goal – to express reality rather than imitate it. They refuse subjectivism and describe realistic, often harsh living conditions in the Italy of his time. The neorealists were prominent promoters of Anglo-American literature in which they found inspiration. For instance, Vittorini identified himself with the works by Caldwell and Steinbeck, and translated also Saroyan, Poe, Hemingway, etc. Pavese participated in translations from English as well and published treatises about Whitman, Melville, Stein, Steinbeck, Faulkner, etc. For ideological reasons, these facts had never been mentioned in Czechoslovak professional, scientific, and pedagogic publications on Italian literature, including even Ivan Seidl's *Literatúra 20. storočia/Literature of the 20th Century*, written in Italian as *La letteratura del Novecento* and published in Brno in 1985.

1943 was the year when the resistance movement against fascism began. It had also become a historical, political, and literary milestone. At that time, neorealist literature took on the role of disseminator of anti-war and democratic ideas. As literature of resistance after 1945, it focused on depicting the war and post-war situation. Literature became realistic: it started concentrating on real problems of man affected by war, especially social (fight for social justice) and moral issues (the challenge not to succumb to moral decay, especially in respect to young people). "Stories of considerable epic breadth are remarkable for their plot immediacy, reinforced by the logic of the folk reality perception and the principle of animatedness. Under their influence, ordinary and mundane things appear as phenomena of social importance" (Vlašín 1977, 57).

It is exactly these characteristics that neorealism was popular in our country from its inception. Additionally, it corresponded with Slovak cultural policy of the time because of its program and thematic similarity with the principles of our socialist realism. Viera Žemberová (2014, 69) puts the greatest emphasis on demand of contemporary criticism – in the spirit of Soviet literary science interpretation – to return to the concept and content and to

depict socialist realism as “a social phenomenon and an expression of new art.” Also, she points out the “thesis of lessons in cultural policy” which brought the theorems of “new art” into practical literary life.

Certain analogies between neorealism and socialist realism could be found, e.g., in depicting of social contradictions, realistic view of reality, truthfulness and historical concreteness of artistic representation, character typization, their ideological transformation, etc. However, that was an ideologically shifted reception, an engaged receptive model. “The neorealists’ works selected for translation into Slovak were exclusively those in which materialistic aspect of their worldview was present. They were also introduced as the only representatives of neorealism, but it was neorealism adapted to socio-political conditions in Slovakia, hence the deformed one” (Sabolová 1996, 14). The point was its so-called social-critical character or movement.

Such image of Pasolini’s philosophical worldview, often tinged with ideological bias, was co-created by our (Slovak and Czech) literary, scientific and Italianist society. For example, in 1985 Czech Romanist Ivan Seidl (1985, 72) highlighted Pasolini’s “discovery of Marx,” pointed out his works *Ragazzi di vita*, *Una vita violenta*, *Le ceneri di Gramsci*, and emphasized his publications in the journal “*Officina*” which, with its neo-experimental tendencies, had later launched the crisis of neorealism. In the context of contemporary literary critics’ thinking, Ján Juríček (1987, 422) also stressed the fact Pasolini was one of the Marxist authors who wrote strong socially engaged poems. Apart from his particularities (frequently used dialect, for instance), he also highlighted “extremely raw language and artistically impressive depiction of the life of youth in the poor suburbs of Rome.”

Moravia’s unhappy picture of the Italian society of the time is offered through translations by Hana Ponická (masterful translation of *Vrchárka*/Two Women, 1959) or by Mikuláš Pažitka (*Lahostajní*/The Time of Indifference, 1962). Some of them have been re-translated recently, e.g., the latter one by František Hattala in 2005, *Nuda*/Boredom by Ján Proháčka and František Hruška in 2003, or *Rimanka*/The Woman of Rome by Jarábek in 1992.

In his work, Moravia represents the essential contradiction between the idealistic, pathetic and dogmatic concept of fascist representation of reality on the one hand (Italy with the attributes like healthy, strong, masculine, offered by the fascist regime) and, on the other hand, Moravia’s real (realistic) representation of the “tired, indifferent world deprived of sun” (Seidl 1985,

63). The author describes the characters who, in the time of endless, never-ending war and social decay, look for the meaning of life in boundless adventures and casual sex, which provide at least some escape from the hardship of life. Moravia's books are bitter descriptions of Italian society from the early 1930s up to the 1950s. They reflect debauchery in the time of fascism, corruption, opportunism, violence against women, lost existence of the individuals, people lacking a meaning of life, inability and indifference to rebel against the regime.

There were discussions about the author held in literary magazines. Actually, "the discussion of Moravia was so extensive that it had disclosed literary climate of the 1960s – similar to the discussion of neorealism which characterised our literary life in the 1950s" (Koprda 1994, 107). Moravia's books were largely supplemented by postfaces and notes, "which explained in advance that they criticise capitalist morals, so when translations of his novels were published, the readers were already trained to interpret them 'correctly'" (Sabolová 1996, 14). All in all, in our country the author was characterised as the critic of capitalism and Marxist.

In the 1950s and 1960s, Alberto Moravia was the most translated Italian author in Slovakia. This fact is also confirmed by the Italianist and translator František Hruška who highlights considerable number of Moravia's books that were translated in those two decades (about forty of them in Slovak and Czech). The most distinguished translation achievements after 1989 are the last Moravia's novel *Leopardia žena/The Leopard Woman* (*La donna Leopardo*), which he wrote just before his death, and *Povedky spod pra(c)hu/Stories from below the threshold*, as they are both first Slovak editions, plus Czech translation of *The Two of Us*.

The Italian literary critic Cesare Segre (1998) puts the strongest emphasis on the neorealist works by Cesare Pavese (*Paesi tuoi/Your Villages*), Elio Vittorini (*Conversazione in Sicilia/Conversations in Sicily*), Vasco Pratolini, Beppe Fenoglio, Mario Tobino and Carlo Cassola. "In a way," (literal quote of Segre) he includes Piero Paolo Pasolini (1922–1975) and his works *Pasáci/The Ragazzi* (*Ragazzi di vita*, 1995) and *Búrlivý život/A Violent Life* (*Una vita violenta*, 1959) in neorealism too. Some works by Alberto Moravia (1907–1990) from the early 1950s and 60s are also regarded as neorealist, e.g., the novels *Agostino* (1944), *Rimanka/The Woman of Rome* (*La Romana*, 1947), *Pohrdanie/Contempt* (*Il disprezzo*, 1954), *Rímske príbehy/Roman Tales* (*Racconti*

romani, 1954), *Vrchárka/Two Women* (*La ciociara*, 1957), etc., as well as the early works by Italo Calvino.

An important cultural, literary, and intellectual celebrity of Italian neo-realism is Elio Vittorini (1908–1966). His first work was published in the *Literary Italy* (*l'Italia letteraria*) journal in his early twenties and highlighted Proust, Gide and Svevo as model writers. On the contrary, it was critical towards the Italian literary celebrities of the time like Prezzolini, Papini and Soffici (see also De Nicola, 2006). This polemic article provided new publishing opportunities to him: first in the *Solaria* magazine where he worked as a secretary, later in *La Nazione* daily where he was a proofreader. After the war, he became a dominant figure in the *Politecnico* magazine, which was founded in 1945 as a weekly, then it became a monthly, and finally ceased to exist in 1947. The magazine did not only address literature, but also social, political, and cultural issues. On 29 September 1945, Vittorini published the program article with a title “New Culture” (*Una nuova cultura*): it was the concept of “culture which protects from suffering, fights and eliminates suffering, rather than culture which comforts in suffering.” Further he points out the fact the war killed more children than soldiers, and the cities that had lasted for 25 centuries became ruins. He rejects fascist politics (“the camps where blood was shed”). In his opinion, literature failed to respond adequately to the war horrors of fascism (he mentions the war in Ethiopia, fascist activities in Spain, the Anschluss and Munich Agreement), and it had become a mere “comforter.” Vittorini demands absolute autonomy of arts from politics and the privilege of culture over politics. He is extra critical mainly to Italian culture. In the program article, he addresses “all the Italian intellectuals who got to know fascism” (i.e. “not only the Marxists, but also the idealists, Catholics, and mystics”) with an appeal to adopt a new concept of culture. He metaphorically calls on them not to hand political and social powers (“bread, work, soul”) over to politicians and political parties (“to the Caesar”).

Other authors of the period were, for instance, Cesare Pavese (1908–1950), Beppe Fenoglio (1922–1963) or Vasco Pratolini (1913–1991). The moral of Pavese’s work is the need to change the situation, to take destiny into one’s own hands – just like young Pablo does in *The Comrade* (*Il compagno*, the title translated into Czech as *Pablův příběh/Pablo’s Story*). With his beloved girlfriend from the same social class, he decides to join the Communist party and the secret anti-fascist movement. In 1936 Pavese published *Pracovať unavuje/Hard Labour* (*Lavorare stanca*), a poetry collection in prosaic style and

with a strong theme, which foreshadowed his further work. In *Tvoja Krajina/Your Villages (Paesi tuoi)*, 1941, he depicts peasant environment in a realistic or even naturalistic, rather than idyllic or idealistic style. He reflects the contrast between the rural and urban environments, relationships affected by jealousy, death of Gisella who dies after the quarrel, etc. Other works worth mentioning are Pavese's *Mesiace a vatry/The Moon and the Bonfires (La luna e i falò)* translated by Blahoslav Hečko, or *Diabol na vrškoch/The Devil in the Hills (Il diavolo sulle colline)* and *Krásne leto: Pláž/The Beautiful Summer (La bella estate)* translated by Stanislav Vallo. The partisan antifascist literature (or, more precisely, works of the resistance movement) are represented by Beppe Fenoglio. We can mention his *Súkromná záležitosť/Private Affair (Una questione privata)*, 1963, translated into Slovak by Monika Šúleková. It depicts partisan fighting in the context of love for a woman called Fulvia. The main character is a partisan Milton who loves English literature (his name is obviously an allusion to a famous writer). He accidentally visits a villa in which he once had a love affair with a beautiful burgher and becomes passionately jealous of her possible lover. In *Skaža/Ruin (La malora)*, 1954, Fenoglio writes the story of Agostino, a man from the poor peasant family, in a slightly Vergian style. The emphasis is put on man's attachment to land, emigration, cruelty of exploiters, and unfulfilled love for a woman that had been promised to another man. However, virtually all Fenoglio's themes and motives relate to the city of Alba in the Piedmont region (*Dvadsaťtri dní mesta Alba/The Twenty-three Days of the City of Alba/23 giorni di Alba*, 1952). He returns to the theme of war in his work *Partizán Johnny/Johnny the Partisan (Il partigiano Johnny)*, which was only published posthumously in 1968.

Another leading personality of neorealism is Vasco Pratolini (1913–1991). His interest in the lowest social classes was also determined by his origin – he was an orphan. As a child, he lived in a poor neighbourhood of Florence called Santa Croce a Piazza della Signoria, which later became the most frequent background to his prose. Social motives with a strong leftist accent, including his own childhood memories, are present throughout his work. Later he left Florence for Rome where he joined the anti-fascist resistance movement. Along with Alfonso Gatto (1909–1976), he founded a new magazine called *Campo di Marte* and collaborated with the *Letteratura* magazine, too. After two short prose, *Via de' Magazzini*, 1942, and *Le amiche/The Friends*, 1943, he published three works that made him famous

both in Italy and internationally: *Štvrť chudobných/The Naked Streets* (Il Quartiere (1945), *Rodinná kronika/Family Chronicle* (Cronaca familiare, 1947) and *A Tale of Two Poor Lovers* (Cronache di poveri amanti, 1947; translated into Czech as *Ulička chudých milenců* by Jaromír Fučík, 1965, and into Slovak as *Príbehy chudobných milencov* by Ľudmila Peterajová, 1981). In this regard, Pavol Koprda highlights “the need for gradual liberation from numbness of a classic novel,” which had become “the trojan horse of socialist realism,” and search for an alternative including genre innovation and a certain counter-position against traditional “Hegelian and Marxist novel.” What became the alternative was so called chronicle novel (*Štvrť chudobných/The Naked Streets* and *Príbehy chudobných milencov/A Tale of Two Lovers*). Koprda also points out that in 1947 a Slovak chronicle novel (*Kronika/The Chronicle* by Peter Jilemnický) was published. Contemporary critics wrote positive reviews on, e.g., *Štvrť chudobných/The Naked Streets*, appreciating masterful representation of reality, as well as connection between individual destinies and social conditions.

Pratolini’s best known and most famous works include *Talianska história/The Italian History* (Una storia italiana), trilogy consisting of the novels *Metello* (published in 1955), *Mrhanie/Waste* (Lo Scialo, 1960) and *Alegória a výsmech/Allegory and Mockery* (Allegoria e derisione, 1966). The greatest response was aroused by the first of them. In *Metello*, he captured the period of social unrest in Italy during the reign of Di Rudderini (1875–1902), its repression by the ruling class and arrest of demonstrators mainly from the socialist and trade union camps. *Metello Salani*, an orphan and anarchist raised by a peasant family, runs away from the village and in the city, he joins so called working class by finding a job in masonry. Beside *Metello*, the novel shows some other characters of the Florentine proletariat, while the author traditionally expresses his affection for the poorest. The work has its political and social aspect (*Metello*’s approach to the ideas of anarchism, later also socialism and class conflict; the key moments are the workers’ strike in 1902 and *Metello*’s arrest), as well as a sentimental one (relationships to Viola of a higher class, to Ersilla, a daughter of his colleague whom he marries eventually, and finally to Idina, who gradually sets him apart from his wife and discourages from organizing the strike). The critic Geno Pampaloni does not consider *Metello* to be a positive hero because, in his view, the sentimental aspect prevails: “He is more of a youth liked by women than a political organizer” (Martignoni-Segre 1998, 988). Carlo Muscetta also points out that

broader social aspect (i.e. more than just a lower class) is missing in the novel and calls Metello an “idyllic and comical character.” Similarly to Pampaloni, he highlights “physiological” aspect of the character (“Metello was more concerned with women than with struggle for the labour movement”) rather than the social and historic ones. The novel *Metello*, which was translated for the Slovak percipients by František Hruška in 1980, provoked conflicting responses in Italian literary criticism. Four years earlier, Jitka Minaříková’s Czech translation of *Děvčata ze Sanfrediana/The Girls of Sanfrediano* by Pratolini was published.

On the one hand, for the Marxist critic Carlo Salinari (influenced significantly by Gyorg Lukács) it is an expression of folk and national creation and means a shift from neorealism towards realism. Such realism also represents the rise of characters with great psychological depth, which express the basic tendencies of a given historical moment and are connected to a certain social context – and neorealism did not represent that. In Salinari’s opinion, it was only the outer face of reality, chronicle of events, gestures, and words, as he preferred the shift from chronicle towards storytelling, i.e., the genre of novel.

On the other hand, for Carlo Muscetta it is a populist novel concerned with social problems and early class struggle for social justice in Florence in the late 19th century, which had even provoked a big debate on populism in literature and culture. According to Muscetta, however, the depicted historical (i.e., already outdated) events are interspersed with banal love scenes.

In Slovakia, rather less popular (although translated) authors of the post-war period are Mario Tobino (1910–1991) and Carlo Cassola (1917–1987). The books we consider worth mentioning are Cassola’s *Rúbanie lesa: Vojak/Cutting the Forest* (*Il taglio del bosco*) translated by František Hruška, *Fausto a/and Anna* translated by Miroslava Vallová, etc. The Italianist Pavol Koprda (1994) quotes and comments contemporary Slovak literary criticism (when promoting Cassola’s novel *Strach a smútok/Fear and Sadness/Paura e tristezza*) as follows: “Cassola is the future of Italian prose. Cassola’s arguments give answer to the question how the Italian prose should get out of the experimental, meaningless vicious circle” (*Literárny list Nedelnej Pravdy* (Literary letter of Sunday *Pravda*), 7/1971); or: “For Cassola, it is typical he had never deviated from the healthy stream of neorealism which corresponds with the origin of anti-fascist literature” (*Revue svetovej literatúry* (World Literature *Revue*), 4/1974).

A special topic which appears in most of Italian interwar and post-war literature is the problem of social inequality and injustice in terms of regional disproportions (including the rural-urban binarity) which creates the mosaic of the social and political situation in Italian society. Although Carlo Levi's (1902–1975) phenomenal book *Kristus sa zastavil v Eboli/Christ Stopped at Eboli* (*Cristo si è fermato a Eboli*) did not have a major impact on Slovak-Italian inter-literary relations (because of its regional dimension), it was very successful in Italy. The following paraphrase of the Italian literary criticism could be viewed as a characteristic applicable not only to this Levi's work: "Condemnation of poverty and backwardness of the South, oppression to which one is exposed by the authorities and state police, creation of the myth of peasant society which has remained unchanged for two thousand years (...) and which considers the modern organization of the state to be a necessary evil" (Seidl 1985, 69). In the context of the problems in South Italy (*Mezzogiorno*), the work of Corrado Alvaro (1895–1956) must be mentioned. *Ludia v Aspromonte/Revolt in Aspromonte* (*Gente in Aspromonte*), translated by Blahoslav Hečko, is a suggestive narration of poverty in South Italy, the fate of families to which society offers no opportunities to improve their situation, except for securing their sons' careers in Catholic seminaries. It depicts the life of people who rather survive than really live. Strong social dimension of southern Italy can also be found in the books by Domenico Rea (1921–1994), the author relatively unknown in our country, with his major topics of poor Naples, violence, and unemployment. He is typical with "raw, but also elegant and sensual neorealism" (Colassanti 2005, 72).

In the late 1950s and early 1960s, there was a huge economic boom in Italy. Literature and culture naturally responded to this fact. Neorealism gradually became anachronistic as it was being replaced by neo-avantgarde and postmodernism, despite the fact social and ethical issues have continued to be relevant themes in Italian literature. The crisis of neorealism is mainly associated with Italo Calvino (1923–1985), one of the most internationally published Italian authors of the second half of the 20th century. Before 1956, he supported the Italian Communist party. In his first notable novel *Chodník pavúčích hniezd/The Path to the Nest of Spiders* (*Il sentiero dei nidi di ragno*; into Czech it was translated as *Cestička pavoučích hnězd* by Libor Piruchta, 1959; the original published in 1947), Calvino was still identified with neorealism in terms of both theme and ideology (the main topic is partisan

fighting). What is original, however, is the method: the individual events, motives, and thoughts (reflections) are described through the optics of a child growing up in the streets of Ligurian city of San Remo (where Calvino also lived, by the way). The boy called Pin is a typical character from a lower social class, confronted with a real and tragic situation (innocent childhood – cruel reality). This is how he presents the theme of politics (in a broader context) and the war itself (in a narrower sense of the word). The perspective of a child takes the novel closer to a fairy tale with its inherent laws and features. In his specific style, the author describes certain passages metaphorically. Pin finds a gun which he pretends to transform into an object with magical power and hides it in a secret place in the forest that only he knows – near the spiderweb path (hence the title of the book). After the work was published, Cesare Pavese compared Calvino to “Ariosto of our time,” identifying a mixture of Stevenson, Dickens and Nievo. Calvino responded that he was inspired by Nievo’s work *Talianova spoved’/Confessions of an Italian (Confessioni d’un italiano)* indeed as similarity of the relationships between Calvino’s Pin – Gugino and Nievo’s Carlino – Spaccafumo is obvious.

Posledný prilieta havran/*The Crow Comes Last (Ultimo viene il corvo)* is the collection of thirty short stories written between 1945–1948 and published in 1949. It concludes the author’s “neorealist period” with strong social and anti-war themes. Again, the main character is a young boy (whose name, birthplace, or age we do not know) who accidentally gets in contact with partisans. Literary critics Cesare Segre and Clelia Martignoni defined the author’s early works as “peculiar fairy-tale neorealism,” although he does not avoid social and political themes in his further books regarded as “realist.” It is a so called “realist pole” of Calvino’s work: *proses like Stavebná špekulácia/A Plunge into Real Estate (La speculazione edilizia, 1957)* and *Oblak smogu/Smog (La nuvola di smog, 1958, in Czech published as Mračno smogu and included in a collection 10 italských novel/10 Italians novellas, 1970)*, in which he shows unrestrained boom in construction and industry with negative impact on nature (first in a narrower Ligurian, later in a broader all-Italian context), as well as *Skrutátorov deň/The Watcher (La giornata di uno scrutatore, 1963, Sčítateľův den in Czech)*.

The number of Calvino’s books translated into Slovak was also reduced by his ideological and thematic shift from neorealism towards the fantastic line. The reason is that at a certain moment publishing of fantasy was disrupted in our country. Western understanding of the broader concept of

modern fantasy (i.e. speculative fiction) was substituted by its specific type – science fiction, which was supported by the Soviet literary science and the official/mainstream line of Slovak literature. In the 1980s, however, translations of western texts were spreading fast and fantasy had become an urban subculture phenomenon. “This fascination with the whole background of urban subculture gave birth not only to awareness of its difference from official literature, but also to confidence to perceive oneself as a self-imposed phenomenon. Through translations and reflections of western sci-fi texts, reception of fantasy as pragmatically unbridled exploration and expression of individual freedom and creativity was adopted in our country, too” (Marčok, 2006, 280). Although by that time several Slovak speculative fiction books had been published (e.g., fantastic novellas by Dominik Tatarka, socialist science fiction by Rudo Moric and Imrich Vaňo, sci-fi stories by Jozef Tallo, sceptical science fiction by Alta Vášová, etc.), there was an obvious tendency to shift fantasy and other speculative fiction genres towards children’s literature and young adult fiction. Only after 1989 (along with translations) they became an integral part of literary development – humorous approach to fantasy by Ondrej Krug, increasingly popular genre of fantasy, cyberpunk tendencies of contemporary Slovak writers, etc.

Another problem curbing Slovak translations of Italo Calvino’s works was the author’s gradual distancing from the communist ideology. At first, he was a convinced communist which is documented, for instance, in *Il paradosso* magazine (23/24, 1960, 11–18) issued in Milan: he claimed that he joined P. C. I. rather because “the communists were the most active and best organized power” (ibid, 12) than for ideological reasons. Nevertheless, his cooperation with the leftist daily *Unità*, the communist weekly *Rinascita*, or an almost two-month travel around the Soviet Union in 1951 still sounded “ideologically correct” to our authorities. The change came in 1956, with respect to the events in Hungary. The author started to criticise the Italian Communist Party politics and opposed falsification of reality and inactivity of the party towards East Europe. He refused state cultural policy, evidence for which can be found in his newspaper contributions to the *Il Contemporaneo* weekly led by Romano Bilenchi, Carlo Salinari and Antonello Trombadori, or to the *Città aperte* daily, founded by a group of communist dissidents in Rome. In the article named *V ten deň tanky zabili naše nádeje/On That Day the Tanks Killed our Hopes* (Quel giorno i carri armati uccisero le nostre speranze, transl. by I. Š.) published in the opinion-forming *La Repubblica*

daily on 13 December 1980, he wrote: “We, the Italian communists, are schizophrenic (...) When I went to a socialist country, I did not feel welcome, I was a stranger, an enemy there. But when I came back to Italy, I asked myself – here in Italy, what else could I be but a communist?” (Calvino 1980, 29).

These statements were found ideologically inappropriate by our cultural policy makers. Moreover, as Patrizio Barbaro and Fabio Pierangeli point out, some Calvino’s ideas transformed into specific pieces of literature must be perceived metaphorically: e.g., *The Cloven Viscount* (*Il visconte dimezzato*) can be deciphered as the cold war between the United States of America and the Soviet Union (for more details, see Barbaro – Pierangeli, 2000, 106).

The end of neorealism in Italy was associated not only with exhaustion of war and social themes and the arrival of new experimental forms, but also with refusal of non-democratic politics in the Eastern Bloc (mainly the events of 1956 in Hungary). This resulted in many representatives of the Italian cultural life leaving the Communist Party, and in negative criticism of its politics. These facts were concealed from our cultural and social community, but gradually pushed the Italian neorealists into the background, including translations of their books into Slovak.

4

“LITERATURE OF CRITICISM OF THE LACK OF HUMANITY AND MORALITY IN THE WESTERN WORLD” VERSUS OWN MODEL OF PROPAGANDA

In the history of Italian literature, the characteristics of industrial literature were materialised in industrial novel. It was the era when neorealism has gradually become anachronic and the beginning of neo-avantgarde and post-modernism was acknowledged, despite the fact that social and ethical issues remained to be relevant topics of Italian literature in the later period. In the late 1950s and early 1960s, there was a huge economic boom in Italy. Thanks to massive economic aid from the US, as well as to development of heavy and light industry, construction, automobiles and private sector, Italy was overcoming severe economic and social traumas caused especially by the two world wars (loss of relatives, unemployment, persistent problem with semi-alphabeticism) and other circumstances (regional disproportions, technological backwardness, division of the country into the industrial north and agricultural south). Along with Fiat, the Olivetti company became industrial and entrepreneurial leaders. The son of its founder Camillo – Adriano Olivetti – played an important role in setting a dialogue between the worlds of industry and culture, and a closer relationship with literature. His goal was to find the links between various binarities that were dividing the society, especially the opposing ideological and worldview relations on the socialism-capitalism axis. As follows from his book *Idea konkrétneho spoločenstva* (*L'idea di una comunità concreta/The Idea of Concrete Community*), subheaded *Za kresťanskú civilizáciu* (*Per una civiltà cristiana/For Christian Civilisation*), 1958,

“an ideal cement of solidarity between social forces is Christianity” (Baldigiusso 2007, 209). Under the influence of the French preachers Maritain and Mounier, the industrialist and thinker of Jewish origin pointed out the notions of personalism and communitarism (the source of the notion of community in his works). He was also a co-founder of the Italian magazine called *Civilizácia strojov* (*Civiltà delle macchine/Machine Civilization*), with the designer and writer Leonardo Sinisgalli (1908–1981) as its editor-in-chief, and of the Edizioni di Comunità (Community Editions) publishing house. Olivetti was the centre of association of several relevant intellectuals, mainly writers and poets, such as Ottiero Ottieri (1924–2002), Paolo Volponi (1924–1994) Franco Fortini (Franco Lattes in his own name, 1917–1994), Giovanni Giudici (1924–2011), or literary critic Geno Pampaloni (1918–2001). Ottieri and Volponi worked for his company and Ottieri’s novels, especially *Donnarumma v útoku* (*Donnarumma all’assalto/The Man at the Gate*), and Volponi’s *Memoriál* (*Memoriale/Memorial*) are located in Olivetti’s typewriter factory.

First in *Tvrde normy* (*Tempi stretti/Tight Deadlines*), later in *Denník psychológa/Donnaruma v útoku* (*Donnarumma all’assalto/The Man at the Gate*, 1959), which was also translated into Slovak, Ottiero Ottieri tackles the topic of the intellectuals’ involvement in industrial life, which provoked a vivid discussion. He also discusses the need for job opportunities in the still poorer south of the country (the latter work describes opening of Olivetti’s factory branch in Pozzuoli near Naples), and shows everyday reality in work relationships, e.g., tensions connected with recruitment and job interviews. The novel has a diary character and the author observes the opinions and behaviour of people from a psychologist’s point of view. That is why the title of its Slovak translation by Marína Miháliková Hečková (1980) was *Denník psychológa/The Psychologist’s Diary*.

So-called industrial novels of the late 1950s did not meet Vittorini’s expectations. However, industrial novels by these authors brought valuable knowledge: industrial alienation can be treated as a language one and as such, it is an actual, socially anchored basis for experimental literature. According to Koprda (2014, 40), later this knowledge was fully used by Volponi. Volponi “portrays the topic of alienation through neurotic characters (...) in the world where the alternative view of destructive and unhuman world is absent” (Segre-Martignoni 1997, 1370). For instance, Volponi’s *Memoriál* (*Memoriale/Memorial*, 1962) depicts the troubled destiny of a factory worker Albino Saluggio. Successive sequencing of the individual events gives a hint

the author wants to show the main character in the whole narrative width: from his admission to the factory right after the war in 1946, through the situation in the factory, up to his dismissal ten years later. The work has a strong social accent as Albino is fired because of his support to the strike for improvement of working conditions in the factory. He becomes the victim of the system that gives people jobs but does not give them social rights and security. The other author's works include *Svet stroj* (*La machina mondiale/The Worldwide Machine*, 1965, published and interpreted in Czech by Zdeněk Digrin as *Světa stroj* in 1968) and *Korporál* (*Corporale/Corporal*); later he wrote *Vojvodská opona* (*Il sipario ducale/Ducal Curtain*, 1975, in Czech *Vévodská opona* as translated by Josef Hajný). Volponi began as a strong propagator of the communist idea, later on he became an independent reformer. However, he had always supported the idea of socialism and criticised so-called Italian neo-capitalism. In 1983, he was an independent candidate of PCI – Partito Comunista Italiano/Italian Communist Party, and in 1991 he was running for *Rifondazione Comunista/Communist Refund*.

There were also several authors who did not participate in Olivetti's project directly, but in their works, they dealt with the topic of society industrialization, e.g. Goffredo Parise (1929–1986), Lucio Mastronardi (1930–1979), and Vittorio Sereni (1913–1983). The character and style of their books is not celebratory; contrarily, they express critical opinions of their industrialized era. The best example are Parise's opinions in the novel *Šéf* (*Il padrone/The Boss*, 1965, published in Slovak in 1967 and translated into Czech and published as *Pan šéf* by Josef Hajný 15 years later than the original), which reflect his observations of alienation of a human as a unique individual in the industrial world. In addition, other translations of Parise's works into Slovak or Czech include those which do not deal much with industrialization, or even not at all, e.g., *Pekný kňaz* (*Il prete bello/The Handsome Priest*, 1954) translated as *Fešák kněz* (1977) by Josef Hajný, or *Mrtvy chlapec a kométy* (*Il ragazzo morto e le comete/The Dead Boy and the Comets*, 1951) translated into Czech as *Chlapec a komety* (1978) by Eva Zaoralová. Uneven disposition of society, brutality of the surrounding world and egoism are in the background of the works by Mastronardi, all situated in Vigevano where he worked as a teacher. Sereni even started treating the topic in poetry and perceived work as an "inhuman prison", which can be observed in his *Návšteva vo fabrike* (*Una visita in fabbrica/A Factory Visit*). In *Chceme všetko* (*Vogliamo tutto/We Want Everything*), Nanni Balestrini (1935) depicts the life of a

worker who had to move from the south to the north of Italy to work in a FIAT factory in Turin. Creation by Oreste Del Buona (1923–2003) is not very well-known in our country. Its concept includes a wider philosophical context, such as finding the causes of existential loss and disillusion of the post-war generation. Works by Luciano Bianciardi (1922–1971) are also original, showing the world of culture and editorial activities (where the author worked, indeed). There are also Slovak translations of the books by Anna Banti (*Zlaté mušky/The Golden Flies*, translated by Mikulajová, 1980 – also, in the same year the Slovak translation of *Denník psychológa/The Man at the Gate* was published), or by Mario Soldati (*Herec/The Actor*, translated by Mikuláš Pažitka, 1984).

In the Italian context, industrialized literature promoted capitalism and capital of particular businesses and companies. Later, it became critical towards human labour abuse, replacement of human potential by machines and illustration of social inequality between the employers and employees, as well as regional disproportions within the Apennine peninsula – even then, significant social discrepancies of the country divided into the north and the south were clearly visible. In the Slovak context, however, it has slipped into schematized form and celebratory pathos of the industrialization era.

Before 1989, Italian industrial literature did not get much response in the Slovak translation and reception context. Slovak Italianist Pavol Koprda (1994, 63) has also observed that on the one hand, translation of Ginsburg's novel *Drahý Michal* (*Caro Michele/Dear Michael*) was available – although only the Czech one from the 1970s. On the other hand, “Paolo Volponi, who created a whole epoch with his novels of alienation like *Memoriál* (*Memoriale/Memorial*, 1962), *Svet stroj* (*Macchina mondiale/Worldwide Machine*, 1965) and *Korporál* (*Corporale/Corporal*, 1974), and had become the inter-literary phenomenon similar to Calvino, was not even mentioned.”

Undoubtedly, there are multiple reasons for the fact. In an effort to explain them, we will try to draw systematic conclusions based on our previous research. As for the ideological aspect, the problem with acceptance of this type of literature resides mainly in the image of the western world's economic success (even economic boom), which occurred after Italy became the beneficiary of the Marshall's Plan (let us be reminded that it was rejected by Czechoslovakia and the countries of the Eastern Bloc), as well as in the development of capitalism, private sector, Italy's collaboration with the western

economic world, and financial support of the local big-business owners to culture and literature that are present in these books. The key role of intellectuals in the Italian society (and their support) was in counter-position with emphasizing the role and essence of the working class in Czechoslovakia. For example, Vittorini's name was linked with the previous discussions of the intellectuals' role in society (we mean the discussion between Vittorini and the Communist Party of the time, namely Palmiro Togliatti). The core of the issue was the article *Una nuova cultura/A New Culture* published in the *Politecnico* magazine on 29 September 1945, which sparked mutual controversy. Moreover, along with some others, the author was a great promoter and translator of Anglo-American literature. The last but not least, there was an issue of the conservative-christian world-view of the key personality of an industrial world (Olivetti).

The essential difference, however, was a gradually growing ideological gap between the Italian and Czechoslovak politics and culture: in 1948, the election lost by the communists and the rise of Christian democracy (DC) in Italy; on the contrary, the rise of the Communist Party (KSČ) in Czechoslovakia. Christian democracy practically took control of the Italian politics and held it up to the 1990s. Another reception problem that should be considered is closed Italian society and contemporary situation in Italy (industrialization, overcoming rural lifestyle, balancing economic and social differences between the north and the south), which was moving away from everyday reality in Czechoslovakia. There was a specific reflection of the receptive literary and cultural environment: as mentioned above, in the 1950s there was a parallel boom of politically engaged building literature celebrating industrialization and collectivization in Czechoslovakia, which could evoke an impression of thematic and genre analogy. However, the character of Italian industrial literature was not celebratory and there was no glorification of the government or the party achievements. Contrarily, it often provided critical reflection of alienation and a loss of individual personality.

The main characters in Italian industrial literature – unlike in the Slovak one – are often antiheroes, e.g., Volponi's characters: the worker Albino Saluggia in *Memorial*, or the peasant Anteo Crociani in *La macchina mondiale/Worldwide Machine*. In Slovak production novel or in civic-political literature, the plot is built on foundations of an ordinary man's heroism. Although there is an exception represented by Primo Levi's books (missing criticism, the author shows a rather positive view of the world of work), as

was mentioned previously, his incorporation in the context of industrial literature is disputable. Another essential difference can be seen in the aspect of genre – novel (industrial novel) tendency in Italy versus demand for shorter prosaic forms and satire in Czechoslovakia.

According to the Italianist Fabiano Gritti, “the subject of attention is not the rural world anymore: now it is the factories, workshops, and offices.” What remains similar to neorealism, however, is the “attitude to reality,” where he cites Ferretti’s opinion of industrial literature (especially between 1957–58) as being somewhat of a last “reincarnation of neorealism” (cf. Gritti 2012, 36).

Czechoslovak socialist regime considered this type of literature ideologically appropriate only because of its critical tone towards the negative consequences of capitalism. However, criticism of capitalism was only one part (or theme, from the literary scientific point of view) of Italian industrialized literature. Critical attitude to the industrialization of society (or rather to its consequences), that was taking place in the 1950s, also had negative impact on the Czech and Slovak recipients. Thematic and expressional reflection of reality at the time of Czechoslovak socialist realism contradicted the ideas of the Italian leftist intellectuals who rejected policy of ideological interference in literature and its directive management by means of the state policy.

General classification and characteristics of this type of literature seemed problematic in our country too. In the fourth issue of the *Menabò* magazine, 1961, Elio Vittorini rated industrial novel as innovative in both its form and content. It was perceived in this way also by the local literary critics of the time, which made its interpretation within the framework of our socialist realism more difficult (cf. Koprda 1994, 64). Therefore, industrial novel was “presented as criticism of missing humanity and morality in the western world” (Sabolová 1996, 14). As a result, Italian industrial novel should be viewed in a broader Slovak receptive context, i.e., in (dis)accordance with literary development of the time in our country.

Undoubtedly, the different character of Slovak industrialized literature made reception of its Italian counterpart by Slovak culture more difficult. In literary history, Slovak industrialized literature obviously performed the tasks of state propaganda and ideology. Moreover, Slovak industrialized literature must also be viewed in the context of building industry in Slovakia, and therefore as economic “balancing” of the Czech part of the common state. This was materialized in so-called production novel. Slovak production

novel, however, was not a new discovery. It was just a reportage foregrounding of profession novels of naturalism, e.g., on marketers, fishermen, brokers, etc. For the purpose of depicting indistinct stories about work heroism of the “shock-workers,” documentary-publicist genres such as feature, reportage, or drama were used most frequently (cf. Marčok 2006, 181). Mainly in the early 1950s, the topic of the Slovak National Uprising (the victory of the Slovak people over fascism, the help of the Soviets with our liberation) was linked with the topic of building socialism in Slovak literature, as can be seen, for example, in Tatarka’s “epoch novel” named *Prvý a druhý úder*/The First and the Second Strike (1950). Also, the stereotype of a formerly poor Slovak village was broken down with the idea of socialization (in the narrower sense, we mean establishing the united farmers’ cooperatives, in the broader sense also fighting with kulaks and land or farm owners). Individual ownership typical for capitalism was defined as a major ideological counterpart to the idea of the common or the collective, i.e., the attributes of socialism. There is evidence in, for instance, Hečko’s *Drevená dedina*/Wooden Village (1951), Lazarová’s *Osie hniezdo*/Wasp Nest (1953), etc. The authors were expected to reflect heroism, optimism and hope for a brighter tomorrow related to development of socialist society, industry and agriculture.

Schematic perception of reality with exalted industrialization and collectivisation was manifested not only in Slovak prose, but also in poetry, especially in the so called civic-political lyrics. Apart from the celebratory compositions published on the occasion of Stalin’s seventieth birthday (e.g., *Pozdrav*/Greeting by Milan Lajčiak, 1949, or *Na Stalina*/Here’s to Stalin by Ján Kostra, also 1949), which are not the object of our study but still complement the social, political and cultural context and position of literature in society, Lajčiak’s collection *Súдруžka moja zem*/Comrade My Land, 1949, is worth mentioning. The author talks about the unknown comrade Ján who works in a factory for himself, for the party and for society. It should be mentioned that strong typification and simplification of the characters generally occurred in that period: a simple factory worker, small peasant-proprietor, cooperative worker, apprentice, miner in general or, specifically, previously mentioned unknown comrade Ján, or Plávka’s *Ferko Janík* of Malužiná.

In *Spievajúce srdce*/Singing Heart (1952), Vojtech Mihálik writes about building of the electric power plants, while pointing out motivic correlations between building of the factories and power stations and building of the party and a happy life (“ak stranu staviaš, z tvojej práce vstáva/if you build the

party, it rises from your work”). In this regard, poetry by Ctibor Štítnický cannot be avoided, especially his *Pochod miliónov/The March of the Millions* (1949) and *Jarná pieseň družstevníka/The Spring Song of the Cooperative Worker* (1950), in which he celebrates “the singing fields”, or “singing of a young woman tractorist.” Along with the authors listed above, he schematizes the position of a cooperative and factory workers. Schematic poems linking the celebration of the party, industrialization and collectivization are also typical for Milan Ferko. Building themes are also present in the works by Pavol Gašparovič Hlbina. They reflect unconventional, even absurd connections of religious and communist ideological postulates: for example, God using the communist greeting “česť práci/honour to work,” etc. Hlbina was trying to depict certain working tools or resources artistically, i.e., by using metaphors, but the overall poetic impression and reading experience are disputable in this context.

Industrialized literature is the typical example of substituting country’s own literature for translations of foreign (in this case Italian) literature. It should definitely be considered as the tool of the state propaganda and ideology. Its specific character, an ever-longer time lag (the 1950s), as well as the change of social and political situation after 1989 with the new views and issues have been the reason for its insufficient integration in the Slovak receptive environment. As for the Slovak-Italian translation relations, it is still the type of literature with blanks and in light of the current reading trends and editorial policy, this situation is not likely to be altered anytime soon.

5

EXPERIMENT AS A DEVIATION FROM THE SLOVAK RECEPTIVE ENVIRONMENTAL PRACTICE

(TRANSLATORS' EFFORTS TO JOIN
THE EXPERIMENTAL AND AVANT-GARDE TRENDS)

In the middle of the 1950s, the Italian literature observed diversion from traditional themes and methods (anti-war topics, social oppression, political engagement, etc.) represented mainly by the neorealist authors. In the following period, the change of social and political situation (local left wing crisis, invasive foreign and cultural politics of the Soviet Union, unrestrained industrial development in Italy) was also reflected in literature. In the early 1960s, a new relevant cultural and literary program was announced by neo-avantgarde (neoavangurdia). It was built on Pasolini's (1922–1975) thesis of (neo)experimentalism from 1956. In the same year, *Il Verri* magazine founded by a literary critic and aesthete Luciano Anceschi (1911–1995) started to be published in Milan. *Il Verri* was formed as an interdisciplinary magazine focusing on literature, theatre, film, arts, philosophy and, in a broader context, humanities (especially sociology, anthropology, psychoanalysis, etc.). Ideologically, it supported neo-avantgarde and philosophically, it was based on Edmund Husserl's phenomenology. It was in this magazine where the idea of making an anthology of the “new poets” – so called *The Newest* (*I Novissimi. Poesie per gli anni '60*) – was born. The anthology was published under the direction of a literary critic, poet and translator Alfredo

Giuliani (1924–2007) in Milan in 1961, and it became the first official performance of the Italian neo-avantgarde (the second edition was published in 1965). Giuliani began with critical evaluation of poetry published up to his time (he labelled it as neo-crepuscolarismo) and offered new, “linguistically appealing poetry,” underlining the right for experiment and linguistic subversion. Beside the poetic texts of its compiler Giuliani, the anthology also contained poems by Elio Pagliarani (1927), Edoardo Sanguinetti (1930), Nanni Balestrini (1935) and Antonio Porta (1935–1989), the five main authors of new poetics. Poets and prosaists sharing new perception of literature (especially poetry) met on 3–8 October 1963 in Palermo and established The Group 63 (Gruppo 63), or the group of The Newest (I novissimi). Unlike the previous avant-gardes, the group did not have clearly defined objectives and it covered several intellectual individualities. Almost since the beginning, there were two schools of thought: the first one refused political engagement (e.g., Guglielmi), the second one demanded connection to the aesthetic program and ideological aspect related to Marxism (thesis of ideology and language integration), e.g., Sanguinetti (for more details, see Pelán, 2004). The group later expanded to thirty members – poets, prosaists, playwrights and critics.

The key intellectual figure of the group was Umberto Eco (1932), a semiologist, aesthete, and literary scientist. Other theorists included Luciano Anceschi mentioned above, his followers – literary historian and critic Renato Barilli (1935), and a philosopher and painter Gillo Dorfles (1910); poets included Adriano Spatola (1941), Massimo Feretti (1935–1974), Lamberto Pignotti (1926), Giulia Niccolai (1934); prosaists were Alberto Arbasino (1930), Giorgio Manganelli (1922–1990) and Luigi Malerba (1927). Five years from publication of the first anthology, Guido Guglielmi (1930–2002) and Elio Pagliarani published *The Manual of Experimental Poetry* (*Manuale di poesia sperimentale*, 1966) in Milan. In 1993 the representatives of The Newest group met in Prague and a year later they published the collection *Skupina 63 v Prahe/Group 63 in Prague* (*Gruppo 63 a Praga*). From among the above-mentioned writers, the one who became most famous is Umberto Eco: the author of *Meno ruže/The Name of Rose* (*Il nome della rosa*, 1980) world best-seller who had previously received positive reviews from the critics for his works *Otvorené dielo/The Open Work* (*Opera aperta*, 1962) and *Lector in fabula* (1979).

Most of the intellectuals in the Group 63 demanded overcoming of the ideological, thematic and linguistic substance of literary neorealism and its

engagement, focus on the industrial era with its new needs, language experiment and rejection of consumer literature. Their poetics stemmed from plurilingualism, while emphasizing “the reduction of I” (eventually, the term “riduzione del io” became terminus technicus of the neo-avantgarde authors), language collages (e.g., Nanni Balestrini in *Balady slečny Richmondovej/Miss Richmond’s Ballads*), visual poetry, eroticism (Sanguinetti’s *Erotopaegnia*) and rejection of hedonism. The group suggested diversion from traditional narrative structures, offered complicated language, ambiguity, and incomprehensibility of codes (in the sense of experiment), combination of various styles and genres, plurilingualism (Stefano D’Arrigo, Alberto Arbasino and his *Talianski bratia/Brothers of Italy*, etc.), and application of the new relationship to reality characterized by modern means of communication. They also pointed out the importance of parody and irony (e.g., Luigi Menegello) and refused traditional literary forms (e.g., Sanguinetti’s *Laborintus*). Pagliarani used language innovation, neologisms, unpredictable associations of words and expressions, pauses, collages of different types of texts (technical texts, journalistic writings, fragments of literary works). According to a literary theorist Giulio Ferroni (2013, 522), it is the “continuous exchange between phonic and semantic elements.” Pagliarani created specific genre forms as well; for instance, he called his works “letters-recitatives.”

Neo-avantgarde found inspiration mainly in Alain Robbe-Grillet’s French new novel (*nouveau roman*), the Tel-Quel group and Michele Butora, or the American underground poetry. By contrast, their assessment of the other Italian authors such as Giorgio Bassani, Carlo Cassola, and Alberto Moravia, was negative. The weakness of Group 63 was their closure in the intellectual academic environment (excluding Pagliarani who emphasized his “peasant social origin,” and refused “intellectualism” and dogmatism). On the contrary, its strength was its international character, sources of inspiration, connection of its representatives to journalism and publishing. The authors got involved in the topic of industrialization of the country (the era of economic boom in the 1960s) and the role of intellectuals in the Italian society, at the time, often defined as neo-capitalist. Several questions, related to the new era of the mass media and experimental arts that the group tackled, were posed by Umberto Eco in *The Open Work* (*Opera aperta*, 1962).

There were other groups of poets close to avant-garde. Some were associated around *Malebolge* magazine with a surrealist profile. There was so

called technological avant-garde of above mentioned Lamberto Pignotti, as well as the group from Palermo led by Roberto di Marco (1937), etc.

In the 1960s, *Il menabò* magazine was also published. All its fourth issue in 1961 was dedicated to the relationship of literature and industry. The magazine was typical with frequent monothematic issues: apart from the topic above, it dealt with, e.g., relationship of the language and dialect. In the following issues (in 1962) the magazine was returning repeatedly to the topic of industrialization and it presented other important writers and intellectuals like Franco Fortini (1917–1994) or Umberto Eco. The magazine kept gathering contacts to the local neo-avantgarde, but the editors Elio Vittorini and Italo Calvino also wanted to get wider international readership for their ideas. Therefore, the seventh issue is significantly “opened” towards France and Germany. In the end, however, the magazine locked itself within the Italian territory again. There is a famous Calvino’s essay *Výzva labyrintu / Challenge to the Labyrinth (La sfida al labirinto)* published in 1962. He is in favour of literature open towards language plurality, interpretation methods in a new “gnozeological and cultural labyrinth of the present day.” He also believes it is for literature to find the key to get out of the labyrinth. Anceschi’s *Verri* magazine, in contrast to Calvino’s openness that would imply minimal engagement, stated that “it is not clarification of the world that literature should strive for; it should rather surrender, be patiently immersed in its language, unmask its distortions and thus show the clogged sections of the labyrinth. That made *Verri* the tribune of neo-avantgarde and of reconciliation between literature and neo-capitalist society” (Koprda 2002, 78).

Antonio Pizzuto (1893–1976) declared his support for experimentalism by the novel *Ravenna* (1962). His works are close to the *nouveau roman* and James Joyce’s texts. In the 1970s there appeared rather belated experimental works by Stefano D’Arrigo (1919–1992), the author of the novel *Horcynus Orca*, 1975, written in Joycean style with fantastic elements which overlap with the symbols and expressions in dialectics. Some other, like Sebastiano Vassalli (1941) of Genoa who debuted with a collection of experimental texts *Narcis / Narcissus (Narcisso)*, 1968, and later wrote *Čas zabíjania / The Time of Massacre (Tempo di massacro)*, 1970 and *Umierajúce tisícročie / The Dying Millennium (Il millennio che muore)*, 1972, distanced themselves from avant-garde in the 1980s. It was the time when so called realistic experimenting was formed by the authors close to *Officina* magazine, such as Roberto Roversi (1923–2012), Francesco Leonetti (1924) or Giorgio Cesarano (1928–

1975). The expressionist experiments relate to the texts by Giovanni Testori (1923–1993) and previously mentioned Stefano D'Arrigo (for more details, see Ferroni, 2013).

The new experimental forms and neo-avantgarde of the Italian authors were neither appreciated by the Slovak literary critics, nor by translators. Retrospective evaluation is difficult as while in Italian literature intimism, experiment and neo-avantgarde are sequential (...), in our country the attempts for intimization and experimenting are simultaneous. The result is certain manipulation: *Bubeho dievča/Bebo's Girl (La ragazza di Bube)* by Carlo Cassola is published as a signal that in our country intimization is also acceptable to some extent but, at the same time, as lesser evil in comparison to the concurrent neo-avantgarde. Interest in intimate relationships is continued with translation of *Mraky hnevu/Clouds of Wrath (Una nuvola d'ira, in Italian published in 1962, in Slovakia three years later)* by Giovanni Arpini, but the Slovak critics also use it as a manipulative instrument to fight against neo-avantgarde and its local variant (Koprda, 1994, 116). Some selected works were published in the anthology *Přerušný ráj/A Broken Paradise* compiled by the Czech translator and Romanist Vladimír Mikeš in 1968 (it contains samples of texts by, e.g., Adriano Spatola, Edoardo Sanguinetti, Nanni Balestrini, etc.). Sanguinetti's *Triperuno* was translated into Czech as *Tříkrátník* by Zdeňek Frýbort and Miroslava Nečasová translated experimental texts by Giorgio Manganelli in 1984.

Giorgio Manganelli (1922–1990) of Milan is one of the Italian neo-avantgarde protagonists. Primarily he was a prosaist, but he was also active in the field of literary criticism and translation. Slovak readers can find his work in Czech translation of his short proses named *Centurie (Centuria)* by Miroslava Nečasová. Its subtitle, *Sto malých románových epopéjí/A Hundred Little Novel Epopees*, captures an ambiguous genre identification: it is not a classic novel so the chapters are not linked by the main character, theme, setting or time. However, thematically it makes a certain human epopee where the stories are viewed as the core of hypothetical novels. The author characterized it as follows: "I have placed all the content of a library into my book. In this volume, there is a hundred novel epopees; they are, however, compiled in an amorphous way" (for more details, see Manganelli, 1979). Manganelli built his work, both formally and semantically, on the principles of oxymoron, paradox, and absurdity. The critics labelled it as a formal

experiment and it is not burdened by any ideology (which is one of the reasons why it could have been published in our country), although its individualism and “absurdities of contemporary society where there is no place for a man getting to know another man” (from the postface in the Czech translation) move it to a different context. The book *Centuria* by Manganelli was awarded the Viareggio Prize in literature in 1979.

Other Manganelli's works include *Hilarotragédia/Hilarotragoedia* (*Hilarotragedia*, 1964), *Literatúra ako lož/Literature as a Lie* (*Letteratura come menzogna*, 1967), the “unlikely dialogues” *A a B/A and B* (*A e B*, 1975), the Shakespearean paraphrase *Cassius vládne na Cypre/Cassius Governs at Cypress* (*Cassio governa a Cipro*, 1977), *Láska/Love* (*Amore*, 1981), etc. The author also devoted himself to literary criticism, cooperated with several literary and linguistic journals and the radio. Along with Giuliani, Novelli and Perilli, he published the *Grammatica* magazine where he discussed the meaning and substance of experimental literature with different theorists. As for translation, he focused on the writers in English (Chapman, Eliot, Poe, Henry) and he was also Abbott's, Fairbank's and Maturino's editor.

An important milestone was publishing of collected poem translations named *Rozhovor s časom/The Dialogue with Time* in 1989. It is an anthology of Italian poetry from the 1970s and 1980s, translated and compiled mostly by the prominent Italianists like František Hruška, Pavol Koprda and Stanislav Vallo. Some poems were translated by Jozef Čertík, Lubomír Feldek, Jana Kantorová, Teodor Križka, Jozef Mihalkovič, Štefan Moravčík and Viera Prokešová, in collaboration with the above mentioned Italianists. The anthology compilers decided to include only poetic texts from 1968–1980, i.e. the years of publication of the original poetry collections in Italy. In the 1960s, there came a real breakpoint in the poetry of the Italian Novecento. Therefore, majority of literary scientific studies and anthologies present and analyse the period between the 1960s and present time.

Although the anthology compilers admit the lack of effort to find timeless values of modern Italian poetry, or to unify translations with a central theme, selection of authors, their poetics, essential motives and ideas represent an ideological paradigm of the observed period (the 1970s and 80s), as well as the panorama of individual literary orientations correlating in time, motives and themes. The years 1968–1980, which the compilers and translators use to frame the selection, are not accidental. In 1968 there began the wave of student revolts which stigmatised the social and political situation in

Italy for a long time after. By its very nature, this was a revolutionary year, the poets' loud cry for freedom (although often ending up in anarchy) and liberal politics. The poets gathered around Giovanni Raboni and others joined the protesting students. There is also a symbolic and socio-cultural parallel represented by the fact that the book was published in Slovakia in 1989, which was the Czechoslovak year of revolution for freedom initiated by the student and intellectual circles – although this parallel had not been planned beforehand because the compilation and publication processes were happening prior to the November changes.

Franco Cordelli, a literary critic, poet, prosaist and essayist, could see certain differences between the 1960s and 1970s in Italian literature (the 1960s with their tension between traditionality and avant-garde, represented by Moravia or Cassola on the one side and Gruppo 63 on the other), but he also considers 1968 to be the breakpoint because, among other things, the neo-avantgarde *Alfabeta* magazine was no longer published. He regards the period after 1968 (i.e. the 1970s) as a “new phase – the wasteland.” Literary emptiness was barely filled up by the works of Sciascio, Calvino or Pasolini (Cordelli 2015, 15).

For all that, we perceive *Rozhovor s časom/The Dialogue with Time* as a dialogue between the old/older and young/younger generations, as the search for symbiosis in poetics, author subject, expression, and motif. In translation, there are similar “inter-temporal” and metatext dialogues between Leopardi and Florentinian hermetics, Bellezza and Pasolini, Sapfó and Lamarque, Penna and Rimbaud, etc.

Apparently, the compilers were inspired by the anthologies published in Italy in the 1970s and decided to offer them to a Slovak reader in *Rozhovor s časom/The Dialogue with Time*. There is no doubt that one of them was *Publikum poézie/The Audience of Poetry (Il pubblico della poesia)*, 1975, re-issue in 2004, by the literary theorists Alfonso Berardinelli and Franco Cordelli quoted above. Their readers are addressed with poems by Cucchi, Frabott, Lemarque, Bellezza, De Angelis (these names are included in *Rozhovor s časom/The Dialogue with Time* as well); there are also poems by Greppo, Orengo, Spatola, Viviani, Scalise, Lolini, and others. According to the Italian compilers, unlike the 1960s with their neo-avantgarde and experimentalism, this anthology represents plurality of various tendencies and poetics. On another intersection, there are anthologies providing poetological response to the era of neo-avantgarde: *Zamilované slovo/Word of Love (La*

parola innamorata), 1978, by Giancarlo Pontiggia and Enzo Di Mauro, and *Talianska poézia sedemdesiatych rokov/Italian Poetry of the 1970s* (La poesia italiana degli anni settanta), the anthology by Antonio Porta focused on the works of selected poets such as Conte, Cucchi, De Angelis, Scartaghiande, Lumelli, etc. Newer and more up-to-date anthologies published at the beginning of the third millennium include, e.g., *Po lyrike. Talianski básnici 1960–2000/After Lyrics. The Italian Poets 1960–2000* (Dopo la lirica. Poeti italiani 1960–2000) compiled by Enrico Testa in 2002. Beside the famous names contained in the previously mentioned anthologies, Testa highlights the authors who debuted in the 1970s (Cesare Viviani, Giuseppe Conte, Patrizia Cavalli) or the 1980s (Gianfranco Ciabatti, Cosimo Ortosta, Gianni D’Elia, Patrizia Valduga, Ferruccio Benzoni), and later became the popular and reputable poets of contemporary literature. Furthermore, in the 1970s there were also other publications mapping and analysing poetry of the time, for instance: *Poesie e realtà 45–75/Poems and Reality 45–75* by Giancarlo Majorino, 1977, and two years later, *Il movimento della poesia italiana negli anni Settanta/The Italian Poetry Movement in the 1970s* by Tomaso Kemeny and Cesare Viviani (this one is more theoretical than anthological though); both have a lot of international citations. In spite of the fact *Rozhovor s časom/The Dialogue with Time* does not include the above mentioned works, Pavol Koprda mentions Majorino’s anthology in *Medziliterárny proces II./Interliterary Process II.*, 2000, in relation to contest poetry, i.e. the shift from avant-garde toward contest poetry.

Although the editors of the Slovak anthology offer selection of poems and authors without obvious motivic, thematic, ideological, or temporal division into chapters or units, selection of authors encodes certain messages. The first criterion that can be observed is the generation (age) one. Evidently, there is a group consisting of the older generation representatives: at the time of the anthology publication it included Eugenio Montale (died in 1981; translated pieces are from his works from the 1970s – *Satura*, 1971, *Diario del ‘71 e del ‘72*, 1974, and *Quaderno di quattro anni*, 1977), Sandro Penna (died even before Montale in 1977; the anthology contains his poems from the book *Čudáctva/Oddities/Stranezze*, which was published just before his death), or Vittorio Sereni (died in 1983; the compilers selected his texts from the collection *Premenlivá hviezda/Variable Star/Stella variabile*, 1981). Younger generation, born during or just after the second world war, includes the authors rather unknown by that time, like Milo De Angelis, Maurizio Cucchi, etc. The

variety of presented poetics can be viewed through a large group of authors belonging to (post)hermetists, neo-avantgarde (whose energy was fading during the observed period), Lombard School, or to the beginning of a phenomenon that will fully expand in the coming period: female authors, later tending toward feminist poetry.

Another imaginary group is formed upon the regional criterion, by which we mean the poets from the South Italy. A significant group of poets is called the Lombard Line (*Linea Lombarda*); not only in the sense of geography (many were born out of the region, some even abroad, e.g., Orelli in Switzerland), but also (and especially) in the sense of poetology (poetics of everyday objects such as *poesia-oggetto*). The Lombard Line authors also offer original poems determined by a different life and generation experience – the generation gaps are obvious, for example, between the oldest Fortini and the youngest Pagliarani. However, they maintain the ideological axis of Pascoli-Gozzano-Montale and gradually move from poetics of objects to a broader narrative (the so called second period of the Lombard Line). Despite the compilers have chosen only some of them (Giovanni Giudici, Giovanni Raboni, Vittorio Sereni, Maurizio Cucchi), their selection has a clear aim to represent their poetics and ideological background with specific texts, in order to point out “shared atmosphere, the horizon uniting the Lombard poets or the poets variously connected with Milan and born in 1920–1922” (Ferroni, 2013, 476) rather than a literary school, as well as to highlight the shift from hermetism towards modern poetry.

Another special group in the anthology is formed by the female authors, although they are not linked by one (and only) specific poetics: Vivian Lamarque (*O dvoch ľudoch/Of Two People*), Rossana Ombres (*Pieseň o Lillit/The Song of Lillit*), Amelia Rosselli (*Dokument/The Document 1966–1973*), Maria Luisa Spaziani (*Rakovina civilizácie/Cancer of Civilization*), Marianna Bucchich (*Obývaný dom/Inhabited House*) and Biancamaria Frabotti (*Biely hluk/White Noise*). There was most publicity in Italian literary criticism on the part of Amelia Rosselli – admittedly because she was the daughter of a popular politician and anti-fascist Carlo Rosselli, and because her verses were published and commented by Pier Paolo Pasolini in *Menabó* magazine in the 1960s. Other names are mentioned by the local literary critics just marginally or even not at all. Some of them, like Biancamaria Frabotti, were engaged in the leftist and feminist movements; in the field of

literary science and journalism, she analysed works by different female poets.

All in all, publication of this anthology can be viewed as a ground-breaking act. The compilers succeeded in integrating the authors and extracts from their works (previously unknown both in form and content) in the Slovak cultural context. This anthology opened the door to more extensive translation of Italian poetry into Slovak, but after 1989 it remained closed (with a few exceptions) because of the market. Poetry (not only) in the Italian language was marginalized by both translators and publishers, and this trend has not changed to this day.

6

CHRISTIAN (RELIGIOUS) MOTIVES AND TOPICS AS AN OBSTACLE TO INCLUSION OF LITERARY WORKS INTO SLOVAK RECEPTIVE AND CULTURAL ENVIRONMENT

In the first half of the twentieth century, Christian literature had already played an important role in reception of Italian literature in Slovakia. It was mostly connected to Christian (i.e. Catholic) canon, where “the works were selected for translation according to the ethical and didactic criteria, which prevailed over the aesthetic aspect” (Sabolová, 1996, 14). Such a canon was determined mainly by the Catholic priests who translated the majority of works from the Italian language. However, abolishment of the wartime Slovak Republic, the rise of the new political representation after 1945 and especially 1948 (nationalization of the publishing houses, the end of Christian associations, self-publishing policy, creation of binary opposition between official/unofficial literature, etc.) made the works by Catholic authors ideologically unacceptable. As the Italianist (in the sense of translation and receptive tradition – note by I. Š.) Dagmar Sabolová (2012, 47) observed, in the totalitarian era our Catholic literature had rather “lay character, the authors representing Catholic ethics were marginalized along with the translators. Sad legacy of this time is the existence of ghost-translators who could not translate under their own names.”

In many Italian works of older provenance, there were Christian motives, biblical symbols (Dante Alighieri), or pessimistic undertones (Giacomo Leopardi), which were in stark contrast to our literature concept. “For instance, throughout the totalitarian regime in Slovakia, Leopardi was labelled

with pessimism which made him decadent and therefore unacceptable in the eyes of so-called socialist realism (...). The pressure of the official ideology was manifested in its efforts to find the reason for Giacomo Leopardi's pain, unhappiness and suffering in his aristocratic, closed, ignorant and bigoted background" (Sabolová 2004, 102).

The key role was played by the exile authors and translators of mostly Catholic provenance such as Andrej Žarnov and Karol Strmeň (translators of Dante's *Inferno*), who were avoided by the regime and literary criticism of the time, as well as by ever-changing social and political situation: the period right after the war, 1948 and the 1950s, the liberal 1960s, and the 1970s of normalization, etc. For example, there was a receptive focus on Dante in the 1960s as in 1965 the cultural world celebrated his 700th birth anniversary. This meant an opportunity for his literary and cultural remembrance in our country, too.

After 1989, Dagmar Sabolová translated selected pieces from Leopardi's famous *Zápisník (Z mojich myšlienok) / Notebook (From my thoughts)*, 1997, and wrote an introductory study presenting a valuable chronology of the writer's life. With her translations and expert studies, she has filled in some blanks in old Italian literature. Before 1989, only a few poems by Giacomo Leopardi were translated and published in our country. The important translations include Czech interpretations of *Morálne dielka / Moral Fables / Operette morali* from 1932 and 1979, *Canti*, which were published as *Básně / Poems, 1876*, and *Poezie luny / Poetry of the Moon - 1959*; all of them were reissued after 1989. Slovak translations include *Bolest' svetla / The Pain of Light*, 1970, selected and translated by Gustáv Hupka, awarded with the Ján Hollý Prize, extended and reissued as *Bolest' svetla a svetlo bolesti / The Pain of Light and the Light of Pain* in 2001 (poetry translation by Gustáva Hupka, collaboration on language with Dagmar Sabolová Princic). In 2000, Hupka translated and published Leopardi's juvenilia with the title *Vrúcne prosbičky detskej dušičky / Devout Prayers of a Child's Soul*.

In general, along with the official mainstream Slovak literature, a foreign, exiled group was being formed in the new situation, publishing books by the authors who declared their Christian (especially Catholic) identity and attitudes and tackled religious issues. Logically, the authors who emigrated from Slovakia because of religious persecution or impossibility to pursue priestly vocation and publish religious works, found refuge in Italy or Vati-

can. Most of them were representatives of Slovak Catholic modernism. A special category was formed by the authors operating within Christian dissent (in Slovakia) and publishing translations of selected works from Italian literature (e.g., by don Bosco or Romano Guardini). The secret and independent (“samizdat”) magazines publishing such translations included Kontakt, Fragment (later Fragment-K), Trinásta komnata/Thirteenth Room, or Alternatíva.

In general, there were the following parallel streams:

1. The official mainstream – determined, controlled, and financed by the state cultural policy,
2. Literary exile – free original and translation works,
3. So called “samizdat” – original and translation works concealed from the state.

Now, a few comments on the importance of the Slovak exiles in Italy who were mainly the representatives of Catholic modernism with more than just purely literary relevance. As most of its representatives were Catholic priests, it extended its range of activities towards religion. Thus, they acted as certain social and cultural opposition to the regime of the time. Right after the WWII, The Central Office for Welfare of the Slovak Emigrants in Italy was established. For many years, it was presided by Ignác Zelenka (with an assumed name of Eugen Vesnin), the librarian in Vatican Apostolic Library. Zelenka started publishing the Rím/Roma magazine, which was later renamed as Hlasy z Ríma/Voices from Rome and then Slovenské hlasy z Ríma/Slovak Voices from Rome, having become an important and loud tribune of Slovak cultural, religious, and literary life. Another significant cultural and social moment was founding of the Slovak Institute of St. Cyril and Methodius, and the Slovak Institute in Rome in 1963, in collaboration with other expat organizations in the USA and Canada. Fundamental activity of both these institutes was publishing of mainly theological, philosophical and liturgic texts. The number of publications was growing fast, which led to formation of twenty different book series in total, according to the type of reader and the content of the published books. One of the most important series was Lýra/Lyre, in which original Slovak poetry and translations of foreign poetry into Slovak were published. In Krásne slovo/Beautiful Word, there were publishing op-

portunities for Slovak prosaists and translators of prose from foreign languages. In Jar/Spring, children's books were published, Logos offered philosophical works, Svetlá/Lights concentrated on the saints' biographies, etc.

The individual series offered books written by priests or cultural and educational workers who found refuge in Rome after 1945 or 1948. The most important representatives included Gorazd Zvonický, Eugen Vesnin, Andrej Paulíny, Štefan Náhalka and Vít Ušák. Augustín Visco, known for his literary-scientific activity and cooperation with the Italian colleagues in the field of literary science and comparatistics, also operated in Rome.

The highest number of books was published in the series of Liturgia/Liturgy (liturgic books), Meditácie/Meditations (practical guides for spiritual life) and Obzory/Horizons (works and writings on religious themes). Only then Lýra, with its focus on poetry as part of artistic creation, followed. The key personalities who enriched emigrant cultural life in Rome with their publishing activities were, for example, Rudolf Dilong, Mikuláš Šprinc, Gorazd Zvonický, and Andrej Žarnov. An interesting fact is that in Lýra some non-emigrant authors like Janko Silan also published their works. As for prose and the Krásne slovo series, notable names include Gorazd Zvonický, Rudolf Dilong, as well as translators Karol Strmeň and Gorazd Zvonický again. Zvonický, who sometimes used the name Záhorský as pseudonym, translated the works by Petrarca (*Cez pohľad k srdcu/Through the Look to the Heart*, 1974) and Ugo Foscolo (*Sonety/Sonnets*, 1979). "Exile poetry by this author is a natural reflection of Christian values a sincere relationship to his homeland. The most impressive part are religious reflections enhanced by creative search for liberation of man from material want and atheism" (Cabada, 2002, 94).

All emigrant authors remained forgotten and avoided in Slovakia. In the case of Italy, another negative was the previously mentioned religious character of publications. Catholic emigrant authors were not allowed to publish in Slovakia, they were removed from the textbooks, and it was not possible to publish scientific studies about them in official journals and proceedings. Therefore, it is just right that after 1989 relevant attention was paid to them at last. For all the "post-revolutionary" publications, we choose to mention *Biele miesta v slovenskej literatúre/Blanks in Slovak Literature*, which was published in Bratislava in 1991, rather soon after the November changes. The authors Jozef Hvišč, Viliam Marčok, Mária Bátorová and Vladimír Petrík provided not only a description of the period before 1989 (especially Catholic

modernism and Slovak post-war exile), but also literary portraits of the important exile authors such as Rudolf Dilong, Andrej Žarnov, Karol Strmeň, Jozef Kúttnik Šmálov, Ján Elen Bor and others, as well as their selected works. In fact, it was the first time Slovak readers could meet them. In the anthology included in the book, there is also a poem from the collection *Len črepy/Only the Shards* (subtitle: *Výkriky pri invázii/Screams during the Invasion*) which we would like to highlight, as in it the author Gorazd Zvonický condemned the invasion of the Warsaw Pact troops to Czechoslovakia. In 1969 the collection was translated into Italian and published as *Soltanto rovine... Esclamazioni durante l'invasione*.

As far as concerns the Italian authors of Catholic provenance, several interesting and original works were translated into Slovak. However, they were not the “big names” of Italian literature. It was often Slovak Catholic community, various religious fellowships or associations who requested their translation. They are the outcomes of mutual contacts in Catholic society, consequently distributed via shops selling religious literature. Since 1989, an important role has been played by the publishing house of Spolok sv. Vojtecha/St. Vojtech (Adalbert) Association.

One of the important writers whose work was reissued in Slovakia after 1989 was Giovanni Papini. An Italian original of his *Life of Christ* was published in 1921 and although the fourth edition of its Slovak translation by Mikuláš Pažitka (*Život Krista*) was issued in 1969 (60,000 copies), it was necessary to wait for the fifth edition until 1990. For the former regime, it was logical not to be mentioning Papini’s “conversion” (a convinced atheist became the author with strong Christian ideas, which culminated in his *Life of Christ*). Since the 1920s, however, his works were admittedly translated and published almost regularly in Czechoslovakia: for instance, *Slova a krev/Words and Blood* (*Parole e sangue*), as well as *Hotový člověk/The Finished Man* (*Un uomo finito*), both translated by Skalický in 1926; in the 1930s, *Živý Dante/Live Dante* (*Dante vivo*) was translated by Tučková in 1936. Previously mentioned *Život Krista/The Life of Christ* was also translated into Czech by Skalický and published as *Život Kristův* in 1923, i.e. only two years after its publication in Italian. Brechensbauer’s translation of *Sv. Augustín/St. Augustine* (*Sant’Agostino*) was published in 1947, which means the translation was completed before the fateful 1948 event, although the original was issued in 1929. Other religious texts were not considered ideologically appropriate for

Czech and Slovak readers. Contrarily, in 1948 Slovak translation of the author's polemic letters to the Pope Pius XII. were accepted by the regime, translated by Mikuláš Pažitka and published as *Listy ľudom pápeža Celestína VI./The Letters of Pope Celestine VI to All Mankind (Lettere di Papa Celestino VI.)*. Apart from *Život Krista/Life of Christ*, in 1990 there was another Papini's work, *Legendy umučenia/Legends of Passion*, translated into Slovak.

Until 1989, Iginio Giordani was completely unknown to the Slovak readership. Most Giordani's activities relate to the Focolare movement and the Vatican Apostolic Library. The author was both politically (*Movimento Popolare*) and journalistically (*Il Quotidiano*) active. In the time of fascism, he strictly rejected Mussolini's politics; later he started intensive collaboration with Chiara Lubich who established *Centro Iginio Giordani/Iginio Giordani Centre*. Its aim was to make the author's work (mainly not yet published texts, correspondence, and articles) available to the general public. One of the most distinguished co-workers of Chiara Lubich and the Focolare movement was Dori Zamboni.

No wonder that in the post-revolutionary times there was strong demand to make their ideas and stories available in Czech and Slovak translations. It was met by Blahoslav Hečko who translated Giordani's *Ohnivý deník/Diary of Fire (Diario di fuoco)* in 1996. The Italian original was published in 1980 and for the previously mentioned reasons it could not have been translated earlier – despite the fact Focolare movement first came to Slovakia in the 1960s, through the contacts with Eastern Germany where Natália Dalapiccolo, one of the first Chiara's companions, had lived. In the socially turbulent year of 1968, Mariapoli – the first secret multi-day meeting of the movement supporters – even took place in the Tatra mountains, Slovakia. *Diary of Fire* is one of the most translated Giordani's texts, especially for its “trans-national” character. The work is full of reflections, dialogues with God and humanity, author's meditations and spirituality. Tension between Christianity (faith) on the one hand and secularity on the other is obvious. In 1994, i.e. two years before publication of the book above, Bystrík Žák published translation of Zamboni's *V hĺbke bolesti: skutočné príbehy/When the Pain Knocks Hard: True Stories (Quando il dolore bussava forte. Racconti veri)*.

After 1989, works by Roberto Brunelli – a priest, writer, art critic and author of several religious books, also became available. Thanks to his enthusiasm and engaging writing style, he has been publishing since the 1980s, with *Parole dipinte/Painted Words* from 2014 being his latest volume.

We should also mention the names of Gianna Beretta and Pietro Molla, who are well-known mainly in the Italian Church, although not so much in Slovakia. Beretta was canonised by the Pope John Paul II for her brave decision not to have an abortion even at the cost of her own death. Those are just a few reasons why publication of Slovak translation of *Listy/Letters (Lettere)* by Alžbeta Šuplatová deserves positive review. In 2015 the book was nominated for Ján Hollý Prize in the category of literary translation by its publisher Spolok sv. Vojtecha/St. Vojtech Association.

The first quarter of the book contains biographical record of personal and work life of the couple (Beretta and Molla), introduction by the archbishop of Milan, the archpriest of the Papal Basilica, and the compiler Elio Guerriero. The rest consists of the letters which the couple wrote to each other after their first meeting, in marriage, during Pietro's trips abroad and "in matureness" (this part is most important, both compositionally and thematically). In the final part there is biography again, only this time it is chronological: rather a summary than a linear text. Translation by Alžbeta Šuplatová truthfully interprets semantic, linguistic, stylistic, and compositional aspects of the original work structure. The text implies the translator has a lot of experience with epistolary and documentary literature, proven by many of her previous translations with church themes and her editorial activity for Spolok svätého Vojtecha/St. Vojtech Association.

We appreciate that Šuplatová as a translator respects the original text but, beside factographical and biographical details, she can also capture moods, mental states (emotionality, tiredness, etc.) and opinions of the protagonists adequately and authentically. Based on comparison of the original and translated texts, we regard this part as best mastered, both artistically and linguistically. For instance, she can sensitively separate private and intimate matters from social and general ones, just like in the original work, which can be defined as artistic transposition. The above-mentioned framework components (introduction, conclusion) are not artistic texts, although here the translator has proven her excellent knowledge of the Italian language, too.

The original book also features many family photos. It is a pity the Slovak edition only contains one black-and-white picture of Beretta (p. 60). The main value of the book, however, is its moral legacy which undoubtedly transcends purely ecclesiastical circles. The translator succeeded in appropriate and targeted interpretation of this legacy to Slovak readership.

Equally strong social ideas (from both thematic and motivic aspect), emotional charge, religious approach to the topic, and quality editorial work (including the linguistic aspect) are typical features of yet another book nominated for the Ján Hollý Prize by Spolok sv. Vojtecha/St. Vojtech Association in 2016: *La strada del sole/The Journey of the Sun* by Francesco Lorenzi in Italian, as well as its Slovak version *Cesta slnka*, translated by Marta Jedličková and introduced by cardinal Gianfranco Ravasi. Thanks to its strong theme of social rebirth from debauchery, drugs and alcohol leading to temperance and finding God, the work attracted a lot of media attention in Italy. There were several reviews and interviews with the author published especially in religious (mostly Catholic) magazines and newspapers, such as *Avvenire*, *Famiglia Cristiana*, etc. The book is autobiographical and tells the authentic story of an Italian rock band *The Sun*.

Minor Christian authors, whose works were translated into Slovak after 1989 in order to substitute for the locally non-existent religious topics, included Antonio Fattori who collected *Príbehy starého zákona/Stories from the New Testament* (1991); P. E. Bernardi – Leopoldo Mandić: *svätec uzmiernenia/Leopoldo Mandić: the Saint of Reconciliation* (1993); Luciana Mariani – *Proti vetru and Pod vánkom ducha/Against the Wind and Under the Spirit* (1993); texts by John Paul II *Najdrahšej mládeži/My Dear Young Friends* (1996) and *Moje modlitby/My Prayers* (1996); several books by Bruno Ferrero – *Niekedy stačí jeden slnečný lúč/Sometimes One Sunbeam is Enough* (1998), *Spev svrčka/Singing of a Cricket* (2000), *Kruhy na vode/Circles on the Water* (2002), *Vie to iba vietor/Only the Wind Knows* (2002), or *Tajomstvo červených rybiek/Secret of the Red Fish* (2003); Carolina Branduardi – *A až potom hovorme o láske/And Only Then Let's Talk About Love* (1999), etc.

A special creative activity is writing children's books, mainly on religious topics. In 1997 Slovak receptive environment was enriched with Brunelli's *Svätá biblia/Holy Bible (La Sacra Bibbia)*, translated for children by Miroslava Vallová. (Note: as a matter of fact, Brunelli's authorship is understood as re-telling of the existing stories; the individual episodes from the Old

and New Testament are arranged in such a way so there is one for each Sunday). In the same year, Vallová also published the children's book *Prvé otázky/First Questions (Primi perché?)* by Bruno Balzano.

As far as the Jewish community is concerned, in the totalitarian regime before 1989 it was perceived not only from the religious point of view (i.e. as Jewish religion), but also in a broader ideological and political context. Since we had analysed Jewishness and translation of the works by the Italian Jewish authors in several monographs and studies (namely *Holokaust v talianskej a slovenskej memoárovej literatúre/Holocaust in the Italian and Slovak Memoir Literature*, 2009), in the following chapter we will summarize the issue and point out ideological and political background of its reception.

In the view of the democratic character of the state after 1945, particularly in terms of unlimited opportunities for publishing without the censors' intervention, memoir prose dedicated to recollection of traumas experienced in concentration camps is abundant in Italian post-war literature. Unlike in Czechoslovakia, however, its further development in Italy was blocked by other than ideological factors: repugnance and even refusal of both readers and publishers to release war experience and the Holocaust drama. In the post-war euphoria, they favored works full of vitality and celebration of new life. Therefore, it is not surprising that, for instance, *If This Is a Man* by Primo Levi, which later made the author famous worldwide, was refused by the Einaudi publishing house in 1946. As mentioned above, the situation in the postwar period (socialism period in Czechoslovakia) was different. Disregarding domestic production of memoirs on Shoah, translations of works with the topic of the Holocaust in Italy were overshadowed by ideologically more convenient, smooth, or neutral topics (especially the Italian "classics", prose of the Italian ancient history, or the neorealist prose). The typical example of such "overshadowing" are the works by one of the most significant figures of the Italian and world memoir literature – Primo Levi. The author is typical with connecting his personal life (Jewish religious identity), socio-political background (the rise of fascism) and literature (an effort to capture his own and his family's fate in the time of Jewish persecution in terms of "written remains," not only as depiction of an oppressive and dramatic period, but also as a memento for future generations).

The results of further Levi's writing are the works awarded the distinguished Italian literary prizes and translated into tens of languages, such as previously mentioned *If This Is a Man* (*Se questo è un uomo*, first published

in Turin in 1947), *The Truce* (*La Tregua*, 1963), which can be considered a sequel of *If This Is a Man* (especially the first three chapters concerning the author's internment in Auschwitz), as well as *If Not Now, When?* (*Se non ora, quando?*, 1982 – although it is fiction), and a collection of essays *The Drowned and the Saved* (*I sommersi e i salvati*, 1986). The above mentioned works represent different stages of the author's life in a concentration camp – from dragging away, through depiction of life in the camp, to its liberation by the Soviets, to the post-war period, respectively. They are separate narrative units, but the author returns to the previous works, supplements them with new motives, refers to the ideas already expressed, etc. While showing the signs characteristic for that period in the first two aforementioned works, the author used fiction as a medium of art.

The work *If This Is a Man* was translated into Slovak forty-three years later (!), *The Truce* thirty-nine years later and *The Drowned and the Saved* seventeen years after the publishing of the original. The recollections were published successively in 2001, 2002 and 2003, as translated by Terézia Gašparíková and František Hruška. The work *Conversations with Primo Levi* was selected, organized and supplemented with notes by Marco Belpoliti (cf. Šuša-Prando, 2014) and published in Czech in 2003.

7

TRANSLATION AS A MORALITY INDICATOR OF SLOVAK CULTURAL AND RECEPTIVE ENVIRONMENT

(SELECTED ITALIAN AUTHORS
AND THEIR TOPICS ON THE BLACKLIST)

Apart from religious reasons for avoiding certain topics (hence works to be (un)translated into Slovak), there were also social, critical, and moral ones. As Viera Žemberová (2014, 75) mentioned, “perhaps it is not surprising that the verdicts of the official literary critics used the argument of morality which affected or addressed both the author and the reader.”

A specific case was Alberto Moravia, the world-famous Italian author who did not hesitate to present nudity, sex, or harsh expressive dialogues. For ideologized Slovak literature and culture, however, he was far too relevant (as was shown in the chapter about neorealism) to be ignored or avoided. The problem occurred in the time of normalization, particularly because of the above-mentioned strong presence of eroticism and sex in his texts – although this problem was solved by appropriate postfaces and reviews. However, some texts, especially his latest works influenced by Freud’s thesis of sublimation and sex as a momentum in human life, could not be acceptably explained and commented, not to speak of their translation. A typical example is the novel *Ja+On/Him and Me (Io e lui)*, published in Italy in 1971, which was considered ideologically and morally unacceptable at the time of normalization as its plot is built on the author’s dialogue with his penis.

Obviously, this expressive and artistic version of Alberto Moravia (animality, sexuality, corporality – which were, by the way, rejected by our literary critics of the time in Dominik Tatarka's writing), could not represent Italian literature before 1989. Therefore, publishing of this book had to wait for the change of the social and political regime and it was translated into Czech only in 1992. For the sake of objectivity, however, it must be said that Moravia's works were neither accepted by the Italian conservative circles and in 1952 (long before *Him and Me* was published) his proses were put on the blacklist of morally offensive books.

The short story called *Nadávky/Insults* has had an interesting destiny. It has never existed as an Italian original because it was first published in English in *Playboy* magazine in June 1974. The Italian version was created as a retelling of the original text based on the English version and the author's notes; Slovak interpretation has also adhered to this reconstruction. In the short story *Romildo*, the author fully developed his interpretative mastership and the skill of psychological immersion into the human mind, mainly regarding the preparedness of the situation – accidentality axis. *Romildo* decides not to travel to Rome with his wife and stays at home because he wants to think. He meets a young homosexual on the beach and invites him to his house. He calls him „a boy” and does not name him at all. When the boy puts *Romildo*'s wife's skirt on, they start playing a game in which the youth is the wife. *Romildo* does not, however, complete the sexual act itself, which can be perceived as his incapability of action. “Therefore, inability to have homosexual sex saves him and gives him a chance to return to his previous life, to that much despised normality which, however, gives him certainty of continuation in this new situation” (Sabolová, 2003, 230). After all, inability to act is a typical feature of many Moravia's characters. His unconventionality (again, mainly regarding openly displayed sexuality) reached the climax in the above mentioned novel *Ja+On/Him and Me*, translated into Czech in 1992. The characters are sometimes caricatured up to the level of absurdity, and the book is full of comic scenes, sarcasm, self-irony on the “to want – to be allowed” axis, again based on Moravia's deep knowledge of psychoanalysis. Pavel Hartl, the Czech psychologist and author of the commentary analysing the book or, more precisely, its translation by Alena Hartmanová, views it as personification. In other words, an abstract and hard-to-imagine sexual instinct is personified in a concrete and easy-to-imagine male organ – penis.

According to the psychologist, “his [Moravia’s] dialogues reflect conflicts between free and ethical aspects of life and its instinctive basis into a depth unparalleled by any other fiction.”

Translation of *Zlaté okuliare/The Gold Rimmed Spectacles (Occhiali d’oro)* by Giorgio Bassani is another book that Slovak readers had to wait for until after 1989. Although it does not contain direct sexual allusions, the topic of homosexuality, especially in relation to Jewishness, was ideologically incorrect. The first part of the book depicts a diversity of the main character – a doctor, beginning to be suspicious of his surroundings. Later it is intensified (unconfirmed gossip about his relationships), and finally finished with rejection. The change of people’s attitude to Fadigati is caused by his different sexual orientation, Judaism or Jewishness do not play an important role yet. His double difference is only disclosed when discussion of the “Jewish Question” is launched, which makes Fadigati’s reputation even worse.

In the book, Jewishness is a synonym to wealth and good social status which reflects the conflict between the rich Jews and the poor non-Jews. Fadigati’s lover Deliliers, who had run away to Paris in the meantime and robbed his partner of his savings and property, expresses his aversion to the well-off Jewish class in a letter. Here the author extends dichotomy of Jewishness – homosexuality with a social dimension. Consequently, homosexuality, Jewishness and social conflict start overlapping and create trichotomic relationship. The narrator of the novel is a young Jewish boy who used to travel with Fadigati by train from Ferrara to Bologna, although he is telling the story in the first person. There are just a few characters in the novel, mostly defined by their attitude to homosexuality and Jewishness. In general, Bassani did not create a classic character structure (expressly positive versus expressly negative); it is up to the reader to decipher and qualify them.

Slovak receptive and cultural environment had a very peculiar, sometimes even reserved attitude to “moral aspect” of Pier Paolo Pasolini’s life and work. Pasolini’s creation was affected by several personal factors: he lived in poverty, which became subject of several books and screenplays of his; he believed in communist ideals so in 1947 he joined the Italian Communist Party; and, last but not least, his homosexuality. Because of it, he had to leave the job of a teacher and was even expelled from the party for moral reasons, which made him suffer a lot. The end of Pasolini’s life was also sad: he was murdered. His personality had never been perceived comprehensively in our

country, only certain aspects of his activities (e.g., merits in the field of cinematography and social dimension of his work) were presented and highlighted. As a result, only some of his works with acceptable topics and attitudes were selected to be translated into Slovak (or Czech), which consequently caused a lot of cliché and stereotypes in perception of his personality.

State editorial policy, for example, published negative reviews of Pasolini's novels and presented them as works lacking positive vision or moral conclusion. His turbulent private life, homosexuality and tragic death were intentionally concealed. Another problem was the language (dialect, jargon), vulgarisms and strongly naturalistic approach to depictions of reality. The Italianist Fabbiano Gritti points out that Pasolini "is well-known in Slovakia especially for his film-directing activities and translations of some of his famous novels" (Gritti, 2012, 5). However, he says, a detailed analytical study of his poetics is missing. The problem that he identifies in Slovak reception is mainly the linguistic barrier, namely the dialect used by the author. As it follows from various literary scientific discussions, the debate on neorealistic poetics in Italy was far from linear and unambiguous, too. It was also typical with distinct ideological postulates but, contrarily to the Czechoslovak model, it was taking place in a democratic way and without interventions of the state censorship.

As a matter of fact, Pasolini's *Nečisté skutky. Amado mio / Impure Acts. Amado mio (Atti impuri. Amado mio)* was translated into Slovak in 2010. The author wrote it in the post-war period (between 1946–1948), but even in Italy it was only published (regarding its content and general character) much later – in 1982, years after the author's death. In these two short autobiographical novels Pasolini goes back to his youth when he worked as a teacher. The main motif of both texts localized in Friuli is homosexual passion of the protagonist for a local boy (Nisiuti), or boys. Certainly, showing such an important author as Pasolini through the prism of his homosexuality (although in an artistic literary form) was undesirable for the local receptive environment.

Emanuele Trevi decided to present Pasolini to contemporary Italian readership (and, thanks to translation by František Hruška, to the Slovak one as well). Presumably, Trevi's book *Niečo napísané / Something Written* will mainly be attempted by a demanding reader with good knowledge of Italian culture, literature, and art. Regarding the above-mentioned reasons, it is all

the more challenging for Slovak recipients to comprehend the book as they may not be sufficiently familiar with literary and cultural particularities of Italian literature and Pasolini's works, which Trevi refers to practically throughout the book.

Trevi decided to study Pasolini's literary legacy in the early 1990s and published *Niečo napísané/Something Written* in 2012, quite a long time after Pasolini's death. Pasolini's novel *Nafta/Petrolio* was not translated into Slovak but Trevi's *Niečo napísané/Something Written* was published by Kalligram in 2015, which is probably not a coincidence. In 2015 we celebrated Pier Paolo Pasolini's fortieth death anniversary and in this novel Trevi paid tribute to him. We regard this fact as extremely positive from both receptive and inter-literary aspects because it exposes blanks in Slovak translation, receptive and cultural context. In his book, Trevi says that it includes "elements of autobiography, literary interpretation and travelogue" (we might disagree with inclusion of literary interpretation in genres, though). As for the methods, "references to Pasolini's artistic creation, especially to his unfinished novel *Petrolio*, prevail" (quotations come from the book cover so the page number is not specified). On page 29, however, the author defines *Niečo napísané/Something Written* as "a hybrid, shapeless monster which, under different circumstances, can remind of a novel, essay, mythological poem, travelogue, or collection of short stories."

In this Trevi's book, the 1990s take turns with the 1960s and 1970s (in relation to Pasolini and cultural situation of the time), although composition puts them in retrospective. Consequently, readers can discern the aspect of time and resulting themes and motives in the book. Trevi named his work after one of Pasolini's chapters in *Nafta/Petrolio*. There are two main bonding agents the author uses to connect both texts – *Petrolio* and *Something Written*. The first one is a young, 30-year-old writer whose task is to search the archive for all the interviews which Pasolini gave during his prolific career, and the second one is Laura Betti, a former actress, Pasolini's close friend and a representative of his foundation. The writer's research in the archive of Pasolini Foundation (collecting, searching, sorting the interviews, etc.) and, in like manner, detailed research of the fragments of *Petrolio*, gradually reveal Pasolini's philosophy of life and ideas in relation to selected topic or events. Thus, in *Niečo napísané/Something Written* Trevi constitutes the text based on mostly opposing binarities. The key binarity consists of the present – past axis, while present is represented by the search of the archive (the

main storyline). Through the interviews and analyses of Petrolio, Pasolini's past and contemporary cultural and social era unfold. To link them, the author primarily used the character of Laura Betti (he calls her a Madwoman) who personally knew Pasolini and the Italian writing and artistic community of the time. Despite the fact Betti is the key character in this Trevi's book, for Slovak readers she is largely unknown. In Italian culture, however, Betti is part of a broader social and artistic context (she collaborated not only with Pasolini, but also with Bertolucci and Fellini while playing in many of their films). Connecting the worlds of film and literature and its setting in a particular cultural space-time (through the prism of Betti's authentic opinions and personal observations of Pasolini and other celebrities she knew in person) makes Trevi's text the essential cultural and artistic testament. Even her bizarre, eccentric, and often vulgar conduct should not be viewed perfunctorily only because certain statements, behaviour, etc., characterize her as a person. On the contrary, it is necessary to see her as an intermediary of information about Pasolini in the first place, although she certainly plays an important story-forming role too (she used to meet Trevi in Pasolini's foundation on daily basis, therefore it is logical he incorporated her in the book).

In regard to Pasolini and some other authors, we will make another short excursion. Interestingly enough, in the Slovak anthology of the Italian artistic texts from the 1960s and 70s *Rozhovor s časom / A Dialogue with Time* (published in 1989), there is Pasolini's portrait at the end but it contains none of his texts. Presumably, the compilers managed to get around the censor at least in this way (or vice versa, the censor might have removed them from the anthology). Pasolini, however, is the motif of *In memoriam*, the poem by Dario Bellezza, or of *Z Pasoliniho kraja / From Pasolini's Province*, the text by Maria Luisa Spaziani. Moreover, in the works by Giorgio Caproni, who was also included in the anthology, Pasolini appears as well (he reviewed his texts in the 36th issue of the *Paragone* magazine in 1952). In like manner, we can deduce binarity of Pasolini – Lombard Line. The point is it was Pasolini who wrote the article *Implicazioni di una Linea lombarda / Implications of the Lombard Line* in 1954, which became part of his thematically broader publication *Passione ed ideologia / Passion and Ideology*, 1960. There is no doubt the reasons for including Pasolini in the anthology are, beside the author's aesthetic, literal and cultural legacy, his specific attitude to the events of 1968 (he took a social stance and supported the policemen over the protesters who

are mostly “spoiled sons of good families”) and his violent death in 1975, i.e. during the time period covered by the anthology – in spite of the fact it is not said explicitly. The author’s image in the anthology is the one of the marginalized people’s advocate. The emphasis is put on politization of his poetry and its anti-aesthetic consequences (in terms of transformation of poetry into rhetoric), especially in the collections from the 1960s and 70s.

Unfortunately, the anthology compilers do not speak about homosexuality of several authors – they rather use the term “marginalization.” A different sexual orientation was frequently a key moment affecting the author subject (on the author-work-reader communication axis), but these aspects would presumably be rejected for moral reasons by the censors. Yet, we highlight the fact that despite its publishing in 1989, it is obvious the book was finished and printed before the November changes. Apart from Pasolini, out of the authors included in the anthology a different sexual orientation was also present in Sandro Penna – which is not mentioned as well. This is in contrast with the view of Gabriela Chalupská who describes the relationship between the author and his work of art as “transparent poetry expressing homoerotic relation to youth and boyish beauty” (Pelán et al., 2004, 559). In this regard, we would like to point out Penna’s posthumously published collection *Čudáctva/The Oddities* (Stranezze), 1977: the anthology contains the texts from it, e.g., *Kronika jari/Chronicle of Spring* (transl. Pavol Koprda and Jozef Mihalkovič).

In addition, Penna’s poetry builds on the “intimistic Petrarca-Leopardi line, which lacks a broad thematic repertoire but sharpens the poetic language, reflects and transforms the moments of everyday life into words at which it looks kindly” (Iurlano, 2000, 137). Therefore, inclusion of his poems in the anthology is logical and enriching for Slovak readers from both cultural and literal aspects.

Our readers also know the collection of Penna’s poetry in Czech called *Zvláštní radost žít/A Strange Joy to Live*, 1986, and, from the post-revolutionary period, the anthology *Traduzioni/Preklady* (1/2000) in Slovak. In the latter, there were poems from his collection *Poesie/Poetry*, 1989 (originally 1939), translated by Pavol Štubňa.

The same is true for Dario Bellezza: the compilers of *Rozhovor s časom/The Dialogue with Time* anthology generally speak about the damned poets who are often pushed to the margins of society. However, Zora Jand-

ová-Obstová points out that in Bellezza's essential work *Invektívy a licencie/Invectives and Licences (Invettive e licenze)*, in which social conventions are strongly opposed, "he openly speaks about homosexuality" (Pelán et al., 2004, 162). This work was published in 1971 (i.e. within the time span covered by the anthology) and had evoked an extraordinary response in Italy. The compilers, however, decided to translate the collection *Ja/Me (Io)*, 1983, and we admit it was the right choice. Moreover, the poem *Prach a popol/Dust and Ashes* and the last untitled one ideologically frame the anthology – they form its beginning and end. Additionally, in the chapter named *Vývojové línie talianskej literatúry v 20. storočí/Developmental Lines of Italian Literature in the 20th Century* from the publication *Z dejín európskych literatúr 20. storočia/From the History of Italian literature in the 20th Century* published in post-November era, Pavol Koprda (2002, 90) suitably complements this aspect with information that Dario Bellezza is Pasolini's disciple and a "Roman poet of homosexual inspiration." He also mentions Penna's "homosexual loves expressed by the ordinary language of desire" (ibid, 71). Similarly, in the publication *Medziliterárny proces II. (Literárno-historické jednotky v 20. storočí)/Interliterary Process II (Literary and Historical Units in the 20th Century)*, Koprda helps reader understand the relations between "poetics of objects" (in terms of simple, culturally unanchored objects) and homosexual loves expressed by ordinary language of human (often unfulfilled) desire. The author closes himself up to the world of words from which the power of own "self" springs up, as well as defiance and intersection of the given and the wanted. He writes about it in the verses of the *Stranezze/The Oddities* collection: he "only has a white notepad" left. According to the author from Nitra School, it was the theme of homosexual love and otherness which "de-metaphysicised national poetic tradition (later with Pasolini)" (Koprda 2000, 312).

In the penultimate decade of the 20th century, it was just as difficult to translate contemporary authors who became enormously popular among readers and caught interest – both positive and negative – of the Italian critics. Mainly in the early 1980s, many of them (Enrico Palandri, Pier Vittorio Tondelli, Andrea De Carlo, Claudio Piersanti, Aldo Busi, etc.) began to express their disillusion and displeasure with the situation in society much more openly and with their sharp criticism they became a loud tribune for the malcontent young generation.

At that time, Pier Vittorio Tondelli became the key literary and cultural figure, an icon of culture and artistic world, and the speaker of a young generation and liberal lifestyle in Italy. His opinions of freedom, drugs, alcohol, decay of society, and homosexuality, all expressed in the cult work called *Ďalší libertínci/Other Libertines (Altri libertini)* from 1980, caused cultural revolution and outrage in the local society (especially the author's intention to escape towards alcohol, drugs, and free sex). Because of its allegedly obscene content, the book was even confiscated and destroyed. In six short stories from Italy (they take place in the province Emilia Romagna) he reopened several topics avoided by contemporary society (violence, prostitution, ideals of 1968, disco life, alcohol and drug excesses, homosexuality) and connected literature to its updating function. Considering the themes, attitudes, form, and language (mainly colloquial language of young generation), this work remained unknown to Slovak readership despite it became a cult one in Italy.

On the other hand, the novel by Andrea De Carlo, who was also a member of the socially critical generation, was translated into Slovak. The author was first introduced to the Slovak readers through the extract from *Macno*, 1988, original 1984, translated by Pavol Koprda, published in the *Revue svetovej literatúry/World Literature Revue* magazine. The full version of a book, however, became available only in 1989 when František Hruška translated *Vtáky z kletky a z voliéry/Cage and Aviary Birds (Uccelli da gabbia e da voliera)*; the original published in 1982. Although the translator decided to pick the second author's volume (at that time, his first novel *Smotanový vlak/The Cream Train* was published already), because of its social activity (we intentionally avoid the term "social engagement," which can have negative connotation in our geographic area), topicality, artistic quality, spatial anchorage in Italian settings (*Smotanový vlak/The Cream Train* is set in the US) it was undoubtedly the right editorial act. Along with Tondelli (his *Altri libertini/Other Libertines* was not published in Slovakia, as was mentioned previously), the work could have fit into the social-critical context and thus create a logical axis of the 1960s (people's interest in public affairs, liberalization tendencies, so-called contestations, the Italian memorable year of 1968), the 1970s (the rise of terrorism), up to the 1980s. The characters in the first two De Carlo's books are "insecure, apathic, fascinated and driven by career and success, unable to settle down, excited about exotism, far away

countries and the chaos of the American metropolises, and lacking a defined ideology” (Segre 1998, 1512).

De Carlo’s views, embodied in the main character of Fiodor Barna, spoke the mind of the young generation, although not as expressively as in the case of Tondelli. “Perhaps this generation representative is superficial and infantile sometimes, but his impulsiveness expresses resistance of a young person to soulless mechanisms of society where one’s uniqueness must be subjected to the interests of efficiency and profit” (Hruška, 2009, 119). Hruška sees the importance of translation of this book into Slovak in the fact that it offers Slovak readers a complete story with a plot, characters and peripeteias, i.e. proven ways and means of this epic genre (ibid, 120), and that it is set in contemporary Italian reality.

In addition, De Carlo’s book *Vtáky z klietky a z voliéry / Cage and Aviary Birds* was published in Italy in 1982, and his debut *Smotanový vlak / The Cream Train* even a year earlier, mainly thanks to Calvino who read the manuscript and recommended it for publishing.

Another writer and artist who had affected an Italian literary-historical context with his social criticism was Aldo Busi, especially known for his work *Seminár mládeže / Seminar on Youth (Seminario sulla gioventù)*, 1984. This book can be considered a statement of otherness and rejection of conformity of the 1980s, but it had never been translated into Slovak. Only in 1994 Czech translation (*Seminář mládí*) was published, which made it comprehensible also to Slovak readers. The same is true for *Standardní život občasného prodavače punčocháčů / The Standard Life of a Temporary Pantyhose Salesman*.

There are no more Slovak or Czech translations of Tondelli’s books. The author wrote several other works including poems, a detective novel, and a short story collection, but he died in 1991. Neither De Carlo received massive readers’ applause in our country. These authors were not only regarded as critics of society and social phenomena, but they also did not quite fit in our translation-receptive context with their actions and opinions, mostly for so called moral reason.

CONCLUSION

Despite the commercial pressure after 1989, which caused prevailing interest of the publishers and booksellers in publishing books with high profit potential, it was not just low-quality or even junk fiction that was translated from Italian into Slovak. The trend of publishing bestsellers has a global character and is not the result of social and political changes after 1989. They only allowed different publishing policy and opened our market to free selection and publishing of books. Nowadays, our book market is compatible with the European one, so Slovak readers are not deprived of the works that had become popular abroad. This is also one of the benefits of freedom.

By the way, freedom. In our research, it was particularly important to point out the aspects that blocked free publishing of certain topics or public engagement of many writers. Some of them were even blacklisted because of their religious, personal, or political beliefs. Some books could not have been published at all, other – published already – were withdrawn from the bookstore counters and from the lists of literature recommended to schools.

Since the time of Dante (whose 500th death anniversary is, by the way, to be commemorated in the year of publication of this book), through Petrarca, Boccaccio, Leopardi, Manzoni, up to the gems of Italian neorealism, Eco or Baricco, Italian literature has been one of the key contributions to the world cultural heritage and a model aesthetic canon. The extraordinary success of the most translated contemporary author Elena Ferrante still needs a deep literary and social analysis. Many of these books were translated into Slovak and became bestsellers (before 1989). They were the proof of not only the Italian authors' quality, but also of the quality and experience of our translators. Just an interesting detail – Dante's *Božská komédia* / *Divine Comedy* became the most beautiful Slovak book of 2019 (Bibiana).

As for translations from Italian literature in comparison with some other foreign languages, the situation is quite favourable. Quantitatively, they cannot beat translations from Anglo-American literature indeed, but their number and quality are respectable. In this context, the Romanist Katarína Bednárová (2015, 44) says that “unfortunately, French literature has been little

translated since 1989, in contrast to Italian one with translations of works by Baricco, Calvino, Eco, etc.”

In our publication, we tried to focus on the topics and areas that were avoided or banned for ideological reasons. In some cases, state censorship was bothered for religious or moral reasons, else the problem was the author (their life or views), or the work simply did not fit in the recommended scheme. The scheme mostly consisted of socialist realism and anything getting further away from its principles – in both content and form – was not in compliance with cultural, publishing and, in fact, also educational policies of the state. This is one of the reasons why so many books were only translated after 1989. The monograph concentrates on the important works which could not have been published for variety of reasons. Some of them have also created a more interesting and broader context of Slovak-Italian inter-literary relations: for instance, Slovak authors of Catholic modernism who published their own or translated works as emigrants in Italy. However, the relevant category in our research were the Italian authors and their works translated into Slovak. We focused on the writers of Catholic and Jewish provenance, as well as neorealists and the representatives of experimental forms.

Regarding the blank spots, partially filled in only after 1989, the development of translation from Italian into Slovak cannot be viewed as linear. Fortunately, after belated incorporation of these works into Slovak cultural and receptive context we can say that many of them found their Slovak readers, despite delay of several decades. That is the tax we must pay for the time of totalitarianism. However, it is also a challenge to the contemporary translators to continue with their creative activity and translate as many works by contemporary Italian authors into Slovak as possible.

RESUMÉ

Rok 1989 predstavuje v novodobých dejinách Slovenska významný historický, politický, ako aj spoločenský a kultúrny medzník. Zmeny, ktoré nastali v celej spoločnosti, sa logicky, pretavili aj do slovenskej literatúry – vlastnej domácej tvorby, ako i prekladovej tvorby z inonárodných literatúr do slovenskej kultúry. Uvedený rok priniesol do slovenského recepčno-kultúrneho kontextu fenomén tzv. zapĺňania bielych miest v zmysle dodatočného včleňovania vybraných zahraničných autorov, diel a tém do existujúceho prijímajúceho kultúrneho prostredia. Toto dodatočné včleňovanie bolo spôsobené predovšetkým ideologickými dôvodmi (nemožnosť prekladania diel z dôvodu spoločensky nevyhovujúcej témy pred rokom 1989, nesúladu s vtedajšou kultúrnou politikou, ďalej sú to aspekty, priečiace sa jednotnej tvorivej metóde, vybraní zahraniční autori, ktorí boli pred rokom 1989 na indexe a podobne).

Tieto aspekty sa nevyhli ani slovensko-talianskym medziliterárnym a medzikultúrnym vzťahom na osi talianska literatúra (ako východisková kultúra) a slovenská kultúra (ako cieľová kultúra). Dané vzťahy v niektorých prípadoch umocňoval ešte jeden dôležitý fenomén a to je prítomnosť Vatikánu na Apeninskom polostrove (do roku 1989 u nás politicky obchádzanom) – v zmysle náboženskom, ideovom (ideologickom, doktrinálnom) a z hľadiska medzinárodných vzťahov aj (geo)politickom. V oblasti prekladovej literatúry a medziliterárných vzťahov máme na mysli najmä taliansku náboženskú, resp. nábožensky motivovanú literatúru, o ktorej hovoríme aj v našej monografii.

Ako sme uviedli, rok 1989 zasiahol aj prekladovú tvorbu z talianskej literatúry. Túto vedeckú monografiu sme koncipovali na základe analýzy a opisu recepčnej politiky po roku 1989 vo vzťahu k zapĺňaniu bielych miest. Pokúsili sme sa vysvetliť dôvody nepreloženia či systematického neprekladania diel, resp. určitých tém a autorov a následne ich zaradiť do širšieho kultúrno-recepčného kontextu na základe vybraných recepčných modelov. Na základe tohto princípu sa nám začala formovať, resp. modelovať recepčná situácia (v zmysle doterajšej recepčnej tradície, vrátane ideologických ruptúr) po

roku 1989. Odpovedali sme na otázky, či dané diela časovo-príčinne zapadli do aktuálnej recepčnej situácie, či dokázali ovplyvniť jej aktuálny stav alebo malo zapĺňanie týchto miest len čisto komplementárny charakter – v zmysle mechanického doplnenia do literárno-historického a literárno-kritického kontextu. Uvedené otázky sme už začali riešiť v niektorých našich predchádzajúcich prácach. Upozornili by sme napríklad na našu vedeckú štúdiu „La letteratura italiana attraverso i modelli di ricezione nella cultura slovacca prima e dopo il 1989“ v talianskom translatologickom časopise InTraLinea (č. 23/2021), v ktorej sme stanovili základné recepčné modely (v kontexte recepčnej tradície), ich prekonávanie až po vznik nových. Z tohto základného rozdelenia vychádzame aj v našej monografii. Riešime v nej, či a ako fungovali jednotlivé recepčné modely pred a po roku 1989 a ako boli spojené s ďalšími (najmä spoločenskými a spoločensko-politickými) faktormi, ako ideológia, propaganda a cenzúra.

Dôvody, ktoré ovplyvnili nevydanie prekladového diela v časovej symbióze s vydaním diela vo východiskovej talianskej kultúre, boli predovšetkým náboženského, spoločensko-morálneho a širšieho ideologicko-politického charakteru. Takzvané západné literatúry po roku 1945 nadväzovali na predvojnové umelecké smery a avantgardy, v literatúrach krajín novoformovaného socialistického bloku, Československo nevynímajúc, sa presadzoval socialistický realizmus. V slovenskej literatúre sa stal hlavnou umelecko-tvorivou metódou a tak logicky, v prípade slovensko-talianskych vzťahov, vtedajšia kultúrna politika uprednostňovala najmä preklady talianskej neorealistickej literatúry (s ktorou mala relatívne najviac umelecko-tematických paralel).

Vtedajšej slovenskej kultúrnej politike vyhovoval neorealizmus aj z dôvodu programovej a tematickej podobnosti s princípmi socialistického realizmu u nás. Určité analógie neorealizmu a socialistického realizmu sa dali nájsť napríklad v tematizácii sociálnych rozporov, v realistickom vnímaní skutočnosti, pravdivosti a historickej konkrétnosti umeleckého zobrazovania, typizácii postáv, v ich ideovej premene a podobne. Išlo však o ideologicky posunutú recepciu – o angažovaný recepčný model. Veľmi vhodne to definovala talianistka Dagmar Sabolová: „Z diel neorealizmov sa vyberali na preklad tie diela, kde bol prítomný výlučne materialistický aspekt videnia sveta a vydávali sa za jediných reprezentantov neorealizmu, ale bol to neorealizmus adaptovaný na socio-politické podmienky Slovenska, neorealizmus deformatívny“.

vaný“ (Sabolová 1996, s. 14) – išlo najmä o jeho tzv. sociálno-kritický charakter či prúd. Z neorealistickej literatúry totiž boli vyselektovaní určití autori a zdôrazňovali sa len vybrané diela, témy a motívy (na úkor ďalších).

Takto umelecky necelistvo bol napríklad zobrazovaný Pier Paolo Pasolini. Autorova homosexuálna orientácia pretavená do diel ako súčasť skúsenostného komplexu, pudovosť, alúzie na sexualitu, často prechádzajúce do konkrétnych opisov *in expressis verbis*, sa začali u nás v Pasolinio tvorbe v prekladoch do slovenčiny objavovať až po roku 1989 (z mála prác, ktoré sa k nám dostali, spomenieme napríklad *Amado mio. Nečisté skutky* z roku 2010). Problémom (ne)prijatia Pasolinio diel boli aj používaný jazyk (nárečie, žargón), vulgarizmy a výrazne naturalistický prístup zobrazovanej skutočnosti a romány bez pozitívnej vízie či mravného záverečného vyústenia.

Ako sme už naznačili, ďalším problémom boli morálne aspekty (zobrazovanie pudovosti a sexuality), ktoré vyznievali antiedukatívne. Aj preto sa ťažko v predposlednej dekáde 20. storočia náš prekladový priestor obohacoval o súdobých talianskych autorov, ktorí získali enormnú čitateľskú priazeň a záujem (pozitívny, ale i negatívny) tamojšej kritiky (teda vo východiskovej kultúre). Najmä na začiatku osemdesiatych rokov 20. storočia začínajú viacerí oveľa otvorenejšie a jednoznačnejšie vyjadrovať svoju dezilúziu a nepochopnosť so stavom spoločnosti (Enrico Palandri, Pier Vittorio Tondelli, Andrea De Carlo, Claudio Piersanti, Aldo Busi a i.) a svojím kritickým šľahom sa stávajú hlasnou tribúnou nespokojnej mladej generácie.

V uvedenom období sa v Taliansku stal nosnou literárno-kultúrnou osobnosťou, ikonou kultúry a umeleckého sveta a hovorcom vtedajšej mladej generácie a liberálneho životného štýlu Pier Vittorio Tondelli. Jeho názory o slobode, drogách, alkohole, marazme spoločnosti a homosexualite v kultovom diele *Ďalší libertínci (Altri libertini)* z roku 1980 vyvolali v tamojšej spoločnosti kultúrnu revolúciu a pohoršenie (najmä autorova intencia úniku k alkoholu a drogám a neviazaný sex) – kvôli údajne obscénnemu obsahu dielo dokonca zhabali a zničili. Autor v šiestich poviedkach z talianskeho prostredia (odohrávajú sa v regióne Emilia Romagna) opätovne otvoril viaceré (v tej dobe) spoločensky obchádzané témy (násilie, prostitúcia, ideály roku 1968, život diskoték, alkoholové a drogové excesy, homosexualita) a napojil literatúru na jej dobovo aktualizačnú funkciu. Vzhľadom na témy, postoje, spracovanie diela a používaný jazyk (najmä hovorový jazyk mladej generácie) ostala pre slovenského čitateľa – aj napriek tomu, že sa stalo v Taliansku kultovým dielom – jeho tvorba neznáma.

Z tejto spoločensky kritickej generácie sa k nám však dostalo dielo románopisca Andreu De Carla. Aj keď autora už slovenský čitateľ mohol zachytiť prostredníctvom časopiseckého prekladu Pavla Koprdu v Revue svetovej literatúry v roku 1988 (Macno, originál v r. 1984), knižne sa k nám jeho titul dostáva až v roku 1989, kedy preložil a vydal jeho dielo Vtáky z klieťky a z voliéry (Uccelli da gabbia e da voliera) František Hruška (originál vyšiel v roku 1982). Aj keď prekladateľ sa rozhodol slovenskému čitateľovi ponúknuť v časovom poradí druhé autorovo dielo (v tej dobe mal vydanú aj prvotinu Smotanový vlak), no svojou spoločenskou aktivitou (zámerne sa chceme vyhnúť termínu „spoločenskou angažovanosťou,“ ktorý u nás môže vyvolávať negatívnu konotáciu), aktuálnosťou, umeleckými kvalitami, priestorovou ukotvenosťou v talianskom prostredí (Smotanový vlak je totiž z amerického prostredia) išlo nepochybne o vhodný edičný výber. Spolu s Tondellim (ako sme uviedli, jeho Altri libertini u nás nevyšli), mohlo dielo zapadnúť do spoločensko-kritického kontextu a vytvoriť tak logickú os šesťdesiate roky (záujem obyvateľstva o veci verejné, liberalizačné tendencie, tzv. kontestácie, taliansky pamätný rok 1968), sedemdesiate roky (nástup terorizmu) až po osemdesiate roky 20. storočia.

De Carlove názory, zhmotnené do hlavnej postavy Fiodora Barnu, vyjadrovali (i keď nie natolko expresívne ako v prípade Tondelliho) postoje mladej generácie. Hruška vidí význam prekladu tohto diela do slovenčiny najmä v kontexte toho, že ponúka slovenskému čitateľovi ucelený príbeh s dejom, postavami a peripetiami, ktoré sa ukázali ako osvedčené prostriedky tohto epického žánru (tamže, s. 120), ako aj fakt, že je zasadený do súčasnej talianskej reality. Dodajme, že De Carlova kniha Vtáky z klieťky a z voliéry bola vydaná v Taliansku v roku 1982, debut Smotanový vlak (najmä vďaka Calvinovi, ktorý si prečítal rukopis a odporučil ho na vydanie) ešte o rok skôr.

Do tamojšieho literárno-historického kontextu zasiahol svojou spoločenskou kritikou aj excentrický taliansky spisovateľ a umelec Aldo Busi, známy najmä dielom Seminár mládeže (Seminario sulla gioventù) z roku 1984. Ani toto dielo, ktoré možno považovať za výpoveď o inakosti a odmietnutí konformnosti osemdesiatych rokov 20. storočia, nebolo u nás preložené. Stalo sa tak až v roku 1994, kedy vyšiel (aj pre slovenského čitateľa) český preklad Seminár mládí (a v rovnakom roku aj jeho Standardní život občasného prodavače punčocháčů). Tondelliho knihy sa už k nám v preklade prakticky nedostali (autor ešte napísal niekoľko diel, pokúsil sa aj o básnickú tvorbu, detektívny román či zbierku poviedok, no v roku 1991 zomrel), De Carlo tiež

nezaznamenal u nás výrazný čitateľský ohlas. Uvedení autori boli považovaní nielen za kritikov spoločnosti a spoločenských javov, no svojim konaním a názormi neboli do nášho prekladovo-recepčného kontextu dostatočne etablovaní najmä z tzv. mravnostných dôvodov.

Aj náboženský (religiózný, katolícky) aspekt (často len z dôvodu zmienky Boha v diele originálu, ale i z dôvodu opisujúcej kresťanskej tradície, náboženského prostredia, katolíckeho či židovského pôvodu autora a podobne) taktiež degradoval viaceré diela na úroveň spoločensky nevhodných. Po roku 1989 začali u nás hojne vychádzať rôzne práce náboženského charakteru v preklade z taliančiny do slovenčiny, často však išlo o rôzne príručky pre kňazov, liturgie, časti modlitieb a podobne, teda práce, ktoré nemožno zaradiť medzi umeleckú literatúru. Aj preto môže byť počet vydávaných kníh v preklade z taliančiny do slovenčiny značne rozkolísaný. Radi by sme však spomenuli aspoň niektoré diela, ktoré dosiahli svoj umelecký a spoločenský charakter, príp. morálne formovali čitateľa – za všetky spomeňme napríklad dielo Francesca Lorenziho Cesta slnka (*La strada del sole*) alebo dielo Gianny Berettovej a Pietra Mollu Listy (*Lettere*).

Rovnako problematické bolo prijímanie židovskej tematiky, resp. prijímanie židovských autorov ako takých – tu vstupoval do kontextu nielen náboženský aspekt, ale aj celkové nazeranie na „židovský fenomén“, a to smerom dovnútra, ako aj navonok (stereotypné zobrazovanie židov v slovenskej literatúre v minulosti, odchod mnohých slovenských židovských autorov do emigrácie, medzinárodno-politická orientácia Izreela a podobne). Aj talianske memoáre z prostredia koncentračných táborov vyšli u nás až po roku 1989. Taliansky autor Primo Levi, preživší holokaust a známy vďaka svojim memoárovým dielam *Je to človek?*, *Potopení a zachránení* či *Prímerie*, na celom svete, bol slovenským čitateľom prakticky neznámy.

Ako umelecky a formálne nevhodné (t. j. proti zaužívanej jednotnej tvorivej metóde v prijímajúcom prostredí) sa vyznačovali aj experimentálne a neoavantgardné tendencie talianskej literatúry. Významnou prekladateľskou aktivitou, ktorá priblížila tieto tendencie aj slovenskému čitateľovi, bola v tomto širšom literárno-kultúrnom kontexte nepochybne antológia (pripravilo ju viacero slovenských prekladateľov – talianistov a básnikov František Hruška, Stanislav Vallo, Pavol Koprda) *Rozhovor s časom*. Dielo vyšlo v roku 1989, ešte síce pred novembrovými zmenami, no v rámci kontaktu s doteraz nepublikovanými dielami a autormi, išlo o významný počín. Roky 1968 –

1980, ktorými zostavovatelia a prekladatelia rámcujú ich výber, nie je náhodný. Práve v roku 1968 sa v Taliansku začala vlna študentských nepokojov, ktoré na dlhú dobu poznamenali tamojšiu spoločenskú a politickú situáciu, svojou podstatou ide o rok revolučný, je hlasným výkrikom básnikov za slobodu (i keď neraz končiacej v anarchii) a liberálnu politiku. Rozhovor s časom vnímame ako dialóg staršej a mladej generácie, ako hľadanie symbiózy v poetike, autorskom subjekte, výraze i v motivickom spracovaní. V prekladoch takto „medzičasovo“ a metatextovo komunikujú Leopardi a florentskí hermetici, Belezza a Pasolini, Sappfó a Lamarquová, Penna a Rimbaud a ďalší.

Zostavovatelia sa zrejme nechali inšpirovať antológiami, ktoré vyšli v Taliansku v sedemdesiatych rokoch 20. storočia a ponúknuť ich prostredníctvom Rozhovoru s časom i slovenskému čitateľovi. Evidentná je zobrazovaná skupina staršej generácie, ktorú v čase publikovania antológie tvorili Eugenio Montale (zomrel v roku 1981, ukážky sú z jeho prác zo sedemdesiatych rokov – Satura, ktorá vyšla v roku 1971, Diario del 71 e del 72 sú z roku 1974 a Quadderno di quattro anni sú z roku 1977), Sandro Penna (zomrel ešte skôr ako Montale, v roku 1977 a do antológie boli zaradené jeho básne z knihy Čudáctva (Stranezze), ktoré vyšli rok pred jeho smrťou) či Vittorio Sereni (zomrel v roku 1983 a zostavovatelia vybrali ako charakteristické texty zo zbierky Premennivá hviezda (Stella variabile) z roku 1981. Mladšiu generáciu, narodenú počas druhej svetovej vojny, resp. ihneď po vojne, tvoria u nás dovtedy pomerne neznámi autori, ako Milo De Angelis, Maurizio Cucchi a ďalší. Varietnosť prezentovanej poetiky môžeme vnímať ako širšiu plejádu autorov, patriacich k (post)hermetistom, k neoavantgardným autorom (ktorých sila sa však v sledovanom období postupne vytráca), k lombardskej škole či k počiatkom fenoménu, ktorý sa naplno rozrastie v nasledujúcom období, a to sú ženské autorky (neskôr tendujúce k feministickej poézii).

Ďalšiu skupinu tvoria básnici talianskeho juhu, ako Cosimo Fornaro či Dante Maffa. Fornaro, nositeľ ceny Viareggio, známy tarantský básnik z regiónu Apúlia, sa napríklad v antológii prezentuje textami, spojenými s rodným krajom, núteným sociálnym vystahovalectvom a s viacerými básňami s motívmi ticha, mlkvosti a smrti. Ďalšou výraznou skupinou básnikov, ktorú prezentujú zostavovatelia tejto antológie a zároveň prekladatelia, je nepochybne lombardská línia (Linea Lombarda).

Všetky tieto aspekty popisujeme a analyzujeme v našej vedeckej monografii. Dominantný bol pre nás vzťahový (medziliterárny a medzikultúrny)

princíp. Jednotlivé diela nevnímame osamotene, ale ich zaradujeme do širšieho recepcného rámca, pričom rok 1989, resp. 1990 považujeme za medzník, ktorý umožnil samotné zapĺňanie (hoci nie úplné zaplnenie) bielych miest.

Aj keď doteraz sme hovorili o významnom prelomovom roku 1989, ktorý spôsobil spoločenskú ruptúru, radi by sme pripomenuli ešte jeden medzník. Ďalším dôležitým historickým medzníkom, ktorý ovplyvnil slovenskú spoločnosť, politiku, kultúru, literatúru a ich ďalšie smerovanie – najmä z hľadiska konštituovania vlastnej kultúrnej a štátotvornej politiky – bol vznik Slovenskej republiky v roku 1993. Vznikom samostatného štátu, resp. rozdelením federatívneho štátu na dve republiky, vznikla ešte silnejšia potreba prekladania diel inonárodných literatúr do slovenského jazyka (ktoré boli mnohé preložené len do češtiny) a ich zaradenia do slovenského kultúrno-recepcného prostredia. Tento fakt ovplyvnil aj slovensko-talianske medziliterárne vzťahy. Zintenzívnili sa vzťahy slovenského a talianskeho kultúrneho prostredia, aktivity Talianskeho kultúrneho inštitútu v Bratislave, Veľvyslanectva Talianskej republiky v Bratislave a opačne – Slovenského inštitútu v Ríme a Veľvyslanectva Slovenskej republiky v Ríme. Talianska literatúra v preklade do slovenčiny sa stala stále viac žiadanou aj v slovenskom čitateľskom prostredí. Aj keď vydavateľstvá dnes ponúkajú u nás len zlomok talianskej literárnej tvorby, diela, ktoré sú prekladané do slovenčiny, reflektujú aktuálne literárne dianie na Apeninskom polostrove. Bratislavu navštívilo viacero renomovaných talianskych autorov, ktorí propagovali ich diela preložené do slovenčiny (Dacia Marainiová, Sergio Brizzi, Emanuele Trevi, tesne pred odovzdaním tohto textu do tlače na sklonku roku 2022 to bola napríklad súčasná talianska spisovateľka Giulia Caminito a mnoho ďalších spisovateľov). Veľkú úlohu pri propagácii slovensko-talianskych medziliterárnych vzťahov zohralo aj Literárne informačné centrum a dlhoročné aktivity a kontakty jej niekdajšej riaditeľky a prekladateľky Miroslavy Vallovej.

V poprevratovom období až po súčasnosť výrazným spôsobom zasiahli do propagácie talianskej literatúry (prostredníctvom prekladov, štúdií, recenzií a článkami v mienkotvorných denníkoch a literárnych časopisoch) viacerí renomovaní talianisti. Okrem už spomínanej Miroslavy Vallovej aj Stanislav Vallo, František Hruška, Dagmar Sabolová, Pavol Koprda, Terézia Gašparíková, Michaela Jurovská, Mária Štefánková a ďalší.

V roku 2023 si pripomíname tridsať rokov od nadviazania vzťahov medzi novokonštituovanou Slovenskou republikou a Talianskom (1993 – 2023).

Tieto vzťahy, samozrejme, existovali aj v minulosti – v závislosti od obdobia, režimu, ideologických a svetonázorových aspektov – no od roku 1993 nadobudli aj nový inštitucionálny základ.

Aj táto publikácia by chcela aspoň malým dielom prispieť k propagácii talianskej literatúry v slovenskom kultúrnom prostredí a k rozvoju vzájomných slovensko-talianskych medziliterárnych vzťahov. Je napísaná v angličtine, aby sa dostala k širšiemu čitateľstvu so záujmom o literatúru.

O PROJEKTE

Hlavným cieľom projektu Vedeckej grantovej agentúry VEGA č. 1/0214/20 Slovensko-talianske medziliterárne vzťahy po roku 1989 v kontexte prekonávania recepcnej tradície a vzniku nových recepcných modelov, ktorého výstupom je aj táto monografia, bolo analyzovať a systematizovať recepcnú situáciu talianskej literatúry na Slovensku vo vymedzenom časovom období (1989 – 2019). Parciálnymi cieľmi projektu bolo charakterizovať recepcné modely pred a po roku 1989; definovať binaritu vzťahu súčasnej recepcnej situácie a recepcnej tradície; analyzovať spoločné a diferentné tendencie a postupy v recepcných vzťahoch talianska literatúra na Slovensku a slovenská literatúra v Taliansku po roku 1989. Zaujímalo nás dotváranie (obohacovanie) prijímajúcej kultúry o prekladovú produkciu z talianskej literatúry a naopak po roku 1989, vychádzajúc zo vzťahu východisková kultúra – cieľová kultúra. Poukázali sme na to, či a ako sa formovala recepcná tradícia a či rok 1989 priniesol v tejto súvislosti zmenu. V závislosti od stanoveného cieľa, analyzovaných javov a tém, sme využívali najmä deskriptívnu, synteticko-analytickú a interpretačnú metódu a komparatívny postup. Relevantný bol pre nás autorský subjekt a tematický aspekt (vo svojej flexibilitate, napr. z hľadiska formovania/deformovania uvedených javov z hľadiska ideologizácie a prekonávania ideologizačných tendencií po roku 1989) a ako súčasť komunikačného vzorca autor – dielo – prekladateľ – čitateľ.

V projekte sme sledovali nasledujúce tendencie: 1. zmena statusu recepcie jednotlivých národných literatúr (vrátane talianskej) pod vplyvom silného anglofónneho prostredia; 2. orientácia vydavateľstiev na trh a komercionalizáciu, binarita umelecká tvorba-bestsellery, odklon od prekladov talianskej literárnej klasiky (prítomný ešte v 90. rokoch 20. storočia); 3. „dodatčné včleňovanie“ (termín Franka Wollmana, ktorý sa stal aj relevantným v teórii slovenského literárneho komparatistu Dionýza Ďurišina) vybraných talianskych autorov, diel a tém do kontextu prekladovej literatúry (spôsobený najmä ideologickými dôvodmi); 4. pokus o synchronizáciu a vývinovú kontinuitu po roku 1989 (t. j. vydávanie aktuálnych diel, ktoré boli/sú publikované

v reálnom čase v Taliansku v prekladoch do slovenčiny pre tunajšieho čitateľa) – výrazné tendencie tejto synchronizácie registrujeme najmä po roku 2010; 5. možné formy interakcie (podnety, impulzy z talianskeho prostredia na slovenských autorov a naopak).

Výrazným pozitívom boli aj žiadané areálové vedecké presahy – projekt svojou podstatou spojil literárne (resp. literárno-vedné) a translatologické aspekty s parciálnym presahom k ďalším vedám (politológia, kulturológia), ktoré slúžia na doplnenie niektorých špecifických tém a oblastí (ideológia, medzikultúrne vzťahy a podobne).

V projekte sme nadviazali na doterajšie čiastkové výskumy, tematicky sme ich rozšírili, doplnili a usúvzťažnili s kontextom slovensko-talianskych medziliterárnych vzťahov, dejín prekladu a slovenským recepčno-kultúrnym kontextom. Práca tiež nadviazala na doterajšie výskumy ďalších talianistov (prof. Pavol Koprda, doc. Fabiano Gritti, doc. Dagmar Sabolová a i.), translatológov (prof. Mária Kusá, prof. Katarína Bednárová, prof. Edita Gromová, prof. Jana Rakšányiová, prof. Daniela Muglová, Dr. Libuša Vajdová a i.) a literárnych komparatistov (Dionýz Ďurišin, Armando Gnisici a i.)

Pripomeňme, že po roku 1989 vyšlo viacero vedeckých monografií, vysokoškolských učebníc a učebných textov, ktoré sa venujú dejinám talianskej literatúry, slovensko-talianskym medziliterárnym vzťahom, ako aj širším recepčno-kultúrnym kontextom. Recepcia talianskej literatúry v slovenskej kultúre bola do deväťdesiatych rokov 20. storočia spracovaná pomerne fragmentárne. Vyšli síce napríklad práce Miroslavy Mattušovej (vďaka PEN klubu) *Italian Literature in Czechoslovakia 1945-1964* (Praha 1965) či *Literatúra talianska na Slovensku 1945-1976* (Bratislava 1985) od Jána Molnára a Emílie Holanovej, mali však bibliografický charakter a neodzrkadľovali recepčné aspekty v prijímajúcej kultúre, tvorivé aspekty prekladu a ani potrebné medziliterárne vzťahy a súvislosti. Recepcii talianskej literatúry v slovenskej kultúre sa však venovali autori pred rokom 1989 vo viacerých odborných časopisoch (najmä v druhej polovici osemdesiatych rokov 20. storočia). Uvedme napríklad štvrté číslo časopisu *Slovenská literatúra* z roku 1986 a Koprdovu štúdiu *Talianska literatúra na Slovensku v rokoch 1890-1945*, *Slavica Slovaca* v štvrtom čísle rovnakého roku uverejnila jeho štúdiu *Masový čitateľ – recepčná aktivita – literárny vývoj (K slovenskej recepcii z talianskej literatúry medzi dvoma vojnami)*, o rok neskôr autor publikoval v druhom čísle *Romboidu* príspevok *Recepčná tradícia a jej utváranie*.

Obdobie talianskej literatúry do roku 1980 (vrátane recepčného hľadiska) spracoval Pavol Koprda v práci *Talianska literatúra v slovenskej kultúre v rokoch 1890-1980*, ktorá vyšla po prevrate (konkrétne v roku 1994). Autor jednotlivé texty (text originálu i prekladu) usúvzťažnil ako kultúrohistorický a kultúrotvorný jav (v zmysle úlohy čitateľa v literatúre originálu, miesta a úlohy kultúry prekladu a ich možných posunov a podobne, uvažuje o interpretačnej slobode, interpretačnej pasivite – teda poukazuje na modelovanie rôznych kultúrnych postojov). Práca má aj dôležitý recepčný a kontextuálny aspekt – autor totiž svoje názory podkladá minucióznymi analýzami a v bohatom poznámkovom aparáte z talianskych i slovenských zdrojov čitateľa orientuje, resp. ponúka mu detailnejšie informácie (či odkazy na ne) z viacerých časopiseckých zdrojov, najmä recenzií z diel talianskych autorov v slovenčine, vedeckých štúdií či odborných článkov. Tému súčasnej talianskej literatúry analyzoval Pavol Koprda aj v spoločnej monografii pod autorským vedením Ivana Cvrkala *Z dejín európskych literatúr 20. storočia*. Relevantný význam pre súčasnú talianistiku má aj Koprdove súborné monografické literárno-historické dielo *Talianska literatúra*, ktoré postupne vyšlo vo ôsmich zväzkoch (vychádzalo od roku 2013). Profesor Koprda v nich stiera ideologické podložie výskumov západných inonárodných literatúr, taliansku nevynímajúc, typické pre obdobie pred rokom 1989.

Po roku 1989 považujeme za relevantné aj štúdie Dagmar Sabolovej – *Recepcia talianskej literatúry na Slovensku v 80. a 90. rokoch 20. storočia*, ktorá vyšla v roku 1996 v časopise *ToP (Tlumoční a preklad)* a *Čo nám chýba z talianskej literatúry v slovenskom preklade?* v treťom čísle *Revue svetovej literatúry* v roku 1998. Dagmar Sabolová (1996) si pri skúmaní recepcie talianskej literatúry 20. storočia stanovila niekoľko hraničných medzníkov, ktoré rešpektujú aj prirodzený historický vývin. Každý z hraničných medzníkov či období prinášal diferentné prekladateľské prístupy, výber diel na preklad a vykazoval rozličné stupne možného ideologického zásahu. Autorka v ďalšej zo svojich štúdií zdôrazňuje tiež osobnostný význam niektorých prekladateľov z taliančiny do slovenčiny. Významné miesto patrí aj talianistovi a prekladateľovi Františkovi Hruškovi a jeho práci *Od Dvorana k Palomarovi*. Obdobiu po roku 1989, no s presahmi do predchádzajúceho obdobia, sa venuje aj autor tejto monografie, najmä v práci *Talianska literatúra v slovenskom prekladovo-recepčnom kontexte po roku 1989*, ktorú sme viackrát spomínali aj v tejto publikácii.

Za jeden z najdôležitejších medziliterárnych a interkultúrnych počinov považujeme vydávanie nitrianskych zborníkov Taliansko-slovenské štúdie (Studi italo-slovacchi) a zborník Taliansko-slovenské zošity (Quaderni italo-slovacchi), na ktorých celkovej realizácii a vydávaní pracovali viacerí literárni vedci a talianisti. V ostatnej dobe sa talianskej literatúre a jej recepcii (o. i.) venuje aj vedecký časopis Romanistica Comeniana, ktorý vychádza na Filozofickej fakulte Univerzity Komenského v Bratislave.

Na záver považujeme za potrebné spomenúť niektoré relevantné skutočnosti, ktoré sa viažu k vzniku a k samotnej realizácii tohto vedeckého projektu. Keď sme ho v roku 2019 začali pripravovať, talianistické výskumy v oblasti lingvistiky, literatúry (literárnej vedy) a translatológie sa rozvíjali na viacerých slovenských univerzitných pracoviskách – v Bratislave, Nitre, Banskej Bystrici a v Ružomberku. Autor tohto projektu oslovil a zhromaždil okolo seba odborníkov najmä z banskobystrickej Univerzity Mateja Bela. Na tamojšej Katedre romanistiky a Katedre translatológie Filozofickej fakulty (talianisti doc. Ivan Šuša, prof. Massimo Arcangeli, doc. Eva Mesárová, doc. Katarína Klimová, slovakistka a translatologička doc. Anita Huťková a doktorandka doc. Ivana Šušu Mgr. Claudia Galambošová) v úzkej spolupráci s Fakultou politických vied a medzinárodných vzťahov Univerzity Mateja Bela (Dr. Patrizia Prando) sa výskumy talianistiky realizovali od roku 1997. Keďže sme projekt nechceli vnímať uzavreto, teda fakultne, resp. katedrovo, oslovili sme odborníkov aj z viacerých ďalších univerzitných pracovísk – predovšetkým z Katedry romanistiky Filozofickej fakulty Univerzity Komenského v Bratislave (doc. Pavol Štubňa) a z vtedajšieho Ústavu talianskeho jazyka a literatúry Pedagogickej fakulty Katolíckej univerzity v Ružomberku (Dr. Dušan Kováč Petrovský) a so zámerom pojať v ďalšom roku do grantu aj kolegov – talianistov z nitrianskej Katedry romanistiky Filozofickej fakulty Univerzity Konštantína Filozofa – a to nielen z dôvodu talianistických výskumov, ktorým sa venujú, ale aj z dôvodu silného odkazu translatologickej a literárno-komparatistickej školy, ktorá sa viaže práve k nitrianskemu prostrediu.

Transformačné procesy v oblasti slovenského vysokého školstva v nasledujúcich rokoch (teda v čase riešenia projektu) však spôsobili, že talianistika sa v priebehu pár rokov dostala na Slovensku takmer do likvidácie. V Banskej Bystrici môžeme výraz “likvidácia” použiť doslovne (tamojšia Filozofická fakulta Univerzity Mateja Bela sa rozhodla zrušiť program taliansky jazyk a kultúra a prepustiť pedagógov talianskeho jazyka, literatúry a kultúry, zrušiť Katedru translatológie a rozpustiť tak prakticky jadro výskumného tímu nášho

projektu). Tieto procesy zasiahli aj ďalšie pracoviská, z ktorých boli kolegovia súčasťou projektu (na Fakulte politických vied a medzinárodných vzťahov Univerzity Mateja Bela a na Pedagogickej fakulte Katolíckej univerzity v Ružomberku). Ďalšia vlna transformácie a personálnych zmien pokračovala aj na nitrianskej Filozofickej fakulte Univerzity Konštantína Filozofa. Tento trend zasiahol aj riešiteľov projektu, museli sme sa vyrovnat' s odchodom viacerých pracovníkov (z 8 riešiteľov postupne odišlo až 6 pracovníkov!) Našťastie, niektoré vedenia fakúlt či univerzít pochopili zmysel zachovania talianistiky (aj keď v niektorých prípadoch zlúčením do spoločných študijných programov, nie ponúkaných samostatne a zlúčením katedrií, ako napríklad v Nitre). Najtragickejšie zasiahol osud talianistiky v Banskej Bystrici – aj napriek personálnemu a vedeckému zabezpečeniu študijného programu taliansky jazyk a kultúra v odbore filológia (prekladateľstvo a tlmočníctvo) v kombinácii s ďalším cudzím jazykom, sa tamojšie vedenie Filozofickej fakulty rozhodlo tento program neponúknuť do akreditácie a po 25 rokoch rozvoja tohto študijného programu a vedecko-výskumnej činnosti v oblasti talianskej lingvistiky, literatúry a translatológie, v roku 2022 talianistika ukončila svoju činnosť. Najstabilnejším článkom sa ukázala Univerzita Komenského v Bratislave, pod ktorú (konkrétne pod Katedru romanistiky Filozofickej fakulty) prešiel aj hlavný riešiteľ projektu. Talianistika má na tejto univerzite dlhodobú tradíciu a okrem Filozofickej fakulty sa vyučuje aj na Pedagogickej fakulte tejto univerzity.

Autor projektu sa chce poďakovať za jeho riešenie viacerým kolegom a kolegyniam, ktorí aj napriek náročnej situácii – neraz i životnej – dokázali projekt ukončiť a vydaním viacerých vedeckých výstupov (dvoma monografiami, jednou vysokoškolskou učebnicou a početnými vedeckými a odbornými článkami, publikovanými doma a v zahraničí) prispieť k rozvoju slovensko-talianskych medziliterárnych a medzikultúrnych vzťahov, menovite najmä doc. Eve Mesárovej, Dr. Patrizii Prando, doc. Anite Hutkovej, doc. Pavlovi Štubňovi a doktorandke Mgr. Claudii Galambošovej (ktorá medzičasom ukončila doktorandské štúdium na Filozofickej fakulte UK v Bratislave).

Z RECENZNÝCH POSUDKOV

VEDECKÁ MONOGRAFIA A JEJ KOMPARATISTICKÁ PERSPEKTÍVA

Najnovšia vedecká monografia Ivana Šušu sa zameriava na objasnenie spôsobu doplnenia a integrácie vzťahov medzi talianskou literatúrou a jej slovenskou prekladovou recepciou po prelomovom roku 1989. V komparatistickej perspektíve identifikuje príčiny selektívnej prekladovej recepcie z talianskej literatúry už od konca druhej svetovej vojny. Okrem spoločenských a mimo-literárnych špecifík, ktoré mali priamy dosah na zameranosť výberu prekladanej literatúry práca načrtáva aj hodnotné interpretácie plynúce z rešpektovania zásad literárnohistorického prístupu, ale aj princípov odvodených z predmetu porovnávacej literatúry a dynamiky samotného medziliterárneho procesu.

Ako veľmi rukolapne autor monografie v závere vyvodzuje, prekladová činnosť z talianskej do slovenskej literatúry v poprevratovom období od konca 20. storočia, vnímaná ako špecificky nastavená forma recepcie, bola a je podmienená najmä objednávkou platného spoločenského systému, kde prijímajúce prostredie integráciou vybraných autorov, motívov, tém a literárnych foriem potvrdzuje vlastnú hodnotovú konvenciu alebo potvrdzuje fakt, že takýto obraz chce o sebe vytvoriť. Navyše sa vysporadúva s cenzurovaním literárneho života po povojnovom komunistickom prevrate a spätne dopĺňa morálnu encyklopédiu prostredníctvom recipovania literárnych javov z talianskej literatúry, ktoré boli v čase svojho vzniku a prieniku do iných európskych literatúr prostredníctvom prekladom slovenskému čitateľovi odopreté.

Monografia sa javí ako veľmi potrebná syntéza, ktorá popisuje dynamiku medziliterárneho procesu medzi talianskou a slovenskou literatúrou za posledné polstoročie.

doc. PhDr. Natália Rusnáková, PhD.

MONOGRAFIA AKO MOZAIKA VZŤAHU IDEOLÓGIE A PREKLADU

Monografia docenta Ivana Šušu je prirodzeným pokračovaním jeho vedeckovo-výskumných aktivít – na pozadí ideologických zmien v (Česko)Slovensku mapuje spôsoby, akými preklady talianskej literatúry dopĺňajú biele miesta v jej vydávaní v našom geografickom a kultúrnom priestore od roku 1948 až po súčasnosť. Poskytuje tak zaujímavé svedectvo o vzťahu ideológie a prekladu na pozadí recepcie talianskej literatúry na Slovensku.

Každá z kapitol ponúka uhol pohľadu, ktorý čitateľovi napomáha vidieť prieniky talianskej a slovenskej literatúry v meniacom sa čase a dôrazoch, ktoré so sebou plynutie času prináša. Chronologickým prístupom sa autor v závere oblúkom dostáva k úvodu a kruh sa uzatvára.

Monografiu považujem za nesmierne dôležitý kus mozaiky zobrazujúcej vzťah ideológie a prekladu na pozadí recepcie inonárodných literatúr a ich špecifik vo vzťahu k slovenskej literatúre. Svojimi zisteniami nadväzuje na dlhodobé výskumy Ústavu svetovej literatúry SAV, ako aj na práce jednotlivcov mapujúcich analogické problémy vo svetových literatúrach.

PhDr. Ľubica Pliešovská, PhD.

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